

SACRED MUSIC

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The elector's palace at Mannheim

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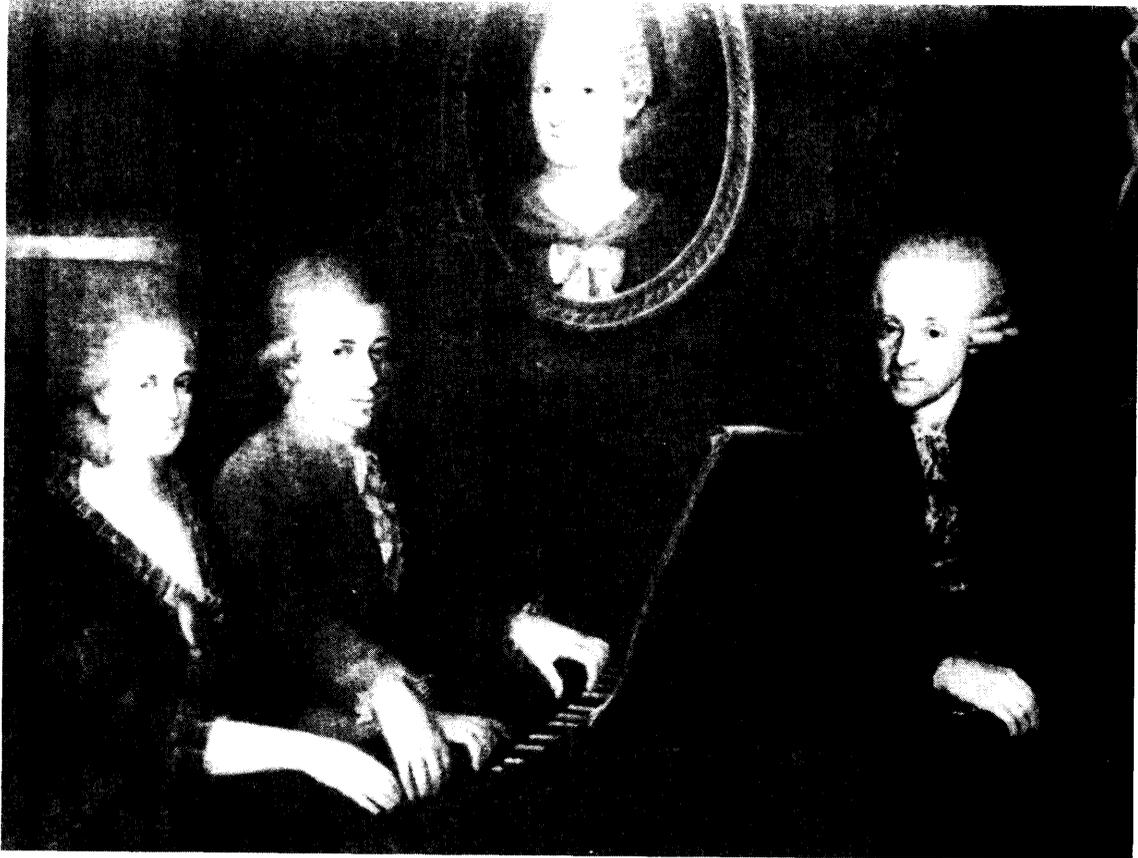
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The Mozart family

FROM THE EDITORS

Growth or Revolution?

Contrary to what many may think and many may have hoped, the liturgical reforms of the Second Vatican Council were not a revolution. Indeed, far from being a sudden explosion of new ideas, the decrees of the council were rather the keystone that crowned the developments of the previous sixty years, beginning with the *motu proprio* of Pope St. Pius X, *Tra le sollecitudini* of 1903. The events that preceded the *motu proprio* stretched back into the nineteenth century being rooted in the romantic movement, the revival of monasticism, the rediscovery of Gregorian chant and the Caecilian reform of church music.

It is true that the council emphasized two actions which were to be fostered and promoted: the use of the vernacular languages and the active participation of the people in the liturgy. But neither of these practices was suddenly introduced by the council. The vernacular was permitted to a larger degree, and the active role of the laity was expanded, but both had been frequently promoted and even urged by official papal documents long before the meeting of the Second Vatican Council.

The Church does not move in revolutionary leaps. Since it is a living organism it

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grows, and the wisdom of the Church directs its development with a sound plan and great foresight. The goal is clear and the means are prudently supplied. So too in the regulation of its liturgical life, which is the life of Christ Himself, who is the Head of His Body, as He continues to live in this world until the end of time. The regulation of the liturgy is under the close and direct control of the Church.

The twentieth century has seen a great interest on the part of the sovereign pontiffs in the liturgy, and the Second Vatican Council gave greater attention to the liturgy and sacred music than any other ecumenical council in the entire history of the Church. It was Pius X who set in motion the entire liturgical development of this century when he turned his attention to the reform of sacred music in 1903 with the restoration of chant and sacred polyphony, calling for music to do its part in promoting the sacredness of divine worship. His successors, Pope Pius XI and Pope Pius XII, vigorously fostered the activity begun by Pius X.

