

# SACRED MUSIC

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Volume 113, Number 3, Fall 1986

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Botticelli. *The Virgin of the Magnificat*.

## FROM THE EDITORS

### Dissenters

The news has been filled with the action of the Holy See through the Sacred Congregation of the Doctrine of the Faith to bring to a halt the activities of Father Charles Curran in teaching theology. The errors in moral theology that he has been guilty of in his writings and his lectures at the Catholic University of America in Washington, D.C., have caused him to be relieved of his position as a teacher of Catholic truth.

These problems began nearly twenty years ago with the publication of the encyclical *Humanae Vitae* by Pope Paul VI, stating the clear and ancient position of the Catholic Church in the matter of sexual conduct, particularly in regard to contraception. Father Curran objected to the encyclical and along with many others published a protest to the papal position. The question of the right to dissent to the Church's teachings became the subject of wide discussion and debate.

The doctrine of the Catholic Church is based in divine revelation. It is not mere natural truth gained from experimentation or study. Rather it is the Word of God, guarded by the Holy Spirit, revealed to us through Jesus Christ. We can find it in the sacred scriptures and in the on-going teaching office, the *magisterium* established by Christ Himself, which rests in the Holy Father, His vicar, and the bishops of the world united with the pope.

Theology, on the other hand, is a human discipline, exercised by the human mind turned toward that same divine revelation, exploring it, clarifying its expression, and

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aiding mankind in grasping the saving truths that are contained in divine revelation. Theology and divine revelation may not be in contradiction. If they are, it is a sign that theology has strayed. The *magisterium* is the guiding norm for theology. Theologians do not tell the Church what is true, but the Church through its teaching office does tell the theologians what is truth. If they err, they are brought back to truth. Every effort is made by the Church to guide the theologians and to guard divine revelation. Such concern was extended to Father Curran, but after great patience and care on the part of the Congregation of the Doctrine of the Faith, he has refused that charity. The letter of Cardinal Ratzinger could not be more gentle or patient.

The question of “dissent” from the teachings and commands of the Church arises when a false ecclesiology is embraced. If one forgets that the Church is a divine institution, guided by the Holy Spirit, then the temptation to consider it a mere organization, an assembly of believers, a gathering of the people of God, is easily adopted. But if the Church is seen to be the very Mystical Person of Jesus Christ, living on through the ages until the end of time, then when the Church teaches, governs and sanctifies, it is Christ Himself who does that. The vicar of Christ speaks for Christ, and he speaks without fear of error, because the Holy Spirit is dwelling in the Church as its soul, the very Spirit of Truth. How can one dissent from the teachings of Christ, who speaks to us today in His Church, His very Mystical Person, through His vicar?

As church musicians, one must ask about the dissent that is evident in musical and liturgical matters today. While the problems caused by Father Curran and other theologians surely are more grave and serious in their consequences on the Catholic faithful, disobedience in liturgical directives that is so widespread surely can be credited with the great falling away from Mass that we are experiencing today. The Church has indicated clearly what it is that the liturgy should be, and the council itself has declared that no one, even a priest, may change the liturgical rites on his own initiative. But how far from the norm have so many moved in this country today?

Gregorian chant is ordered to be fostered and used, along with the Latin language, by the council and the post-conciliar decrees. And yet, dissent to these orders is evident on all sides. There is an open disobedience to the will of the Church, even in seminaries and cathedrals. The young are being taught error in musical and liturgical matters by professors in colleges, seminaries and graduate schools, just as Father Curran and others have taught error in moral matters. These teachers, knowingly and willingly, set themselves in opposition to the Church. They claim to know better and to have the “right” to dissent.

It is not likely that the Church will move against the liturgical dissenters as Cardinal Ratzinger has done about Father Curran. But the fact remains that the liturgical and musical dissenters are causing harm and stand in opposition to the Church and its clearly stated norms.

If the Church is Jesus Christ, then the liturgy, which is the action of the Church, is the action of Christ in our midst. When the Church tells us how that action is to be carried out, Jesus Christ is telling us how He wishes us to act. We cannot dissent from Christ. He who denies Me before men, I will deny before My heavenly Father in heaven.

The moral is: let us do as the Church asks; let us implement the wishes of the council. The great flowering foreseen by Pope John XXIII as coming from the council he called will come only when we do as it has ordered, not when we dissent, whether in moral theology or in liturgy.



Giotto. *The Entombment*.

## SAINT PETER'S, SUNDAY MORNING

I was fortunate to be able to spend the weekend of July 19-20 in Rome. During the customary tourist visit on Saturday, which included Saint Peter's, I checked the times of Masses on Sunday, and found that the capitular Mass was at ten-thirty at the altar of the chair.

I decided to see how the Roman rite was carried out in Rome, especially for Mass celebrated by the chapter of the basilica, and accordingly, I arrived at ten o'clock, in what I thought would be good time, no papal ceremony being involved.

There were noticeably more tourists around on the Sunday than there had been on the Saturday, when there were substantially no queues for the new John Paul II elevator to the roof. Inside the church there was a perceptible air of purpose among the crowd.

The chapel of the canonical choir, opposite the chapel of the Blessed Sacrament, was open, with the unmistakable sound of psalms being chanted—albeit *recto tono*. Pausing there on the way up the church, I found the chapter, including four bishops in mozetta and a half-a-dozen monsignori in mantelletta, singing lauds, word for word, from the *Liturgia horarum*. To hear the *Benedictus*, with most of those present singing without even a glance at the text, was indeed a moving experience.

Immediately after lauds, the chapter began terce, but I noted that some of the bishops were beating a stealthy retreat through the small door to the right of the altar, presumably to prepare for the high Mass, and decided to follow their example. However, one very apparent difference between bishops and permanent deacons in Saint Peter's is that the former have assured places in choir at the capitular Mass. Not so the latter! I was quite astonished to find the entire apse between the papal altar with its twisted columns and the altar of the chair completely full, any entry being denied by rather well-developed ushers, except to two very persistent German-speaking nuns who somehow managed to find seats in rows apparently already overfull. I thought myself very lucky to get a preferred standing spot, immediately behind the last row of seats and next to the aisle. I was very grateful for a pair of 10X binoculars I had with me.

At ten-thirty, a murmur filled the main area of the basilica, and the head of the procession appeared. Roman usage has changed over the last decades so that the acolytes are now accompanied by a cross-bearer, not normally mentioned by the Roman authorities.

By Roman standards, the procession was well organized: servers in purple cassocks, all in clerical collars; priests in cassock and surplice, carrying their birettas; monsignori in purple, carrying theirs; four or five bishops; and finally six concelebrants, in green chasubles; and the celebrant, a bishop, in golden mitre, with his mitre bearer in attendance behind him. The introit of the day was intoned by the boys choir, also in purple cassocks, to the left of the apse, and the procession entered the sanctuary.

The introit, like the rest of the Mass, was in Latin. The only exceptions were the Greek *Kyrie*; the first reading, in Italian; the second reading, in French; both done by readers in choir dress. The petitions of the *oratio universalis* were in English, French, one of the Scandinavian languages, German and Italian. The response to each was *Te rogamus, audi nos*, to the cantor's, rather than the petitioner's *Dominum deprecemur*. The responses to the readings were in Latin, the first time I have heard all tones of *Verbum Domini* at one Mass; and the gospel was in Latin, sung by one of the concelebrants.

The unity of language was unfortunately not matched musically. *Kyrie III* was followed by a polyphonic *Gloria*; the responsorial psalm was sung instead of the gradual. *Credo III* invited and secured a fair degree of congregational participation. However, when I think of Mass in Saint Peter's with John XXIII, and Paul VI, when the entire basilica was filled with the sound of the chant, there was a difference not accounted for solely by the smaller numbers present. Very many were obviously unable to join the chant.

The Eucharistic prayer used was No. 3, with the appropriate parts being clearly recited either by the principal concelebrant, or one of the others as appropriate. The procession of six torchbearers was a little unusual in that the servers entered in single file, with the thurifer in the middle. They also had an easy time physically, since they left at the *Pater noster*, instead of waiting for the distribution of communion.

The last was accomplished very efficiently, using all the concelebrants as distributors, each with a server to hold a communion plate in case of accidents. Since permission to receive the Blessed Sacrament in the hand has not been granted in Italy, all received on the tongue.

The post-communion was sung, the blessing given in the pontifical form, and *Ite missa est* sung by one of the concelebrants. The tone used was the one from *Mass VIII*, rather than that in the missal.

I noted the time as the procession left the sanctuary, and moved slowly around the papal altar to the sacristies. The entire Mass, including the bishop's homily, took one hour, five minutes.

I also noted some of my fellow worshipers. Two Germans in front of me followed every word in their missals. Some Americans near me were quite obviously "lost" as to what was happening, what was being sung, and so on. They were not only unable to participate in the fundamental liturgy of the Church in the very center of the Catholic world; they could not even follow. Is our intention in this country really to deny to future generations the right to participate in the Roman rite as it is carried out in Rome, or are we going to awaken to the realization that we are cutting ourselves off from the universality that should be the Church? How are these questions to be answered?

HAROLD HUGHESDON

# NEW INTERPRETATION OF GREGORIAN CHANT

Most of us who have sung Gregorian chant for many years have become accustomed to the rhythmic signs of Solesmes included in the majority of the chant books published in the 20th century. From the *Liber Usualis* through the 1983 *Liber Hymnarius*, most Solesmes publications have carried the horizontal and vertical episema to indicate nuances of rhythm, as well as the dotted note to indicate one note of two beats. Things were never really quite that simple, of course, and from the moment Dom André Mocquereau introduced his theory of Gregorian rhythm, the battle over proper interpretation has raged fiercely without cease.