Not least among the works left us by Pius XII is his great Christmas encyclical of 1955, a kind of present to the musicians of the world on a feast that has always been so greatly associated with and adorned by sacred music. *Musicae sacrae disciplina* was a surprise when it was published, but what it taught was not. Like all encyclical letters, the method of writing is based on establishing the foundation in history upon which the points of the contemporary letter are built. The writer is at pains to show that what he is teaching rests securely on the writings of his predecessors. Pius XII mentions the sacred scriptures, the fathers and doctors of the Church, the writings of his predecessors, and then builds on what has been consistently written and preached from the beginning of the Church. The ideas of the constitution on the sacred liturgy of the II Vatican Council, especially those in the sixth chapter on sacred music, rest soundly on the encyclical of Pius XII.

The men who prepared *Musicae sacrae disciplina*, not least among them Monsignor Iginio Angèl, rector of the Pontifical Institute of Sacred Music in Rome, were the same men who prepared the documents on music for the council. They knew well the direction that the Church was moving in its liturgical revival, and in writing the sections on music in the constitution on the sacred liturgy, they put forth the ordered and logical developments that would crown the work of Pius X, Pius XI and Pius XII.

For a clear understanding of the decrees of the council it is necessary to read the minutes of the various meetings of the music committee as well as the discussions of the fathers of the council, both in the smaller assemblies and in the plenary sessions in Saint Peter's. Beyond the few paragraphs we have that make up the sixth chapter of the constitution lies a wealth of discussion and debate, explanation and clarification, that the fathers and the members of the committees have left as part of the documents of the council. All of it is preserved, and the scholars of the future, who may be perplexed at the reasons for the failure of the liturgical renewal, especially in the United States, must consult those documents and discover that what was called for by the fathers of the council was never implemented in this country, because those who seized control of the various offices and committees organized to put the council into effect in this country went their own way and disregarded the directives of the fathers.

Even without consulting this supporting documentation, one can conclude from simple common sense that what has happened in this country is not what the Church has wished or ordered. We need only look at the typical American parish church with its secular music (folk, western, ballads, country), its instrumental combos imitating dance and entertainment groups, its lack of reverence, its priests who know not a note of chant or a word of Latin (when the council ordered both to be fostered and used). What has happened to the faith of our people? The liturgy is to be the

primary source of holiness, according to Pius X. But it has become the chief reason why so many have turned away from an active practice of their faith, even perhaps losing their faith entirely.

But most of this rejection of the council's decrees, which were built on the gradual development fostered under many popes, is fast being discovered for what it is: disobedience to the Church's highest authority, the pope and the bishops in ecumenical council. We are awaking to the fact that we have lost ground, not moved along in the renewal of the liturgical life of the Church. We are in worse condition now than when the council opened in 1963. But a new generation is arising, anxious to live the Christian life that the liturgy is to foster. They are rejecting the ideas and the unfortunate practices of the sixties. Frankly, most of them are bored by the ceremonies and music that are supposed to attract them. Today's liturgists and composers have not had a new idea since the sixties. But now, a great desire to implement the council's wishes has arisen, especially among young priests, who in spite of their lack of true preparation in our seminaries, have developed an interest in the true liturgical demands of the council. They are asking why they have been cheated by those whose duty it is to instruct them in the wishes of the Church, particularly in conciliar decrees. They have been deprived of the opportunity to learn about the highest directives that will be the beacon light for the progress of the Church through the next century. They want the truth, not the whims and opinions of liturgists.

So there is hope that the liturgical renewal seen by the popes and expressed by the council will eventually blossom. When the present generation of composers, guitar players, combos, seminary music teachers and diocesan music commissions passes away, the truth will finally be discovered and implemented. We will have passed by the revolution and left it behind and returned to a logical and gradual growth as begun in the nineteenth century, ordered by the various popes, and crowned by the Vatican Council.

R.J.S.

Chant: On the Radio or in Church?

On the first Sunday of Advent, I was awakened by my clock-radio to the meditative melodies of medieval chant hymns from the Ambrosian and Gregorian traditions. A November Minnesota record snowfall, an unplowed alley, and a mountain of fresh snow in the driveway, banked up against my garage, kept me from going to the Latin high Mass at Saint Agnes, where the chant choir would be singing the Advent liturgy. So I planned to walk through the snow drifts to my neighborhood parish church to attend the seven o'clock morning Mass in order to avoid the later Masses with congregational singing of mediocre pseudo-music, accompanied by an overly loud organ or sometimes a piano. (How clanging it sounds in church!)