Nevertheless, the most accessible chant books today are published by Solesmes, and are the ones most widely in use (at least in the United States). How, then, can we approach an authentic interpretation when singing the propers of the Mass from the 1974 (1979) *Graduale*? Almost all of us know that in order to fit the current opus of Gregorian chant to the *Novus ordo* Mass, the new *Graduale* was assembled somewhat hastily. The editors, by and large, rearranged the chants from the old *Graduale*, added nearly twenty, omitted many later imitations, and did little or no revision of the notation, melodies, or rhythmic signs.

In the meantime, many outstanding scholars were making discoveries about Gregorian melody and rhythm that would make the new *Graduale* nearly obsolete before it was published. These discoveries and the new theories of interpretation flowing from them were incorporated magnificently into the *Liber Hymnarius*<sup>1</sup> and the *Psautier Monastique*. Unfortunately, the many reprintings of the *Graduale* have escaped a multitude of badly needed revisions.

Thus, a dilemma: an essential liturgical book, the new *Graduale*, saddled with notation and rhythmic signs that do not fit the new theories. What to do?

The newest Solesmes publications have correctly made use of the latest discoveries and present no problems of interpretation, except that choirs must now master the intricacies of the neumatic break. We will not discuss that here, however. But the new *Graduale*, that golden treasury of sacred chant, is the book most choirs will want to use. Can the new secrets of interpretation be applied successfully to it, even though—while rearranged—it is still largely unrevised? Fortunately, the answer is yes.

To achieve success at the new interpretation, one must first cast aside forever prejudices in favor of old methods, particularly the method of Dom Mocquereau. This is not to say that the old methods and theories are useless; the exact opposite is true. The broader one's knowledge of the history of chant interpretation the better. It is just that in order to unlock and reveal the beauty and richness of the precious Gregorian chant by utilizing the latest research, one must be free of all *prejudices* that make him cling to what is no longer appropriate. Once this is done, you are ready to begin the serious and difficult task of applying the latest developments. Truly, this application will produce a chant of a far more exquisite beauty than has ever been available to us before.

Three basic sources provide all that is necessary for a solid beginning on the new interpretation: 1) *Gregorian Semiology* by Dom Eugène Cardine; 2) the *Graduale Triplex*; 3) Any Solesmes recordings made under the direction of Dom Jean Claire.<sup>2</sup>

*Gregorian Semiology* has a forbidding, technical-sounding title, but the book is actually clarity itself. In it, Dom Eugène details precisely what each symbol in the ancient chant manuscripts stands for, and he backs his definitions with abundant examples. He goes beyond paleology (*what* the ancient symbols mean) to semiology

(*why* the copyist made the symbols the way he did). This restating of the basic question makes an enormous difference, and constitutes a breakthrough of the first magnitude with regard to Gregorian chant.

After *Gregorian Semiology* has been studied, the *Graduale Triplex* puts everything the student has learned into perspective. In this magnificent book, the musical symbols from the ancient manuscripts of Laon and the St. Gall family are placed above and below the staff of each authentic selection in the 1979 *Graduale Romanum*. These symbols are the very ones explained so thoroughly in *Gregorian Semiology*. The signs placed below the staff are printed in red, and those above are in black. This ingenious arrangement juxtaposes the ancient signs and the Gregorian (square-note) rendering of the modern editions. A simple glance with a trained eye at the *Graduale Triplex* will reveal the accuracy not only of the transcription (Gregorian notation), but of the rhythmic signs as well.<sup>3</sup>

Finally, all the fine points of interpretation will be revealed in their stunning freshness when one listens to the latest Solesmes recordings with *Graduale Triplex* or *Romanum* in hand. Dom Jean Claire and his choir have a command of the art that is difficult to match, and nearly impossible to surpass. By listening carefully to these splendid recordings, one's mastery of the art of Gregorian chant interpretation will increase in a seemingly geometric progression. One must be diligent, however, not simply to imitate what is on the recordings.

Naturally, this is not all there is to learning the latest developments in Gregorian chant research and applying them in performance. There are many fine programs and workshops conducted constantly throughout the world on the amazing new advances in chant research and interpretation. If one has the time and the means, these programs should be sought out, attended, and supported. If one has neither the time nor the the means, the steps outlined above will supply an excellent preparation for a lively, reverent, moving liturgical rendering of the sacred Gregorian chant. These new research findings must be studied and *applied in the liturgy* by our choirs and choirmasters, because they truly constitute a better and more fitting contribution to sacred worship.

PAUL W. LE VOIR

## NOTES

1. The *Liber Hymnarius* was reprinted in 1985 with some slight but important refinements, particularly in the index and the responsories.

2. All Gregorian chant books may be obtained directly from Editions de Solesmes, Abbaye St.-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France. In the United States, the Solesmes recordings are obtainable from Paraclete Press, P. O. Box 1568, Hilltop Plaza, Route 6A, Orleans, MA 02653; telephone: 1-800-451-5006.

3. With regard to this, but for a more in-depth study, Dom Eugène Cardine's *Graduel Neumé* remains extremely valuable. It retains many marginal cross-references and notes not included in the *Graduale Triplex*.

# LITURGY IS LIFE

Religious music that sounds like a revival tent or a Broadway stage has attracted a fiercely loyal following among Catholic congregations in recent years. Despite this, the status of truly sacred music is improving in the United States. There is a growing number of parishes with professional music directors, well-trained in the best of every musical style, including chant and polyphony.

While this is encouraging, the bad news is that many of these directors have been ill-served and even used by certain liturgists. The musical tastes of these liturgists in general tend toward the "classics," since they are artistically inclined. However, their approach to rubrics is cavalier, and their preference for quality church music makes them appear more "traditional" than they really are.

Some departures from proper form are less serious than others, but they are all part of a "phony creativity" syndrome. Somebody went to a lot of trouble compiling our current, official, liturgical books from thousands of years of Jewish and Christian tradition in the light of the needs of today. But now with the vernacular and the simplification of the rubrics, certain liturgists have apparently concluded that it is too easy to read a service out of a book as is. The reaction to this putative laziness seems more like theater than worship. No wonder things like daily Mass and other devotions are disappearing; it takes too much time and energy to make them all ever so "meaningful."

On the other hand, some who consider themselves "conservative" are not completely without fault either. These days every celebrant could profit from a periodic review of those words printed in red ink as well as a reading of the more lengthy general instruction in the front of every new ritual book. One of the reasons for the continuing nostalgia for the Tridentine Mass is that in most places the *Novus Ordo*, in either Latin or the vernacular, has never even been tried as it was intended.

Fidelity to the rubrics would fulfill one of the secrets of good ritual: it is repetitive; it should be done pretty much the same way every time. Too often, participants are distracted by constantly changing stage directions about what to do or say, and where to go next. Even if all the options written into the rites were used on a rotating basis, there would still be a basic routine that would allow the participants to concentrate on meaning what they say and do.

Some priests are so afraid of monotony that they constantly insert little comments and change the wording of the prayers with the result that the people are confused about when and how to respond. This hardly promotes active participation. When the rites make a significant change in the routine, it is usually to call attention to a special occasion, like Holy Week. It is very difficult to make Holy Week special if all liturgies are "special." A standardized form is characteristic of most "high church" liturgies, especially in the eastern churches.

This does not mean that ritual has to be dull, for another secret of good liturgy is that it must be done well. Yet many Americans, including some priests, have always been uncomfortable with even the slightest show of external piety as well as with formality. In the past this often resulted in a hurry-up-get-it-over-with approach. Today it is manifested by the informal, TV-show, emcee style of some celebrants.

Many contemporary liturgists understandably react against this, but while they understand that liturgy is a formal occasion, they betray the same hatred for external piety when they ignore the "sacred" in favor of the merely theatrical. By way of contrast, those who witnessed it still talk about how the prayerful presence and solemn bearing of Cardinal Pacelli (later Pope Pius XII) put to shame many other ranking prelates during his tour of the United States in 1936. Half a century later, one fears things have not changed all that much here.

Many readers may remember the late Monsignor William Busch of the Saint Paul Seminary and *Orate Fratres* (now *Worship*) magazine. It was during one of his last years of teaching a course in fundamental liturgy that the Rev. Charles Davis left the priesthood and the Church. Much of this popular British theologian's work was on Monsignor Busch's class bibliography. After re-reading the selections, he was satisfied that they were still worthy of recommendation. But he kept on searching for a clue to Davis' departure.

He found it in the title of *Liturgy and Doctrine*, one of Davis' most well known and influential works. He concluded that Father Davis probably had not succeeded in applying his vast knowledge of liturgy to his personal life. Monsignor Busch went so far as to change the name of his course to "Liturgy and Life," in hopes of countering the tendency to separate worship from the moral life. His concern, by the way, was more personal than that of many younger liturgists who had the same general idea, but who never went beyond signing social justice manifestoes and joining protest marches (which seemed to become the main focus of the liturgical conferences of the late 60's).

That rubrics were once taught as part of moral theology is considered quaint today at best. There is little danger of returning to the rubrical rigidity of the past, so now it is time to examine again the profound connection between liturgy and life. Maybe sacramental theology (including rubrics) should be taught as part of moral theology after all.

Recall the axioms, "Good liturgy builds faith; bad liturgy destroys faith," and *Lex orandi, lex credendi*. In some places the faith is in trouble because the liturgy has been deformed. One has the impression that in some cases an altogether different god is being worshiped. That is a moral problem as well as a dogmatic one. The sacraments are for the sanctification of the faithful (Vatican II, *Sacrosanctum Concilium*, 2). That leads directly to moral theology and beyond to ascetical and mystical theology.

To make clear the connection between liturgy and life we must begin with the liturgy itself and realize there is a right way (i.e., "by the book") and a wrong way to do it, because liturgy is part of the moral life too.

All the beautiful music we are beginning to hear in some churches alone is not enough. The integrity and the rhythms of the liturgy must be respected. Over the course of time, the official liturgy of the Church reminds us of things in our relationship to God (religion is *ordo ad Deum*) we would never think of on our own. For example, if fundamentalists had just kept a liturgical calendar, perhaps they would not have forgotten so many fundamentals.