How ironic that the public radio station offered me the inspirational sacred music I was denied in my parish church! I do not want to be misunderstood: the Masses there are quite orthodox as is the theology. It is just that the congregational music is neither artistic, nor inspiring, nor really sacred. Fortunately, I still have Saint Agnes on most Sundays, but what about the rest of the United States? If it is too much to overthrow completely the tyranny of the contemporary banality that passes for music, would it not be possible at least to add one piece each Sunday that is sacred, artistic and reaches into the rich tradition of the Catholic Church, to be sung either by congregation or choir? Are we forever destined to remain in a *Purgatorio* where we only hear this music on classical radio stations or in the concert hall?

V.A.S.

FROM THE EDITORS



ENCYCLICAL LETTER, *MUSICAE SACRAE DISCIPLINA*

(Written nearly forty years ago, this papal document remains a primary source for the understanding of the nature and purpose of church music. It formed an important element in preparation of the documents of the II Vatican Council on sacred music.)

To Our venerable brethern, the patriarchs, primates, archbishops, bishops and other ordinaries in peace and communion with the apostolic see.

Sacred music is a subject in which We have always been deeply interested; so We considered it opportune to treat once again such a topic systematically by means of this encyclical letter, and at the same time set out a little more fully several questions which have been brought up and debated in these past decades, so that this renowned and noble art may continually contribute to the more splendid celebration of the divine worship and to the more fruitful fostering of Christian spiritual life. We wished also to reply at the same time to those desires which many of you, venerable brethren, have prudently suggested, which eminent composers in this liberal art and famous teachers of sacred music have expressed at musical congresses, and which pastoral experience and advances in the study of this art and of doctrine have recommended. We hope thus, that what St. Pius X wisely promulgated when he wrote what he called the "juridical code of sacred music,"¹ may again be confirmed and inculcated, illumined with a new light, and made attractive by new arguments, so that the renowned art of sacred music, adapted to modern conditions and in some ways enriched, may continue to answer to its high function.

Among the many precious gifts of nature by which men, created to His own "image and likeness,"² were adorned by God, in Whom is harmony of the highest and most perfect concord and unison, music is indeed the one which, along with the other liberal arts, pertains to joy of the spirit and delight of the soul. For this reason, and rightly so, St. Augustine writes: "Music, that is the knowledge or instinct for combining sounds harmoniously, was given by God's bounty to rational mortals also, to remind them of a great truth."³

No one, therefore, will be surprised to find that sacred song and the art of music were everywhere and at all times used for the adorning and enriching of religious ceremonies also, as is evident from many documents, both ancient and modern, even among pagan peoples; and especially that the worship of the true and most high God employed these arts from most ancient times. The people of God, saved by a miracle of divine power from the Red Sea, sang a canticle of victory to the Lord: and Mary, sister of their leader Moses, gifted with prophetic voice, accompanied the people as they sang timbrel in hand.⁴ Later, when the ark of the covenant was being carried from the house of Abinadab to the city of David, the king himself "and all Israel played before the Lord on all manner of instruments made of wood, on harps and lutes and timbrels and cornets and cymbals."⁵ King David himself decided the order governing music and song in sacred worship;⁶ and this order was restored after the return of the people from exile and was faithfully observed up to the time of the coming of the Divine Redeemer. In the Church founded by the Divine Savior, sacred song was in use from the beginning, as St. Paul clearly tells us when he wrote as follows to the Ephesians: "Be ye filled with the Holy Spirit, speaking to yourselves in songs and hymns and spiritual canticles;"⁷ and that this manner of singing psalms flourished also in the early gatherings of Christians, he states in these words: "When you come together, everyone hath a psalm."⁸ Pliny relates that the same was true after apostolic times when he writes that those who had denied the faith had affirmed,

“this was the whole tale of their fault or error, that they were wont on a fixed day to gather before dawn and sing songs to Christ as if to God.”⁹ The words of the Roman proconsul in Bithynia clearly show that not even in times of persecution was the voice of the singing Church altogether stilled; this, too, Tertullian confirms when he relates that in Christian gatherings, “scriptures are read, psalms sung, sermons given.”¹⁰

Once liberty and peace were restored to the Church, we have other testimonies of the fathers and writers of the Church to confirm that psalms and hymns of liturgical worship were in almost daily use. Indeed, even new forms of sacred chant were gradually created and new types of songs discovered which were constantly improved upon by schools of music, especially in the city of Rome. Our predecessor of happy memory, St. Gregory the Great, according to tradition, studiously collected and wisely collated all that had been handed down from posterity, and safeguarded the purity and integrity of sacred chant by appropriate laws and rules. From the city of its origin, in the course of time, the Roman manner of singing was carried to other regions of the west, and not only was it augmented by new forms and modes, but even a new type of sacred chant came into use, namely religious song, which, as time went on, was set to the vernaculars. The choral chant proper which began to be called “Gregorian” from its author, St. Gregory, was not the only means in the eighth and ninth centuries by which, in nearly all regions of Europe, new splendor was being added to worship, inasmuch as the use in churches had already begun of the musical instrument called “the organ.”

From the 9th century onwards, to this choral chant was gradually added polyphonic music, knowledge and use of which were more and more increased in the following centuries; and especially in the 15th and 16th centuries, under the leadership of outstanding artists, it reached a marvellous perfection. This polyphonic music has always been held in high esteem by the Church and freely admitted for the more magnificent adornment of her sacred rites, even into the Roman basilicas and pontifical ceremonies. Its force and splendor were even increased because, to the voices of singers, besides the organ, the sound of other musical instruments was added.

Thus, at the instance and under the sponsorship of the Church, sacred music, through the course of centuries, has traversed a long road by which, though sometimes slowly and laboriously, it has finally reached the heights: from the simple and natural Gregorian modes, which are, moreover, quite perfect in their kind, to great and even magnificent works of art which not only human voices, but also the organ and other musical instruments embellish, adorn and amplify almost endlessly. Just as this progress in the art of music shows clearly how dear to the heart of the Church it was to make divine worship more resplendent and appealing to Christian peoples, so too it made clear why the Church also must, from time to time, impose a check lest its proper purposes be exceeded and lest, along with the true progress, an element profane and alien to divine worship creep into sacred music and corrupt it.

The supreme pontiffs have always performed this office of careful vigilance; and even the Council of Trent wisely proscribed “those types of music in which, either by organ or song, an element of the sensual or unchaste is introduced.”¹¹ To say nothing of many other pontiffs, Our predecessor of happy memory, Benedict XIV, in his encyclical letter of February 19, 1749, —the occasion being the approaching great jubilee — with eloquence, learning and an abundance of arguments, exhorted the bishops particularly to eradicate by every possible means, the illicit and extravagant themes which had irreverently been introduced into sacred music.¹² And Our predecessors Leo XII, Pius VIII,¹³ Gregory XVI, Pius IX,¹⁴ and Leo XIII agreed with him. But it is to Our predecessor, St. Pius X of immortal memory, that We rightly

attribute what may be called the crowning touches of this restoration and reform in sacred music; for it was he who once again introduced into it the principles and rules which had been given us by our ancestors, and gave a suitable and timely unity to them in keeping with the demands of more recent times.¹⁵ Finally, We too, following the example of Our immediate predecessor of happy memory, Pius XI, who treated this subject in the apostolic constitution, *Divini cultus sanctitatem*, of 20th December, 1929,¹⁶ by Our encyclical letter, *Mediator Dei*, of 20th November, 1947, have developed and confirmed these precepts of former pontiffs.¹⁷

Surely no one will be surprised that the Church is so vigilant and solicitous about sacred music. For in what concerns this noble science of music, there is no question here of proposing laws in aesthetics and techniques; rather, the intention of the Church is to protect music against anything which would make it less worthy, since it is being summoned for service in a matter as important as divine worship.

In this respect, sacred music does not obey laws and rules different from those prescribed for all religious art, indeed, for art in general. However, We are fully aware of the fact that in recent years, certain devotees of art, not without great offence to Christian piety, have dared to introduce into churches works of their own production, but which lack all religious inspiration and are also totally contrary to sound artistic standards. This regrettable procedure they try to justify by specious arguments, which, they claim, flow from the very nature and character of art; for, they repeat, the inspiration which moves the artist's soul is free, and it is unjust to impose on it laws and rules, whether religious or moral, since by them the dignity of art is seriously damaged, and the action of the artist, divinely inspired, is, in a sense, chained and fettered.

By arguments of this kind, there is raised a very serious and difficult problem which affects all art and every artist; and it is not solved by theories of art and aesthetics. Rather, the solution must be founded on the ultimate principle of the final end by which every man and all human action is governed, in a manner at once sacred and inviolable. For the right ordering and guidance of man to his final end, which is God, is determined by an absolute and unchangeable law which is founded on the nature and infinite perfection of God Himself in such a way that not even God can exempt anyone from it. This eternal and immutable law commands that man and his actions both manifest the infinite divine perfection, thus giving praise and glory to the Creator, and also, conformably to his powers, imitate it. Man, born to attain this ultimate end, must mould himself to the Divine Model, and in his actions, direct all the powers of both soul and body, after they have been duly set in order within themselves and properly subordinated, to the end to be attained. Even art and artistic works, therefore, must be judged according to their agreement, and even their harmony, with the final end of man; and art must be reckoned among the noblest exercises of man's ability, since it has in view the expression in human achievements of the divine infinite Beauty, and is, in some way, a mirrored copy of It. Hence that common expression "art for art's sake" —whereby, to the neglect of any finality inhering in the creature it is erroneously stated that art is bound by no laws other than those flowing from its own nature— either is meaningless or is a grave insult to God, Creator and Last End. So the freedom of the artist — which is not a blind impulse to activity ruled only by personal caprice or some desire for novelty — is in no way restricted or suppressed, but rather ennobled and made perfect by its subjection to the divine law.