Some places in Christendom are noted for beautiful liturgies sung to empty churches. What a tragedy it would be if our liturgies were sung by churches full of empty people—empty because what they were singing would not really be the liturgy. The hoped-for spiritual renewal of the Church after Vatican II does not depend exclusively on correct worship, but it will not occur without it.

REVEREND PAUL LA FONTAINE

## LENT IN LOUISVILLE

The inscription over the cornice on the old red brick school read *Sanct Martinus Pfarrschule*. The sign in front of the church across the street read "St. Martin Afro-German Church." Both stood in a deteriorated section of central Louisville, the southern river town named in honor of King Louis XVI of France.

The study in contrasts did not end there. The Mass was a sung Vatican II liturgy in Latin, a *Missa in cantu*. The celebrant was a post Vatican II convert, Vernon Robertson. The music director and organist, Ronald Crowl, was a young man and a graduate of the Royal College of Church Music in London. The choir, almost all young people, was made up in large part of graduate students in music and also Baptists. It seemed a curious ensemble for a Latin high Mass with Gregorian chant. Certainly nostalgia could be excluded as a motive for the Latin chant, since most of the principals would never have known the pre-conciliar Latin Mass. It was a painful reminder of the rupture gratuitously caused after Vatican II in the tradition of church music in the Latin Church.

But perhaps St. Martin's presents evidence of a heartening breath of a new spring. Just as there were hints of green on the Kentucky landscape and a few robins had been sighted only that morning, maybe the developments in Louisville are a sign that the venerable musical tradition of the Church, which Vatican II ordered to be preserved and cultivated, has once again put down roots and is pushing up tender new shoots of growth.

The Church of St. Martin did not merely provide the setting. It was also the clue to the cause of this development. The structure has a large gothic nave abutted by decorous transepts and an apse. Originally a Franciscan church, it apparently once was served by a large staff of clergy, for there were four side altars plus a series of three niches in each of two rooms flanking the narthex. Here in times past probably each niche housed a small altar for a friar's private Mass. Two of the side altars, moreover, rose over the complete bodies of third century Roman martyrs, brought to Louisville with the special permission of Pope Leo XIII. The apse was wainscotted with marble and the small columns supporting the altar and the pulpit were of alabaster. The tall lancet windows of the nave sported glorious art nouveau stained glass from the atelier of the Royal Bavarian Art Institute. In the bright afternoon sun, the brilliant primary colors of the glass shone with gem-like quality. Sculpted German and Franciscan saints crowded out the wall space intervening between the lancets. The building was both the expression as well as the setting of a tradition.

The church fabric and furnishings were a mute but eloquent reminder that the Latin Church's musical heritage is broader and deeper than the gang of liturgical trendsetters of a single generation who have chosen to ignore it. In glass and sculpture the fabric seemed to proclaim in eloquent silence that the tradition rested on prophets, apostles and the mysteries of the gospel. In short, the message of the medium was that the tradition transcended generations and possessed a marvellous protean ability to resurrect itself—phoenix-like—in each great age. The liturgical efflorescence of the Carolingian age came to mind. Planted at Metz and other places by Roman cantors, new shoots sprang up across Charlemagne's empire, blending Roman and Gallican musical and liturgical traditions into a vigorous new hybrid.

Less than two years old and having begun at ground zero, the Cantores Sancti Martini are yet in musical infancy. They have large portions of the Gregorian repertoire yet to master. Perhaps, prudently, they have not yet launched into the more difficult Gregorian pieces, the graduals and alleluias. Instead, the responsorial psalm is chanted *recto tono*. Using Solesmes' *Cantus selecti*, they chanted the responses and other parts of the ordinary of the Mass. It remains, however, to wean the congrega-

tion and celebrant from the spoken *Credo*, so that all the parts of the Mass intended to be sung are in fact sung.

Later came a visit to Louisville's Cathedral of the Assumption, a venerable gothic structure dating from 1852, on the National Register of Historic Places. On entering it, one was reminded of those numerous great medieval abbey churches, the ruins of which are strewn across the British landscape. Almost nothing of the integrity of the original design of the cathedral's interior survives. Only the stained glass and the stations of the Cross in oils indicate that the iconoclast in question was not Oliver Cromwell's New Model Army. The now-usual liturgical bagatelle hung everywhere to hide the nakedness of the white-washed walls remains. A large cross, burdened with a grotesque and rickety corpus, dominated the chancel. At the head of each aisle were equally deformed and grotesque pieces, one of the Virgin and one of St. Joseph. Apparently ignorance reigned supreme of the injunction of Article 124 of Vatican II's constitution on the sacred liturgy that ordinaries should banish from churches "art" that is deformed.

But the Mass in that sorry structure suggested that the breath of Kentucky spring-time felt earlier at St. Martin's was not merely an errant and ephemeral zephyr. The service (in English, of course) was conducted with dignity and with attention to the rubrics! The celebrant and concelebrant were properly vested and there was the surprising presence of an acolyte, vested in alb (but no cincture). The lectionary was censed before the gospel was read, and the gifts (though not the clergy and people) were censed at the offertory.

The fine organ had not been silenced and replaced by a piano. The cantatrix, posted in the chancel, had a good voice and sang well. From the gallery came musical support and harmony from a trained choir. Graciously they sang the *Kyrie* in the original tongue. English, however, was favored for the *Sanctus*.

In the classic language of Crane Brinton, historian of revolutions, it seemed not premature to conclude that the reign of liturgical terror has passed. The time of thermidor had begun. But a more cautious voice whispered, "One swallow does not make a spring."

DUANE L.C.M. GALLES

# REVIEWS

## Books

*Missel Grégorien des Dimanches. Noté en Chant Grégorien par les Moines de Solesmes.* Sablé-sur Sarthe, France. Abbaye Saint Pierre de Solesmes, 1985. 717 pages. Cloth, 190FF.

This is a bi-lingual missal in the Latin and French languages with Gregorian chants for the ordinary and proper texts of the Mass. The purpose of the missal is explained in its preface: "This *Missel Grégorien* fulfills the need of the faithful to participate in Masses celebrated with Gregorian chant." There are other modern bi-lingual missals (e.g., *New Latin Sunday Missal* of the Association for Latin Liturgy). But the *Missel Grégorien* is exceptional, because, as its title indicates, it is notated in Gregorian chant. It may well be considered a modern day "notated missal."

Typical of a *missale plenarium*, *Missel Grégorien* comprises all the texts, here in French as well as in Latin, needed for the integral celebration of the Eucharistic liturgy. It includes the Masses for every Sunday of the church year, for solemnities and for feasts whose celebration replaces the Sunday. The complete rite for the Mass of Christian burial is given. There is one common, that for the anniversary of the dedication of a church. The preface mentions that the Masses for the days within the week may be found in the *Graduale Romanum* (1974). The texts of the readings from the lectionary are omitted to avoid making the volume cumbersome. The scriptural sources for the readings are listed according to the three year lectionary cycle. These readings are summarized by a brief phrase, thus for the first Sunday of advent, A cycle: Is. 2, 1-5 *Le rassemblement des nations*. The musical formulas for chanting the lessons in Latin are not given. These may be found on p. 803 in the *Graduale Romanum*. The instructions for the celebration of the Eucharist are printed in italics and in French only.

The order of the Mass appears first in the book (p. 7-74). The celebrant's texts are in Latin and in French without music. These Latin chants may be found in the *Ordo Missae in Cantu*, (Solesmes, 1972). After the order of Mass, there follows the chant ordinaries (*chants ordinaires*), the *Kyriale* of the *Graduale Romanum*, including the *cantus ad libitum*, (*autres chants aux choix*) (p. 75-162).

The greater part of the volume, *L'Année liturgique*, begins next on p. 165. Here the proper texts of the Mass are arranged in parallel columns. The official translation (AELF) of the liturgical texts for French speaking countries is printed opposite the Latin texts. Beneath the Gregorian chants there is a French trans-

lation of the Latin. This is a private translation. It is not intended for liturgical use, but as an aid to a better understanding of the Latin texts. These translations are certainly a welcome on sight contribution of the *Missel Grégorien*. Vernacular editions of the *Liber Usualis* did not have a translation of the Latin chants. (It is not to be thought that the Latin chants have been adapted here to be sung in French. The Solesmes editors do not favor vernacular adaptations of the Latin chants.) The texts for the Gregorian chant Mass propers may not always be the same as those of the lectionary or sacramentary, but they are approved for liturgical use as ordered in the *Ordo cantus Missae* (1973). For example, the text for the gradual, response and verse, may not be the same as the responsorial psalm of the lectionary. Also there is no longer an offertory song in the sacramentary. The *Missel Grégorien* has a *chant d'offrande*, the offertory chant, which is sung at the presentation of the gifts. For the processional chants—entrance, presentation and communion—psalm verses to be alternated with antiphon and response are not indicated in the *Missel Grégorien*. The reason given is that these are sung by the cantors. A sung verse for the introit is given. The *Graduale Romanum* does suggest psalm verses for the communion. Verses for the offertory chant may be found in the *Offertoriale* of Karl Ott now made available in the triple notation, *Offertoriale Triplex*, (Solesmes, 1985).

The Gregorian chants are reproduced in the *Missel Grégorien* from the 1974 *Graduale Romanum* which implemented the *Ordo cantus Missae*. Thus the chants are arranged for contemporary liturgical use according to the revision of the church year and the choice of biblical readings. (The order of chants is not, then, the same as in the chant manuscripts.) The repertoire has been enriched by the restoration to liturgical use of authentic chants which have been neglected for centuries, whereas a number of new compositions foreign to the genuine Gregorian tradition have been discarded. The *praenotanda* to the *Ordo cantus Missae* mention that these chants, now restored to the repertoire, number nearly twenty chants. One discovers that of these twenty chants some are new, "original," melodies, but the majority are familiar melodies, "type" chants, with new texts. The more recent chants, *cantus recentiores*, are identified in the index to the Solesmes, *Graduale Triplex* (1979), and if these new chants are based upon ancient chants the chants which serve as their model are also identified. The scriptural sources for the Gregorian chant texts are all of them given in the *Missel Grégorien*, as they are in the *Graduale Romanum*, but not in the *Ordo cantus Missae*. The Hebrew numbering of the psalms is given.