If that is true of every work of art, whatever be its medium, it also clearly applies to sacred and religious art. Rather, religious art is even more closely bound to God and directed to His praise and glory, because it has no purpose but that of helping reverently to raise the minds of the faithful to God through its action on the eyes and

ears. Hence the artist who has no faith, or whose heart and conduct are far from God, should not in any way apply himself to religious art, for he lacks the interior vision needed to perceive what God's majesty and worship demand. Nor can he hope that his works, empty of religious inspiration, will inspire that faith and devotion befitting the sacred house of God, and hence worthy of being admitted by the Church, guardian and judge of religious life, even though perhaps such works will reveal an artist who is skillful and endowed with a superficial dexterity.

On the other hand, the artist of deep faith and worthy Christian conduct, will, impelled by love of God, put his talents at the service of religion, and bend every effort to express through color and line and harmonious sounds, his faith and devotion with such skill, beauty and delicacy that this sacred exercise of his art will become an act of worship and religion, and greatly stimulate people to acknowledge the faith and foster devotion. Such artists always have, and always will be held in honor by the Church; to them will she open the doors of her temples, for she is pleased with the noteworthy contribution they make through their art and work to the fullest possible development of her apostolic mission.

These laws of religious art apply even more strictly and inviolably to sacred music, since this medium is closer to divine service than the other arts, architecture, painting, sculpture; these latter strive to prepare a worthy setting for divine rites, but music holds a position of prime importance in the very performance of the rites and ceremonies. Hence the Church is obliged to exercise all care in seeing that anything unbecoming divine worship or hindering the faithful from lifting their minds to God be removed from sacred music, precisely because it is a handmaiden of the sacred liturgy.

Indeed, the dignity and sublime purpose of sacred music consists in this, that through its beautiful harmonies and its stateliness it adds a further beauty to the voice, whether of the priest who offers Mass, or of the Christian people who sing God's praises; that through its inner power it lifts up to God the hearts of the faithful, enlivens and inflames the Christian community's public prayer, so that the one and triune God be praised and invoked by all with increased fervor and efficacy. Thus, through sacred music is increased the honor which the Church, in union with Christ her Head, extends to God; in like manner is increased the fruit which the faithful, aroused by sacred song, draw from the liturgy and habitually manifest by leading a truly Christian life; and proof of this can be had in daily experience as well as in the testimony of ancient and modern writers. St. Augustine, speaking of songs "sung with clear voice and proper modulation," says: "I feel our minds to be more holily and fervently raised unto a flame of devotion, by the holy words themselves when thus sung, than when not; and that the several affections of our spirit, by a sweet variety, have their own proper measures in the voice and singing, by some hidden correspondence wherewith they are stirred up."¹⁸ From this it is easy to see how the dignity and importance of sacred music is so much the greater, the closer it approaches the highest act of Christian worship, the Eucharistic Sacrifice of the altar. It can do nothing greater or more sublime than accompany with the sweetness of its sounds the voice of the priest who offers the divine Victim, and answer joyfully to his petitions together with the people assisting at the sacrifice, and add by its art to the splendor of the sacred rites. To the dignity of this noble service are related the functions performed by sacred music when it accompanies and embellishes other liturgical ceremonies, first of all the recitation in choir of the breviary. "Liturgical" music, therefore, deserves the highest honor and praise.

Yet that music also should be highly regarded which is called "popular" and which, though not destined primarily to aid the sacred liturgy, still, because of its content and its purpose, offers many advantages to religion, and hence is rightly

called “religious” music. Truly this type of music — which had its origin in the Church and under her guidance was able to develop fruitfully — is capable, as experience shows, of exercising a great and salutary influence on the souls of the faithful, whether it be used in church during non-liturgical functions and ceremonies, or outside the church during various solemnities and celebrations. Indeed the melodies of these songs, composed for the most part in the vernacular, are implanted in the memory almost effortlessly and without fatigue, and at the same time words and ideas are impressed in the mind, are frequently repeated and in time more fully understood. It follows that even children, learning these sacred songs at a tender age, are greatly helped to know, appreciate and remember the truths of our faith, to no slight advantage of those engaged in the task of teaching catechism. Later, these same religious hymns become a source of pure and chaste delight to youths and adults, even while relaxing the mind, and give an air of religious majesty to the most solemn reunions and congresses; even to the Christian family they bring holy joy, sweet comfort and spiritual help. Wherefore this type of popular religious music is a powerful help to the Catholic apostolate, and should be fostered and developed assiduously.

Therefore, when We praise the many qualities of sacred music and its apostolic efficacy, We contribute to the joy and consolation of all those who in any way have dedicated themselves to its cultivation and growth. Whoever compose sacred music, according to their own artistic talent, or direct it, or perform it either vocally or instrumentally, are undoubtedly performing a true and proper apostolic act, though in different ways, and will receive from Christ abundant reward and the honors reserved to the apostles, according to the measure of each one’s fidelity in performing his office. Hence they should regard highly their duty, which makes them not merely artists and teachers of art, but servants of Christ and His apostolic helpers; so also by a worthy life should they manifest the dignity of their role.