The Gregorian chant of the *Missel Grégorien* is the same as that of the 1974 *Graduale Romanum* which

is practically a reprint of the 1908 *Graduale Romanum* as far as the neumatic notation is concerned. In 1974, the Solesmes *Graduale Romanum* was published with an immediate practical and pastoral purpose, namely, to provide Latin chants for the revised liturgy of the Eucharist. It was not at this time the intention of the monks of Solesmes to present in this volume any revision of the neume notation, modal assignment, phrase punctuation or any emendation of the Solesmes rhythmic signs. These alterations await later publications, dependent upon the critical edition of the *Graduale Romanum*, its texts, melodies and manuscript sources. The chants of the *Missel Grégorien*, being a reprint of the 1974 *Graduale Romanum*, do not benefit from an improved chant notation, one which while preserving the intervallic precision of the standard neume notation, would more adequately reflect the wealth of neumatic nuance preserved in the earliest manuscripts of liturgical chant. A more adequate notation is being prepared for by such studies as the *Graduale Triplex*, in triple notation. In the Solesmes *Liber Hymnarius* (1983), there are modifications in the neumatic script which are the result of recent Gregorian chant paleographic and semiological research. (See the review of the *Liber Hymnarius* in *Sacred Music*, Vol. 111, No. 3 (Fall, 1984), p. 19-21.)

A distinct advantage of the *Missel Grégorien* is that the music for the people's participation in the sung Eucharist is complete and all together in one place. There is no need to search within the volume or elsewhere for the required music. The chants for the proper and ordinary appear in order for every Eucharistic celebration according to liturgical need.

It is the intention of the *Missel Grégorien* that the people sing the Latin texts; however, the Latin texts printed in the *Missel Grégorien* may possibly be spoken as suggested in Article 54 of the constitution on the sacred liturgy, ". . . steps should be taken so that the faithful may also be able to say or sing together in Latin. . ."

The editors plan to complete *Missel Grégorien*, as soon as possible, with the addition of vespers and compline. These hours will be added after the appearance of the new *Antiphonale Romanum* which will implement the *Ordo cantus officii*. One volume of this project, *Liber Hymnarius*, has already been published. The Gregorian chant of the *Missel Grégorien* offers those who participate in the liturgy of the Eucharist a profound musical commentary on the sacred scriptures. Once again we are indebted to the Benedictines of Solesmes for providing us with a practical edition of Gregorian chants for liturgical use. It is to be hoped that an English version of *Missel Grégorien* will be published.

GERARD FARRELL, OSB

*Wolfgang Amadeus Mozart* by Karl Barth. William B. Eerdmans Publishing Co., Grand Rapids, Michigan, 1986. 60 pages.

Father Richard Hogan says that Mozart should be canonized! And perhaps there are good reasons to do so. Surely the composer of the *Requiem* and the great Masses and motets has been the cause of grace and the occasion of great worship, prayer and liturgical solemnity in praise of God.

If ever we have a Saint Wolfgang Amadeus Mozart, then Karl Barth's little book could well become part of the readings for the liturgical hours! This book is just that: praise of the genius, if not the sanctity of the composer, if not the saint.

Originally published in 1956 in German for the 200th anniversary of Mozart's birth, it was a lecture given at Basel in Switzerland. The English translation, this year, marks the 100th anniversary of the birth of Karl Barth, who died in 1968, and in many ways the book is Barth as much as it is Mozart. John Updike has contributed a fine introduction.

The reader is not going to learn anything new about Mozart. This is a book of praises rather than facts. But the praises are profound, coming from the observations of a theologian whose background is far removed from the Catholicism of 18th century Austria, but whose perception is clear and sympathetic. Barth has, by far, a much better appreciation of the genius of Mozart than the film, *Amadeus*, which has given rise to so much popular enthusiasm for Mozart. I was musicologically outraged by the film's portrayal of so great a person. No one who created the operas, the symphonies, the church music and all the other works that he did in so short a lifetime could have been the buffoon that he was made out to be in the film. Barth and Updike truly grasp Mozart as the genius he was, the person who created an immense musical repertory, and the spirit who communicated and continues to communicate through music to succeeding centuries. They know him, the true, Austrian Catholic of the late 18th century, given by God and beloved of God (Amadeus).

R.J.S.

*The Viennese Concerted Mass of the Early Classic Period* by Bruce C. Mac Intyre. UMI Research Press, Ann Arbor, Michigan, 1986. 764 pages, \$89.95.

This is No. 89 in the *Studies in Musicology* edited by George J. Buelow, a very prestigious series indeed. All the studies in the series are not concerned with church music, but this one is of particular value for church musicians, especially with interest in the orchestral Masses of the eighteenth century growing so widely.

Familiarity with the Masses of Haydn and Mozart raises the question of what went before them and how those giants were influenced in the writing of

their church music. There seems to be no direct link between Bach and Handel on the one hand and Mozart and Haydn on the other. Yet many composers worked for the Church in the years separating those giants. It is with that group that this volume is concerned. So much music of this period remains in the ecclesiastical archives that merely to catalog it presents a major problem, even before it is studied. The author undertakes to analyze 72 Masses by 28 composers, truly an enormous project. These men worked in Vienna from 1741 to 1783, which covers two generations. Among the elder composers are Hasse, Monn, Reutter, Tuma and Wagenseil, while the younger ones are contemporaries of Joseph Haydn, including Albrechtsberger, Dittersdorf, Gassmann, Sonnleithner and Vanhal.

The work is divided into two parts: the historical background of eighteenth century musical Vienna and consideration of the musical style of the concerted Masses. For the general reader the three chapters discussing the church music of eighteenth century Vienna are most interesting. For the choirmaster who will undertake to perform this music, the remainder of the book is filled with very important and useful information on style and structure, liturgical use, performance practice, instrumentation and sources of manuscripts of the Masses being studied.

Vienna in the period under study had at least forty churches that employed singers and instrumentalists for worship services of a variety of kinds from Masses to vespers, processions and many devotions. Private individuals as well as many lay societies and religious orders supported the musical events as well as the musicians themselves. Up until the suppression of many musical practices by Joseph II in 1783, the religious institutions of Vienna provided great opportunities for employment for the musicians of the city, even though they might not have been the best-paying employers. The importance of music in the city's churches and its extensive use is hard to grasp today, but in a city so given to music in every sphere of life its use in church seems quite natural and expected.

The author has filled the volume with examples of the concerted Masses being studied. Most of these are not available in modern editions unfortunately, so their inclusion is most significant not just for an aid in study, but for the interest that is aroused which might lead to publication of the entire scores for use today.

The Second Vatican Council has given a great freedom to the choirmaster to use the great music of the treasure of the Church in today's liturgy. The requirements of sacredness and true artistry are fulfilled in these compositions, and it is to be hoped that their use might be encouraged by such scholarly research as is presented in this book.

Illustrations depicting eighteenth century Vienna enhance the book which is beautifully printed. Three appendices, a long bibliography and a fine index add significantly to its usefulness.

R.J.S.

*Liturgical Music in Benedictine Monasticism, a Post-Vatican II Survey* by Dom David Nicholson, OSB. Volume I. Mount Angel Abbey, Saint Benedict, Oregon, 1986.

This elegantly printed and bound volume is first in a series of three containing the results of a survey done of all the Benedictine monasteries, both of men and women, throughout the world. Undertaken as graduate work at Oxford University, it is a wealth of information not merely on current liturgical practices, but the historical data of the monasteries themselves. It is organized by continent and then by country. 121 foundations for men participated and the results of the questionnaire are presented in this first volume; the convents of women will constitute the second volume soon to appear.

The book was printed in England, designed by the nuns of Stanbrook. Five Seasons Press in Hereford and Fleece Press of Woolley, Wakefield, did the work. A limited edition, only 350 copies were made.

There were sixteen questions proposed. Part of the information sought was the degree of the use of Latin in both Mass and office; the use of music composed by members of the various abbeys; kind of pipe organ; kind of participation arranged for the faithful present at abbatial liturgies; musical preparation of the choirmaster; rehearsal time allowed to the community itself; presence of a choir school in the abbey.

The first impression one receives in quickly paging through the results of this survey is that Benedictine monasticism is not a monolithic institution where Saint Benedict's *opus Dei* is carried out uniformly in every foundation. The pluralism demonstrated in the results of the questions runs from polyphonic orchestral Masses in the Viennese traditions of Kremsmünster in Austria to the full Gregorian chants of the Mass and office at Fontgombault in France. And yet, in the vast majority of abbeys, the Gregorian chant in Latin is still the regular fare for monastic worship. Only in the United States has the abandonment of Latin and chant been almost total. For what was formerly an almost universal use of chant, American foundations have substituted vernacular compositions, mostly the work of their own monks as well as other contemporary writers.

On August 15, 1966, Pope Paul VI issued his letter, *Sacrificium Laudis*, in which he gave instructions to religious superiors on the celebration of the divine office. The letter bears frequent reading. The Holy Father clearly states the intentions of the Church especially in the use of Latin and chant in monastic

worship. He says: "The Church has introduced the vernacular into the liturgy for pastoral advantage, in favor of those who do not know Latin. The same Church gives you the mandate to safeguard the traditional dignity, beauty, and gravity of the choral office in both its language and its chant." The Holy Father implores the monks to listen to him, urging them to use "music that rises from the depths of the soul where faith resides and charity burns—we mean Gregorian chant." Considering the intimate connection between the Latin language and chant, it is clear that both must be maintained, as the wisdom of Paul VI asked. The monks of Solesmes replied that "Solesmes is fully in accord with the spirit of Vatican II and with the letter, *Sacrificium Laudis*." They use the Gregorian chant as their liturgical music, with French employed for the readings at Mass.