The dignity and efficacy of sacred music and religious song being what We have just described, it is very necessary that its entire structure be diligently cared for, so that it may bear its salutary fruit.

Above all, religious song and music must be more intimately associated with the Church’s liturgical worship, and attain the noble end proposed to them. Therefore, such music — as Our predecessor St. Pius X wisely advised — “should have those qualities proper to the liturgy, first, holiness and excellence of form, from which will automatically result another quality — universality.”¹⁹

It should be holy: It must not incorporate the profane, nor let such creep into its melodies. By this note of holiness Gregorian chant more than any other is pre-eminent; this chant has been used by the Church for many centuries, and may be called her heritage. Because of the close relation it establishes between music and the words of the sacred text, it not only marvellously fits, but seems to interpret their force and efficacy, instilling sweetness into the heart of the listener; and it does so by a simple and intelligible form, which is so saturated with sublime and holy art that it arouses in everyone feelings of sincere admiration and becomes even for those who are versed in, and masters of sacred music, a measureless source of new melodies. It is the concern of all those to whom Christ entrusted the custody and dispensing of His Church’s riches, to preserve with vigilance the precious treasure of Gregorian chant and to bring to the people their full share of it. For this reason, We, too, will and ordain what Our predecessors, St. Pius X, who is rightly called the restorer of Gregorian chant,²⁰ and Pius XI,²¹ have wisely ordered and urged be done, when they called attention to those qualities that are characteristic of true Gregorian chant, i.e., that it be put to wide use in liturgical functions, and that all care be taken to perform it with precision, dignity and devotion. If new airs need to be composed for recently

introduced feasts, let that be done by truly competent masters, in such wise that they obey faithfully the laws proper to true Gregorian chant. New compositions should vie with the old in worth and purity.

If these norms are really observed in all detail, another quality proper to sacred music will be property satisfied, i.e., that it be true art; if in all the Catholic churches of the world Gregorian chant ring out pure and incorrupt, it will, like the Roman liturgy, be universal, so that the faithful anywhere in the world will hear those familiar, almost household, melodies, and become aware, to their spiritual strengthening, of the Church's marvellous oneness. This is one of the main reasons why the Church is so anxious that Gregorian chant be closely bound with the Latin words of the sacred liturgy.

We are quite aware that for weighty reasons some limited exceptions in this matter have been made by the Apostolic See, but We do not wish them extended and applied to other cases, without proper leave from this Holy See. Rather, even where such exceptions may be used, ordinaries and other pastors of souls should take all care that from childhood the faithful learn at least the easier and more popular Gregorian hymns, and sing them at liturgical functions, so that the unity and universality of the Church be daily more manifest.

Yet wherever ancient or immemorial custom permits the singing of popular hymns in the vernacular after the sacred liturgical words have been sung in Latin at solemn Mass, ordinaries may allow that to continue, "if they judge that because of circumstances of place and persons, such customs cannot prudently be suppressed;"²² but the rule forbidding the chanting of the liturgical phrases in the vernacular must remain in force, as was said above.

In order that chanters and congregation may understand correctly the meaning of liturgical words set to music, We make Our own the exhortation the fathers of the Council of Trent gave especially "to pastors and all those engaged in the care of souls, that frequently during the celebration of Mass they explain, or have others explain, some part of what is recited at Mass, and also expand some point of the mystery of the Holy Sacrifice, especially on Sundays and feast days;"²³ and that they do so particularly when catechism is being taught to the faithful. In our days, that will be possible more easily and conveniently than in previous ages, because the words of the liturgy have been translated into the vernacular, and explanations are available in handbooks and pamphlets which have been prepared in nearly all nations by experienced writers; these can effectively help and enlighten the faithful, so that they too understand those words and in some fashion take part in what is being uttered in Latin by the sacred ministers.

It is quite obvious that what We have briefly explained concerning the Gregorian chant has reference particularly to the Latin rite of the Roman Church; but with due qualifications, it can be adapted also to the liturgical chants of other rites, whether of the western peoples (Ambrosian, Gallican, Mozarabic), or of the various eastern rites. For just as they show in their liturgical ceremonies and prayer-formulae the wonderful fruitfulness of the Church, all of these also, in their separate liturgical chants, possess valuable treasures which they ought to guard and preserve, not only from all destruction, but even from all curtailment and corruption. Among the most ancient and most notable records of sacred music, a leading place is beyond doubt held by the liturgical chants of the various eastern rites, whose rhythmical measures were particularly effective in fashioning the musical forms of the western Church, — due allowance being made for the special character of the Latin liturgy. It is Our special desire that a selection of chants taken from the eastern rites be happily completed, referring both to doctrine and to the practice of the Church. Thus, seminarians of the oriental rites will be well prepared in sacred chant, and once

ordained priests, they will be able to make their valuable contribution to the increase of the decorum of the house of God. In carrying out this commission, the Pontifical Institute of Oriental Studies is steadily working in cooperation with the Pontifical Institute of Sacred Music.

By these opinions which We have just now set out in praise and recommendation of the Gregorian chant, it is not Our intention to exclude from the Church's ceremonies sacred polyphony, which indeed, if it is adorned with the proper qualities, can help immensely the magnificence of divine worship and arouse devout sentiments in the minds of the faithful. All are aware that many polyphonic chants, especially those which were composed in the 16th century, are outstanding for such purity of art and rhythmic range that they are considered in every way worthy to accompany the Church's sacred rites, and, in a sense, to add to their meaning. But if the true art of polyphony, in the course of the centuries, gradually declined, and not infrequently base forms crept into it, in these recent decades, by the unwearying zeal of skilled teachers, it has achieved what may be called a successful rebirth, since the works of composers of former times are being carefully examined and proposed for the imitation and emulation of the musicians of today.

Thus, in basilicas and cathedrals and churches of religious communities, those glorious works of the early masters, as well as polyphonic compositions of more recent authorship, can be presented in a manner completely in keeping with the sacred rite; We know that, even in smaller churches polyphonic chants, more simple in form but composed with dignity and a true sense of art, are being quite often performed. The Church favors all these efforts, for as Our predecessor of immortal memory, St. Pius X said, "She ever fosters the progress of the arts and favors it by admitting to the service of religion all that the mind of man has discovered to be good and beautiful in the course of the ages, provided it does not violate the liturgical laws."²⁴ These laws warn us that, in this important matter, all prudence and care must be exercised to prevent being brought into the churches certain kinds of polyphonic chant, which, by reason of their exaggerated and bombastic type of rhythm, either render indistinct the sacred words of the liturgy by their excess, or interrupt the action of the sacred rite, or finally, overwhelm the skill and power of the singers, with a consequent loss of dignity in the act of worship.

These directives, indeed, should be transferred also to the use of the organ and other musical instruments. Among those, however, which are admitted in church, the organ by right of merit holds the foremost place, since it adapts itself excellently to sacred hymns and ritual, and adds a notable splendor and a special magnificence to the Church's ceremonies, stirs the minds of the faithful by its grandeur and sweetness, sheds upon the soul something akin to heavenly joy, and raises it powerfully towards God and higher things.

Besides the organ, there are other instruments which can help to attain the lofty end of sacred music, provided they introduce nothing profane, nothing noisy and raucous, such as would be quite unbecoming to the sacredness of the place and function. Among these first place goes to instruments played with the bow, whether alone or accompanied by other instruments or by the organ, they express the soul's emotions, sad or joyful, with ineffable force. For the rest, concerning the kinds of music which are not admissible in Catholic worship, We have spoken clearly in the encyclical letter, *Mediator Dei*. "For, if they are not profane nor unbecoming to the sacredness of the place and function, and do not spring from a desire of achieving extraordinary and unusual effects, then our churches must admit them since they can contribute in no small way to the splendor of the sacred ceremonies, can lift the mind to higher things and foster true devotion of soul."²⁵ Yet it is hardly necessary to give warning that where strength and skill are unequal to such great works, it is prefera-

ble to refrain from attempts of this kind than to offer something which lacks the dignity befitting divine worship and sacred assemblies.

In addition to those chants which are closely connected with the liturgy of the Church, there are besides, as We have noted above, popular religious songs, for the most part written in the vernacular, which take their origin from liturgical chant; but since they are more adapted to the mentality and feeling of individual peoples, they differ considerably from each other according to the temperament of the different races and regions. In order that religious songs of this kind may result in spiritual fruit and advantage to Christians, they must be fully in accord with the teaching of the Catholic faith, state it and develop it correctly, use language with a clear and straightforward rhythm, be immune from turgid and empty verbosity and finally, though short and easy, manifest religious dignity and seriousness. These sacred songs, composed in this fashion, sprung in a sense from the inner recesses of the people's soul, move the spirits and feelings strongly and rouse devout affections; and when in religious ceremonies they are uttered by the united voice of those gathered together, they give a strong impulse to the minds of the faithful towards higher things.

Hence, as We have written above, though they should not be allowed in solemn Masses without the express permission of the Holy See, yet at Masses not celebrated with solemn rites, they can be a wonderful help towards securing that the faithful are not present at the Holy Sacrifice as mere dumb and inactive spectators, but that, accompanying the sacred action in heart and voice, they unite their own devotion with the prayer of the priest, provided those hymns are rightly adapted to each part of the Sacrifice as, to Our great satisfaction, We know is being done already in many parts of the Catholic world.

But in ceremonies not fully liturgical, hymns of this kind, so long as they correspond to the norms described above, can in a notable manner assist in attracting Christians, in instructing them in matters connected with salvation, in inspiring them with genuine devotion, and finally, in filling them with a holy joy; and this, both inside the churches and outside, especially in processions or pilgrimages to sacred shrines, and likewise at congresses of a religious nature, both national and international. But their efficacy will be particularly useful when it is a question of training children in the Catholic truth, and likewise youth groups and gatherings of devout associations, as experience on more than one occasion has shown.