A question not asked in the survey but one that might have been interesting in what it reveals is a connection between the use of Gregorian chant in an abbey and the number of vocations attracted to an abbey. With youth in all parts of the world rediscovering Gregorian chant and declaring it to be their rightful inheritance, one might be able to conclude as Pope Paul VI did, that chant "will attract to you young men with a vocation to be close to the Lord."

Father David is eminently qualified to conduct and assess such a survey as this. He has studied in the best schools of the United States, Canada and Europe. As a monk of Mount Angel in Oregon, he has had ample practical experience with chant as the community prayer. He has several other works to his credit on Gregorian chant, including his *Dictionary of Plain-song* being published by the Institute of Mediaeval Music. We await the forthcoming two additional volumes and particularly the conclusions that the author will arrive at from the extensive and significant data that he has here assembled.

R.J.S.

## Magazines

COMMUNAUTES ET LITURGIES. Number 3. June 1985.

The principal article in this issue, "Liturgical Invention," discusses the liturgy as a "traditional art," by giving a new interpretation to both of those words. Its author, Jean-Yves Quéllec, calls for a "traditional" liturgy, using traditional to mean that the Mass is the carrying out of Christ's command, "Do this in memory of me." If the word traditional is taken in this sense, it can co-exist with a spirit of liturgical invention according to the author. The liturgy called for would therefore have nothing *retro* about it. It would be the creative response of the faithful to the actual grace of the occasion. The liturgical action would be a total art, not a marriage of

various arts. Its beauty would not be a beauty of words, sounds, colors, etc., but the beauty that shines from the faces of those who participate in it.

It is clear that the author's idea of a traditional liturgy would be very different from mine!

V.A.S.

COMMUNAUTES ET LITURGIES. Number 4. August 1985.

The two main articles in this issue discuss the meaning of the term "popular liturgy" or perhaps in English, "liturgy of the people." The term "popular" is not meant to have social or political connotations, but quite simply, a popular liturgy is one in which the people of God would find their place and manifest their communion. An attempt is made to make a theoretical discussion of the subject more practical by analyzing the liturgies performed during the visit of the Holy Father to Belgium as examples of popular liturgy. They shared the following characteristics: a popular and inspirational celebrant; beautiful physical settings and arrangements; the enthusiasm of the ministers; the texts; the music, which was taken from the repertory of the ordinary post-conciliar music, and finally the crowds. While it is recognized that these liturgies were very special occasions because of the presence of the pope, all liturgies could and should follow their pattern.

Throughout these two articles the authors seem to be struggling with the meaning of the word popular; sometimes rejecting one after the other all the dictionary definitions of the word, while at other times accepting without realizing it all or some of these meanings. What makes this all the more frustrating for the reader is the scrupulous attempt to list, examine and reject them all in favor of the one given at the beginning of this review.

In passing, judgment is made about the "popularity" of Gregorian chant, Bach and Messiaen. While it is noted that some would judge Bach and chant to be popular because of their acceptance by the classical record-buying community and by classical radio stations and therefore suited to the "popular liturgy," the author disagrees. While he finds this music beautiful, he calls it the music of escape and dreams, not desirable characteristics for a "popular liturgy." Poor Messiaen is judged both unpopular in the sense of popular demand for his music and unsuited to the liturgy for a curious reason. It is asserted that Messiaen composed church music at a time when the participation of the people was neglected and therefore his music does not express the characteristic of being popular. Gregorian chant and Bach come out a little better, for even though the author does not approve of them for a popular liturgy, he states that they were composed at a time when the people participated in the liturgy and thus they express that intention.

V.A.S.

CANTATE DOMINO. Periodical of the Vancouver Gregorian Chant Society, 5726 Rhodes Street, Vancouver, British Columbia, V5R 3P4.

Published without date, this booklet contains several interesting and provocative articles on Gregorian chant. Excerpts from the sermon preached on the occasion of the Pentecost pilgrimage to the Cathedral of Chartres by Dom Gérard, prior of the monastery of Ste. Madeleine of Barroux, tell of the loss of truly Christian values and traditions, particularly liturgical beauty and Gregorian chant. John Carey, the editor, contributes some ideas on the subject of a vocation to the priesthood and the cultivation of that divine call through participation in the singing of chant at Mass and the liturgical hours.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 37. 1986.

Conclusion of the national pastoral of the Portuguese bishops on liturgical music which marked the European year of music is the chief article in this issue. The bishops insist on the distinction of the ordinary and the proper of the Mass and the need to use these musical parts of the liturgy, particularly by singing the very texts of the proper which specify the liturgical seasons and feasts. A lengthy description of the new pipe organ in the Cathedral of Porto together with many examples of new vernacular compositions fill out this very practical journal of church music.

R.J.S.

BOLLETTINO CECILIANO. Anno 81, No. 4, April 1986.

The Holy Father's address on the occasion of the dedication of the new home of the Pontifical Institute of Sacred Music in Rome, November 21, 1985, and a stop list of the new Klais organ in the chapel of the institute recall that historic event which was a part of the VIII International Church Music Congress. An article on the various roles in the liturgy, including the celebrant, the ministers and the various musical positions, concludes with a plea for more congregational participation with the help of the various "animators." News about Italian church musicians, conventions and publications fills out the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 81, No. 5, May 1986.

Natale Luigi Barosco writes about the "musical animator" of the liturgy. The office seems to be that of the director of the singing and the old commentator all put into one. According to the author, the role calls for many qualities and duties, including various traits of personality as well as musical training and expertise. One wonders where such a character might

be found and how interesting an opportunity to see him function might prove to be! Luigi Lazzaro adds even more information about the process of animating a congregation, especially an Italian one! A report on the congress of choirs at Loreto and a short address of Cardinal Bafile on the value of singing the Mass in chant, together with notices of reviews and concerts fill out this issue.

R.J.S.

UNA VOCE (France). Number 128. May-June 1986.

This issue includes a continuation of several articles: "The Role and Richness of Symbols in Christianity," "Suggestions for a Repertory of Gregorian Chant for Small Choirs," and "An Explanation of the Liturgy: The Consecration."

In order to inspire greater efforts in France, a report is made of two Gregorian chant workshops, one in Senegal and the other in Belgium. A two-week session was conducted in Dakar at Easter by the director of the Schola Saint-Grégoire of Le Mans and her assistant. Two hundred singers participated in twice daily sessions in the Ward method. A gathering of 200 singers from Belgium and the choir of the Cologne cathedral took place in the small Flemish village of Watou, near the French border. It was culminated by a high Mass sung in Gregorian chant.

Report is also given of a Gregorian chant and organ concert at the Madeleine in Paris at which those in attendance were asked to join spontaneously in the concluding *Salve Regina* which they did with great emotion. Both the singing and the numbers present gave evidence of the support for chant.

V.A.S.

JUBILUS REVIEW. Vol. 3, No. 2, Summer 1986.

An article by the editor of *Sacred Music* on the subject of music for weddings opens the issue, followed by a commentary on copyright in which Sister Rita cautions against the immoral use of the duplicating machine. Words from Dr. Albert Schweitzer and an article by Dom Joseph Gajard give inspiration and instruction from two great musicians now gone to their rewards. Heinrich Flatten of the Archdiocese of Cologne, a canonist, writes about the legal status of sacred music since the reforms introduced both by the council and the decrees that followed. Several of these articles have already appeared in *Sacred Music*. Musical inserts include the *St. Gall Mass* written to Gaelic texts and an attempt by T.M. to set the English texts of the Requiem Mass to Gregorian melodies.

R.J.S.

# Choral

*The Snow Lay on the Ground* ar. by Robert Wetzler. SATB, organ. AMSI, 2614 Nicollet Mall S., Minneapolis, MN 55408. \$.75.

An old Irish carol, it is interestingly arranged for treble and male unison sections as well as easy four-part settings. A flute part is optional.

*As Joseph was A-Walking* by David Ashley White. SATB, organ. Paraclete Press, Orleans, MA 02653.

Commissioned by the Episcopal Diocese of Mississippi, this setting is quite traditional in its harmonies but with a degree of dissonance and a somewhat varied rhythmic pattern. It is not difficult.

*Rorate Caeli* by Alan Macmillan. SATB, organ. Paraclete Press, Orleans, MA 02653.

Orchestra parts are available for this setting of the Latin Advent text with English parts by William Dunbar. The choral parts should not be difficult, but the organ (a reduction of the orchestra) is more demanding. Like all the releases from Paraclete Press, it is particularly beautifully printed.

*Once in Royal David's City* ar. by Robert Leaf. SATB, organ. AMSI, 2614 Nicollet Mall S., Minneapolis, MN 55408. \$.75.

Most of this setting is unison. The final stanza is four-part writing. The original melody by Henry J. Gauntlett and the text by Cecil F. Alexander are very simply yet effectively arranged.

*A New Christmas Carol* by David N. Johnson. SATB, organ. Augsburg Publishing House, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. \$.80.

Really a traditional carol that is paraphrased by the composer, this setting has an optional flute part. The harmony is traditional. Alternation between unison and four-part gives interest. It is easy.

*Lo, How a Rose* by John Leavitt. SATB, baritone solo, strings and optional 2 flutes. Augsburg Publishing House, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. \$.250.

This is a complete score for the cantata based on the German, 15th century choral, *Es ist ein Ros*. The instrumental sections are important and extensive. The harmony is traditional and easy for both chorus and instruments. This could prove very rewarding for a group that has strings for Christmas.

*Let's Sing, Christmas Music* ar. by Kenneth Simpson. SA/TTB, *a cappella*. Novello (agent: Theodore Presser Co., Bryn Mawr, PA 19010).

The booklet has 51 arrangements of traditional

Christmas carols, hymns and rounds for three mixed or men's voices. The selection includes pieces from many ethnic sources. For a group with limited male membership, this can be a useful collection.

*Spanish Carol* ar. by Robert S. Hines. SATB, *a cappella*. Elkan-Vogel, Inc. Bryn Mawr, PA 19010. \$.85.

Both the Catalanian and English texts are set. The choral writing is not difficult, but a good, flexible group is needed to do justice to this setting which can be most effective.

*O Come, All Ye Faithful* ar. by Bob Burroughs. SATB, organ. Theodore Presser Co., Bryn Mawr, PA 19010. \$.85.

Another arrangement of the traditional tune by John F. Wade. One wonders just how effective such arrangements are, especially when the congregation may expect to hear traditional harmony for a traditional hymn. For a choir, however, wishing to find some variations of an old favorite, this may prove to be interesting. It is not difficult, but there are some *divisi* parts, and here and there both tenor and soprano may be a little high.

*Mary Loving Watch is Keeping* ar. by Walter Ehret. 2-part choir, keyboard, optional cello or bassoon. Theodore Presser Co., Bryn Mawr, PA 19010. \$.75.

A delicate little composition, it is easily learned and quite beautiful with the instrumental additions. It could be used for a children's choir.

*Bring Gifts of Love* by Joseph Roff. SATB, organ, flute. H.W. Gray, 15800 N.W. 48th Avenue, Miami, FL 33014. \$.85.

The text is by Kathleen Hurst Seib. A 6/8 meter and use of a flute obligato give a pastoral spirit to the setting. It is not difficult.

*A Burgundian Noël* by Donald Waxman. Mixed Chorus *a cappella*. Galaxy Music Corp. New York, NY 10024. \$.3.95.

The set includes five, separately published, pieces. The texts are English. Some settings are for eight and others for five voices. Harmonies and rhythms are traditional.

*Unto Us a Child is Born* by Sonja Poorman. Two-part Chorus, keyboard. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$.80.

This can be sung by SA or TB or mixed voices. Very simple, it can be useful for children's groups.

*Holiday and Holy Day* ar. by Walter Ehret. SA, keyboard. Theodore Presser Co., Bryn Mawr, PA 19010. \$.75.

A Polish carol, this is easy and useful for beginners or children's groups.

*God is Love* by Carl E. Baum. SATB, organ. Aiken Printing Co., 112 Third St., N.W., Albuquerque, NM 87102.

A straightforward setting, there are no choral problems involved. It might be useful for Holy Thursday, except for the Alleluia passages, which bring the composition to a great climax. As a general anthem, it is most effective. The accompaniment is a doubling of the voices, but it could add power to the ensemble.

*Ode to Cecilia* by Noel Goemanne. SSATB, organ, 2 trumpets, timpani. Mark Foster Music Co., Box 4012, Champaign, IL 61820. \$1.10.

This is the finale from John Dryden's *Ode to St. Cecilia*. Long sections of a *cappella* writing could cause pitch problems with the entrance of the instruments. The organ part is massive and quite independent. The work was commissioned by the Diocese of Corpus Christi, Texas, and is dedicated to Bishop Rene H. Gracida and Monsignor Richard J. Shirley, rector of the cathedral there.

*Rejoice, the Lord is King* by Carlton Young. SATB, organ, brass and optional congregation. Augsburg Publishing House, Minneapolis, MN 55440. \$.90.

A big sounding work, the introduction with organ and brass sets the tone for the entrance of the congregation and choir on a very festive text from Phillipians adapted by Charles Wesley. Harmonies are usual and no rhythmic problems are to be found. This would serve as a processional or recessional for the feast of Christ the King or any great festivity.

*Praise Yet Again Our Glorious King* by Gordon Young. SATB, organ. Theodore Presser Co., Bryn Mawr, PA 19010. \$.75.

Another festive setting, the composer uses the choir and the organ in antiphonal style, with short phrases alternating between them. The choir is occasionally divided into five or six parts, but the writing is not difficult, and the effect is massive.

*Missa Brevis* by Knut Nystedt. SATB, a *cappella*. Robertson Publications (agent: Theodore Presser Co., Bryn Mawr, PA 19010).

Of all the music sent to *Sacred Music* for review, this is the only setting of the Latin ordinary of the Mass that has come for a long time. Dedicated to the Norwegian organists association, it is not an easy work to sing, chiefly because of the chromatic and dissonant harmonies and intervals. Without instrumental assistance, it is a rare choir that can sustain a B in the alto against an A-flat in the bass which is moving to a B-flat and ultimately to an F-sharp. The text is set without repetitions, including the *Credo*. The Vatican Council asked that the Latin texts be

used and encouraged composers to write both in the vernacular and in Latin. This work fulfills that order, but it is not easy to sing.

Settings of psalms have become much more useful since the responsorial psalm has been restored to the liturgy. Not all settings have a role for the congregation, but occasionally choral settings may be used even without a congregational part. Here are some recently released psalms:

*The Shepherd Psalm* by David Frank. SATB, organ. AMSI, 2614 Nicollet Mall S., Minneapolis, MN 55408. \$.75.

There is a minimum of four-part writing for the choir. This setting of Psalm 23 is not difficult nor long.

*O Praise Ye the Lord* by C.H.H. Parry, ar. by Paul W. Lohman. SATB, organ. Augsburg Publishing House, Minneapolis, MN 55440. \$.80.

Based on Psalm 150, this setting is very traditional. It is easy, mostly unison, with some four-part stanzas.

*Every Day I will Bless You* by Joseph Roff. SAB, organ. Augsburg Publishing House, Minneapolis, MN 55440. \$.80.

Three verses of Psalm 145 are set here. It is easy and useful as a responsorial psalm setting.

*The Lord is My Light* by Eugene Butler. SATB, organ. Theodore Presser Co., Bryn Mawr, PA 19010. \$.80.

Psalm 27 is given an effective setting with a great use of unison. A strong organ accompaniment and a full choir can make this quite effective.

*A Cry from the Depths* by Colin Hedgetts. SATB, organ. Stainer & Bell, 82 High Road, London, England N2 9PW. \$.85.

Based on Psalm 130 (*De Profundis* in the Vulgate, Psalm 129), this is a very simple and effective setting, especially useful for funeral liturgies. The tenor part is optional, as is the accompaniment.

R.J.S.

## Organ

*Organ Chorales from the Neumeister Collection (Yale University Manuscript LM 4708)* by Johann Sebastian Bach. Edited by Christoph Wolff. Yale University Press, Yale Station, New Haven, CT 066520. 80 pp. \$18.50 paper.

Johann Sebastian Bach is regarded by many as the greatest musical genius of all time. Like many musicians, he was largely unappreciated by his contempo-

raries. His musical style was labeled as conservative and old-fashioned, and his personal life was beset by poor wages, incompetent musicians, and a family of 20 children. It was nearly a century before his works were rediscovered and disseminated. Since then, the enthusiasm and scholarship surrounding them have skyrocketed.

How, then, given our current state of musicological research, were 33 hitherto unknown organ works of Sebastian Bach discovered in the Yale music library on December 16, 1984, only days before the beginning of the Bach tricentennial? The story follows.

In 18th century Thuringia (Germany), an organist of modest repute by the name of Johann Neumeister compiled the works of several organists to serve his repertoire needs as a practicing organist. The resulting manuscript—now known as LM 4708—contains 82 pieces for organ, 38 of which are chorale preludes ascribed to J. S. Bach.

The manuscript was bequeathed to Neumeister's student, J.C.H. Rinck, from whom it passed through the benefactor Lowell Mason to the Yale music library in 1873. It exists today in a cardboard-covered, leather-bound volume entitled "Chorales without Texts." The lack of any catalog references in the library to its contents, together with its unassuming title, virtually guaranteed the manuscript's anonymity. It was in preparation for the forthcoming *Bach Compendium* (a study of the Bach works) that Bach scholars Christoph Wolff and Hans-Joachim Schultz, through routine searches in the Yale archives, made their historic discovery of these unknown chorale preludes of Bach.

There can be little doubt as to their authenticity. In the first place, five of the 38 have long been known and published as original works. The others, although written in the prevailing style of the time, are so musically superior and uniquely original that they could have been composed by none other than the master himself.

The date of the manuscript copy can be traced roughly to 1790 by comparative studies of the watermarks, the type of paper used, and variations in Neumeister's signature. This is considerably later than the period of composition of the Bach works contained within, which has been estimated at approximately 1710. The immature style compared with later works, the use of 17th century chorale treatments, and the occasional use of archaic musical notation all indicate that they were composed early in Bach's lifetime, possibly during an apprenticeship. This helps to explain their obscurity; few composers actively promote (or even keep, for that matter) their own student compositions. Bach was probably no different.

A striking feature of these chorale preludes is that

they effectively predate by at least ten years the well-known cycle of *Orgelbuechlein* chorale preludes. The *Orgelbuechlein* was conceived as a set of pieces written to correspond to the feasts of the liturgical year. Bach actually listed 161 titles of pieces to be composed for various days throughout the year. For whatever reason, only 46 of the original 161 specified were actually composed.

These newly discovered pieces are arranged in the order of the liturgical year as well. Moreover, many correspond to the missing entries in the roster of pieces intended to be set in the *Orgelbuechlein*.

To top it off, some of them use such obscure chorales that no later settings or revisions of them exist, an uncommon event for Bach, who often composed multiple settings of a single chorale over his lifetime.

This arrangement further implies that *LM 4708* was copied from an ordered and complete set of pieces. Neumeister probably compiled only the ones he liked or thought would be useful to him, which leaves one to speculate on the identity of the original contents possibly lost forever.

The music itself is relatively simple and straightforward. All of the chorale preludes are scored for manuals alone, and the texture varies from two to four parts. A variety of styles covers the spectrum from pure homophony to miniature fugues, all within a range of keys and meters, and all within the span of a page or two each.

Yale University Press has released two stunning editions. The first is a paper-bound performing edition with comprehensive notes. The editorial principles follow those of the *Neue Bach Ausgabe*, the critical Bach complete edition. Missing musical passages have been completed with editorial remarks, obvious mistakes have been corrected, and the more problematic sections have been left intact.

The second edition is a facsimile of the manuscript itself. It is a treasure. The physical reproduction, and the quality of the binding and the paper are outstanding. Of particular importance is the comprehensive preface, which traces the history and background of the manuscript in detail. It furthermore contains the entire contents of the manuscript (not just the Bach chorale preludes). This splendid edition will serve well as a reference tool, library addition, or collector's item.

The importance of this discovery cannot be overstated; it will significantly deepen our understanding of the early Bach, his compositional style and evolving genius. This point notwithstanding, the world is now richer in its treasure of great music.

A facsimile edition of these chorale preludes is available from Yale University Press, bound in cloth, for \$150.

MARY E. GORMLEY

## NEWS

Flor Peeters, organist at the cathedral of Mechelen, Belgium, a composer, teacher and recitalist who was well-known in the United States for the past half-century, died in Antwerp, July 4, 1986, his 83rd birthday. A contributing editor of *Caecilia*, he taught for several summers at the Liturgical Music Workshop held at Boys Town, Nebraska. In 1968, he retired as professor of organ at the Flemish Conservatory of Music in Antwerp. His last composition was completed in March, 1986, *In memoriam Hermann Schroeder*, a paraphrase of the *Regina Coeli* for cello and organ. The solemn Requiem Mass was celebrated in the cathedral on July 10 with Cardinal Danneels and many former students present. He is survived by three children. R.I.P. ■

Father Sheldon L. Roy celebrated his first solemn Mass in the Church of Saint Joseph, Marksville, Louisiana, June 1, 1986. Music for the occasion was sung by the Saint Cecilia Chorale under the direction of Julius Guillot, with Mrs. Marie DuCote Roy as organist. The processional was *Festival Cantic: Worthy is Christ* by Richard Hillert. Mozart's *Coronation Mass* and *Ave Verum* were sung by the choir and chamber orchestra, which also played the instrumental offertory from Gounod's *Messe Solennelle (Ste. Cécile)*. The recessional was Gounod's *Domine Salvum Fac* from the same Mass. Marion Gremillon sang Bonaventura Somma's *Salve Regina*. ■

Monsignor John T. Gulczynski, pastor of the Church of Saint Thomas Aquinas, Dallas, Texas, celebrated his fiftieth anniversary of ordination, June 7 and 9, 1986. The choir, under the direction of Paul Riedo, sang a Mass by Franz Schubert and other music by César Franck, Charles Gounod, Gabriel Fauré, W. A. Mozart and C. Hubert Parry. ■

The choir of St. Charles' Church, Pittsfield, Massachusetts, sang Mozart's *Credo Mass (K 192)* on Pentecost Sunday, May 18, 1986, under the direction of George J. Nesbit. The chamber orchestra played Mozart's *Epistle Sonata in F* for a prelude, and his *Epistle Sonata in D* for a recessional. The pastor, Father Francis E. Walsh, was celebrant. ■

Music at Saint Mary's Pro-cathedral in Dublin, Ireland, for June 1, 1986, was sung by St. Joseph's Choir of Terenure, under the direction of Aidan Lehane, with Raymond O'Donnell as organist. Among other music, they performed Haydn's *Mass of St. John of God* and Arcadelt's *Ave Maria*. The recessional was Mozart's *Jubilate Deo* and the communion motet, *Ave Verum*. ■

The Abbey Boy Choir of Conception Abbey, Conception, Missouri, sang for the Eucharist at Saint Joseph's Co-cathedral, Saint Joseph, Missouri, Sunday, February 23, 1986. Under the direction of Father Bede Parry, OSB, their program included J. S. Bach's duet from *Cantata 78, Wir eilen mit schwachen*, John Blow's *O pray for the peace of Jerusalem*, Bach's *Jesu, joy of man's desiring*, Orlando Gibbons' *O God the King of glory*, and Mozart's *Ave verum corpus*. Father Timothy Schoen, OSB, was organist. The membership in the choir comes from the communities near the abbey as well as the students and monks living at the abbey. The choir is affiliated with the Royal School of Church Music. ■

The solemnity of the Ascension was celebrated at Saint Joseph's Church, Philadelphia, Pennsylvania, with Gregorian chants for both the proper and ordinary texts of the Mass. The schola was comprised of singers from several Catholic and Lutheran churches. It was directed by Linda Furia. Father James Casciotti, SJ, was celebrant and homilist. A trio of recorders played medieval and renaissance music for prelude and postlude. ■

The Twin Cities Catholic Chorale has prepared three ninety-minute cassette tapes entitled *Saint Agnes, Sunday Morning*. The complete service for Christmas, Easter and Pentecost, beginning with the church bells, the organ preludes and processional are recorded. The full Gregorian proper for each Mass, together with orchestral settings of the ordinary are presented. For Christmas, Charles Gounod's *Messe solennelle à Sainte Cécile* is sung; for Easter, Joseph Haydn's *Missa in tempore belli (Paukenmesse)*; and for Pentecost, Ludwig van Beethoven's *Mass in C*. All the readings and homilies are recorded as well as the entire Eucharistic prayer, which is sung in Gregorian chant. The Mass is according to the Novus Ordo of Pope Paul VI. Mary Gormley is organist; Paul LeVair is cantor and director of the schola; Monsignor Richard J. Schuler directs the choir and members of the Minnesota Orchestra. Father William Sanderson is celebrant, with Harold Hughesdon and Thomas Kemp as deacons and Alex Sample as lector. Engineer for the taping was Evans Mirageas of Radio Station WFMT in Chicago. The tapes are available from Leaflet Missal Co., 419 W. Minnehaha Avenue, Saint Paul, Minnesota 55103. ■

Music for the episcopal ordination of Bishop John C. Favalora of Alexandria, Louisiana, was sung by the combined choirs of the diocese under the direction of Mrs. Merle Vahlkamp with Rev. Carl Davidson as organist, assisted by a chamber orchestra. The processional was *Christians, Lift up your Hearts* by Ralph Vaughan Williams and Flor Peeter's *Entrata*

*Festiva*. Alexander Peloquin's *Mass of the Bells*, Heinrich Schütz's *Sing a New Song*, and Mozart's *Ave Verum* were on the program. The recessional was the *Toccata in F* from the *Fifth Symphony* of Charles Marie Widor. Reverend Sheldon Roy coordinated the musical program. ■

The solemnity of the Assumption of the Blessed Virgin Mary was celebrated at Saint Patrick's Church, Portland, Oregon, with William Byrd's *Mass for Five Voices*, Richard Dering's *Ave Virgo gloriosa*, and Robert Parsons' *Ave Maria*. The Cantors in Ecclesia were under the direction of Dean Applegate. Earlier in the summer, on July 5, Monsignor Richard J. Schuler directed the group with a chamber orchestra in Franz Schubert's *Mass in G*. ■

Paul Riedo directed the Dallas Bach Choir in a performance of Mozart's *Requiem*, at the Church of Saint Thomas Aquinas in Dallas, Texas, July 14, 1986. Soloists were Joyce Guyer, Deborah Milsom, Reginald Pittman and John Ostendorf. Vivaldi's *Gloria* was also on the program. In addition to being artistic director of the Bach Society, Paul Riedo is organist and choirmaster at the Church of St. Thomas and faculty member of the music department at Southern Methodist University in Dallas. ■

The choir of Saint Anthony Church, Dayton, Ohio, presented a concert May 20, 1986. The program included *Mass to St. Anthony* by Lou Harrison, *Ave Maria* by T. L. de Victoria, *O Rex gloriae* by Luca Marenzio and *Laudate Dominum* by Mozart. At Benediction of the Blessed Sacrament, the choir sang *Panis angelicus* by Claudio Casciolini, *Tantum ergo* by Palestrina and *O Holy Spirit* by Thomas Tallis. Lawrence E. Tagg was guest conductor and Madelon Eifert Kinzig and Anne Shoup were soloists. Rev. Louis R. Hohlmayer is pastor, and Anne M. Shoup is music director and organist at Saint Anthony. ■

Karl E. Moyer presented an organ recital at Saint Joseph's Church, Lancaster, Pennsylvania, April 12, 1986. The program included *Fanfare* by Nicolas J. Lemmens, *Allegro vivace* from Charles M. Widor's *Symphony No. 5 in F minor*, Eugene Gigout's *Communion*, Camille Saint-Saens's *Improvisation on "Pro Martyribus"* and his *Prelude and Fugue in B major*, and Alexandre Guilmant's *Sonata No. 5 in C minor*. The program was sponsored by the Lancaster and York chapters of the American Guild of Organists, the music department of Millersville University of Pennsylvania and St. Joseph's Church in conjunction with a workshop on French romantic organ music. ■

Paul Salamunovich was guest conductor at the Corpus Christi Festival Concert '86, held at the Corpus Christi, Texas, cathedral, June 1, 1986. Music on the program included compositions by Noel Goemanne, Mozart, Handel, Jacque Berthier, Allen Pote, Jane Marshall, Roberta Bitgood and Robert Hunter, as well as Palestrina, Gabriel Fauré and Maurice Duruflé. Lee Gwozdz and Greg Labus are ministers of music at the cathedral. ■

Xavier University Chorus and Concert Choir presented a program of music at Saint Rose of Lima Church, New Orleans, Louisiana, March 9, 1986. Malcom J. Breda and John E. Ware were directors. Compositions by J. S. Bach, G. F. Handel, G. Rossini, Eugene Butler, Gabriel Fauré, Randall Thompson and William Grant Still were programmed. Rev. Carl J. Davidson was organist. ■

Dillard University of New Orleans, Louisiana, presented the Johann Sebastian Bach Commemorative Organ Recital Series, performed by Herman D. Taylor, university organist and professor of music, from September 30, 1984 through November 10, 1985. The seventeen totally different presentations of Bach's organ music were played on organs in this country and in several European cities. All were performed from memory. He is at present organist at St. Raphael's Church in New Orleans. ■

The choir of the Church of Saint Thomas Aquinas, Dallas, Texas, under the direction of Paul Riedo, presented a concert on the patronal feast of the parish, January 28, 1986. They sang the *Kyrie* and *Sanctus* from the *Requiem* of Maurice Duruflé, Herbert Howells' *Like the Hart*, Pablo Casals' *Salve Monseratina*, Ralph Vaughan Williams' *On Christmas Night*, Brahms' *How Lovely is Thy Dwelling Place*, Sweelinck's *Gaudete Omnes*, and Tschaikevsky's *The Crown of Roses*. On May 12, 1986, the group performed another concert with music by Antonio Lotti, Tomas L. da Vittoria, David Friedell, Licinio Refice, Edgar Bainton, Francis Poulenc, Edward Bairstow and Pietro Mascagni. ■

Music at Conception Abbey, Conception, Missouri, included a ceremony of lessons and carols for advent sung by the Abbey Boy Choir, December 15, 1985, as well as an all-Bach concert, April 20, 1986. The choir as well as the chamber orchestra were under the direction of Father Bede Parry, OSB. The program included Bach's *Trio Sonata in G Major*, the duet from *Cantata 78*, and *Cantata 106, Gottes Zeit*. Father Timothy Schoen, OSB, was organist. ■

Antonio Molina of the music faculty of the University of Wisconsin at LaCrosse presented a workshop entitled "Gregorian Chant and the Monastic Spirituality of the 10th through 12th Centuries," June 10-12, 1986, as part of the Great River Festival of Arts at LaCrosse. The workshop focused on performance of chant and its part in medieval monastic culture. A performance by the participants was held at Saint Rose Convent Chapel on June 15. ■

The Holy See has recently published a new edition of the *Liturgia Horarum*. A commentary explaining the principles involved in the new texts for the Latin office is attached to the first volume, the only one so far in print. The *Nova Vulgata*, the recently revised Latin Bible, is used for the responsories in the office of readings, except where historical, liturgical structural or literary reasons have suggested otherwise. It has not been employed for the antiphons. The text of the psalms is the 1979 *Nova Vulgata*, which is an improvement on the 1965 version used in the first edition of the *Liturgia Horarum*. This new edition gives a triple series of antiphons for the *Magnificat* and the *Benedictus* corresponding to the gospel of the day. Changes have been made in some of the hymns, the patristic and hagiographical readings and the *preces*. Verse numbers for the psalms and the Hebrew numbering of the psalms have been added to that of the Vulgate. ■

R.J.S.

## CONTRIBUTORS

*Harold Hughesdon* is a permanent deacon of the Archdiocese of Saint Paul and Minneapolis. He is a patent expert for 3M Co., and serves as master of ceremonies at the Church of Saint Agnes in Saint Paul, Minnesota.

*Paul W. LeVoir* edits *Reflections*, the quarterly book review published by *The Wanderer*. He is cantor and director of the schola at the Church of Saint Agnes in Saint Paul, Minnesota.

*Father Paul LaFontaine* is pastor of the Church of Saint John Vianney in South Saint Paul, Minnesota.

*Duane L.C.M. Galles* is a lawyer who studied at Saint John's University, Colledgeville, Minnesota, and at the University of Minnesota in Minneapolis. He holds a bachelor's degree from George Washington University and a master's degree from the University of Minnesota, as well as a J.D. from William Mitchell College of Law in Saint Paul. At present he is working on canon law at Saint Paul University in Ottawa, Canada.

## EDITORIAL NOTES

### Papal Honors

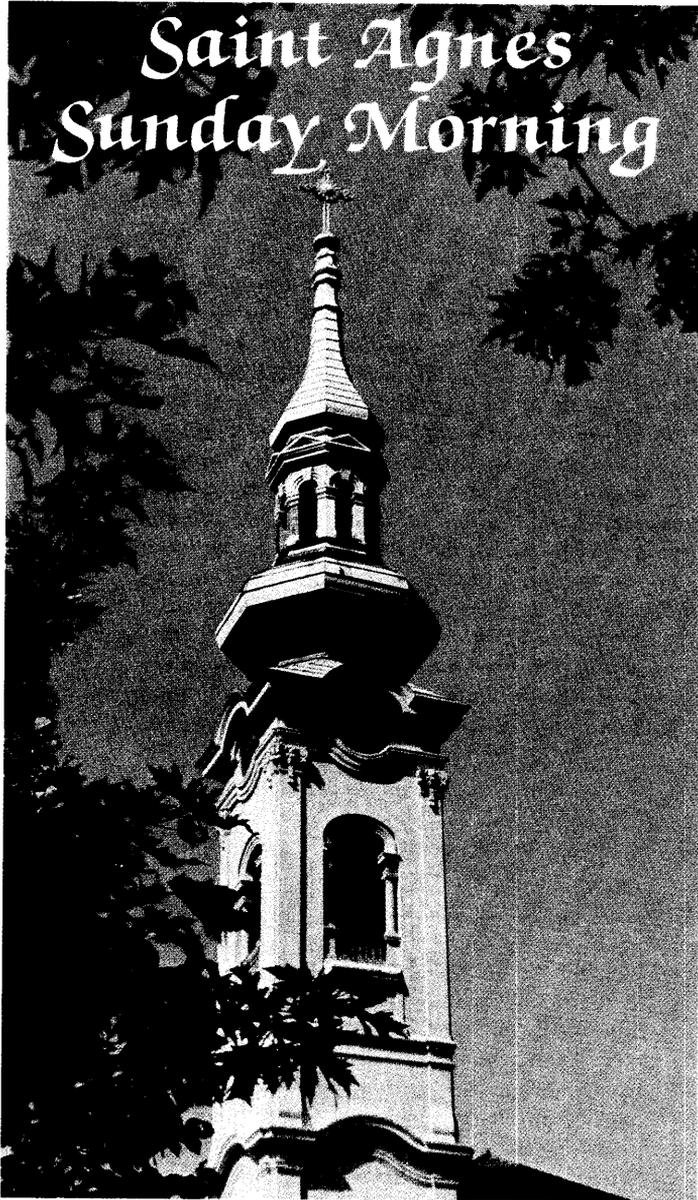
Duane L.C.M. Galles has submitted the names of two musicians who have received papal decorations. *Paul Fitzgerald* is a member of the archdiocesan commission on church music for New York. He is an officer of the Order of St. Lazarus of Jerusalem and a knight of the Equestrian Order of the Holy Sepulchre. *Peter Anthony La Manna* is choirmaster at the Cathedral of Ss. Peter and Paul in Philadelphia and director of the commission on sacred music of that archdiocese. He is a commander in the Order of St. Lazarus of Jerusalem and a knight of St. Gregory.

Mrs. Esther Hogan of Clinton, South Carolina, has sent the following information: *Mrs. Winifred Hogan Kummeth* received the Benemerenti medal for her services as organist and choir director at the Church of Saint Joseph in Owatonna, Minnesota.

If anyone knows of any American church musicians who have been honored by the Holy See, please send us their names and the honors. We hope to publish a list of these distinguished men and women.

Liturgy-Music Coordinator needed full-time for Cathedral Parish. Applicant must have keyboard and choral direction proficiency and be knowledgeable in sacred music, both traditional and contemporary. Familiarity is required with conciliar and post-conciliar documents concerning liturgy and music. Applicants must possess skills to coordinate diocesan, parish and school liturgies, and train those in liturgical ministries. Send resume and letters of reference to:

Search Committee  
Cathedral of Our Lady of Perpetual Help  
520 Cathedral Drive  
Rapid City, SD 57701



## CHRISTMAS MASS

Organ prelude: Louis Vierne, **Carillon de Westminster**  
Proper parts of the Third Mass of Christmas in Gregorian chant:  
Introit: **Puer natus est nobis**  
Gradual: **Viderunt omnes**  
Alleluia: **Dies sanctificatus**  
Offertory: **Tui sunt caeli**  
Communion: **Viderunt Omnes**  
Ordinary of the Mass: Charles Gounod, **Messe solennelle a Sainte Cecile**  
Recessional: **Adeste Fideles**

## EASTER MASS

Organ prelude: Dietrich Buxtehude, **Prelude, Fugue & Chaconne in C Major**  
Proper parts of the Easter Sunday Mass in Gregorian chant:  
Introit: **Resurrexi**  
Gradual: **Haec dies**  
Alleluia: **Pascha nostrum**  
Sequence: **Victimae paschali laudes**  
Offertory: **Terra tremuit**  
Communion: **Pascha nostrum**  
Ordinary of the Mass: Joseph Haydn, **Missa in tempore belli (Paukenmesse)**  
Offertory: Pietro Yon, **Victimae paschali laudes**  
Recessional: Charles Marie Widor, **Toccata from Symphony V**

## PENTECOST SUNDAY

Organ prelude: Nicolaus Bruhns, **Praeludium in G Major**  
Proper parts of the Pentecost Sunday Mass in Gregorian chant:  
Introit: **Spiritus Domini**  
Gradual: **Emitte Spiritum tuum**  
Alleluia: **Veni Sancte Spiritus**  
Sequence: **Veni Sancte Spiritus**  
Offertory: **Confirma hoc Deus**  
Communion: **Factus est repente**  
Ordinary of the Mass: Ludwig van Beethoven, **Mass in C**  
Offertory: Maurice Durufle, **Chorale Variations on the theme, Veni Creator Spiritus**  
Recessional: Louis Vierne, **Final from Symphonie I**

## Masses of Christmas, Easter and Pentecost

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