Therefore We cannot do other, venerable brethren, than exhort you to foster and promote with all care and diligence in the dioceses committed to your charge, religious singing of the faithful. You will have available men skilled in this matter, who will gather together into a convenient form, where it has not yet been done, hymns of this kind, and make of them one collection so that the faithful may learn them more easily, sing them readily and constantly preserve them in the memory. Those who control the religious education of children should not omit to use this efficacious means in a fitting manner, and leaders of Catholic youth should with prudence incorporate it into that important function entrusted to them. Thus, it is hoped to obtain another advantage which all desire, namely, first, that worldly songs may be put aside and yield place to those by which pure and chaste pleasure is obtained and at the same time faith and devotion are nourished and increased; (for the former, either because of the voluptuous melodies or on account of the words, often sensual and unchaste, which accompany them, are wont to be dangerous to Christians, particularly the young); and further, that it may come about in such a way that Christians even here on earth, may begin to sing that canticle of praise which they will sing for ever in heaven: "Blessing and honor and glory and power through endless ages to Him Who sits on the throne and to the Lamb."²⁶

What We have set out in writing thus far has special reference to those peoples of the Church among whom the Catholic religion has already been firmly established. In the areas, however, of the Church's missions, it will not be possible to put each of these recommendations into execution before the numbers of the faithful have grown sufficiently, larger churches been constructed, schools established by the Church which are regularly attended by children of Christians, and finally, the number of ministers of the sacraments exists equal to the need. Nevertheless, We earnestly urge those apostolic workers devotedly laboring in those extensive sections of the Lord's vineyard, that they carefully consider this matter also as among the most important cares of their office. Many of the peoples committed to the ministry of missionaries take a very special delight in musical rhythms, and embellish the ceremonies devoted to the worship of idols with sacred chant. It shows a want of prudence, therefore, in heralds of Christ, the true God, if they belittle this efficacious contribution to the apostolate or neglect it altogether. Hence let messengers of the gospel in pagan lands freely promote, in carrying out their apostolate, this love of religious chant which the men committed to their care cherish; but in such a way that these peoples may replace their national religious songs — which frequently rouse the admiration of even cultured peoples — with similar sacred Christian hymns, by which the truths of the faith, the life of Christ our Lord, the praises of the Blessed Virgin Mary and of the saints, may be made known in language and melodies familiar to these same peoples.

But let the same missionaries likewise remember that the Catholic Church, right from the earliest times when it was sending heralds of the gospel into regions not yet illumined by the light of faith, has striven to introduce along with the sacred ritual, the liturgical musical forms also, and among them the Gregorian chant; and this she did, guided by the opinion that the peoples who were to be led to the faith, if won over by the sweetness of the melodies, would more easily be influenced to embrace the truths of the Christian religion.

Following in the footsteps of Our predecessors, and to obtain the desired effect, We recommend and prescribe what is contained in this letter; and We look to you, venerable brethren, to make skilful use of all those aids which are at the command of the exalted office entrusted to you by Christ our Lord and by the Church, and which, as is proved by experience, are employed with great fruit in many churches of the Christian world.

But first of all take care that in your cathedral itself, and, so far as local conditions permit, in the other more important churches of your diocese, there exist a school of singers set apart both to give an example, and to encourage the serious improvement and performance of sacred music. Where choir schools cannot be had, or where boy singers are not available in sufficient number, it is permitted that "a choir of men and women or girls may sing the liturgical texts during solemn Mass in a place destined for this sole purpose outside the sanctuary, provided that the men are entirely separated from the women and girls and that anything unseemly be avoided, the obligation for these prescriptions resting upon the ordinaries."²⁷

Provision must be made with great care that those who are preparing to receive holy orders in seminaries or in the colleges of religious and missionary orders be correctly trained according to the mind of the Church in the theory and performance of sacred music and Gregorian chant by teachers who are skilled in these arts, who respect tradition and usage and who give complete obedience to the directive norms of the Holy See.

If among the students of the seminary or college of religious there is one endowed with exceptional facility in and love for this art, the superiors of the seminary or college should acquaint you with the fact in order that you may give him the

opportunity of more fully developing his talents by sending him to the Pontifical Institute of Sacred Music in Rome, or to some other school of the same nature, provided that his character be graced with those virtues which give promise that he will be an excellent priest.

Provision should also be made that local ordinaries and superiors of religious orders have someone on whose assistance they may rely in this important matter, since, burdened as they are with many duties, they can hardly attend to it themselves. Certainly it is worthy of high praise if, in the diocesan commission on Christian art, there is an expert on sacred music or chant who can carefully supervise what is done in the diocese and who can inform the ordinary about what is being done and to be done, and who will likewise receive and execute the orders of the ordinary. If there should be in the diocese one of those associations which have been wisely founded to promote sacred music and which have been highly praised and recommended by the supreme pontiffs, the ordinary may avail himself of its assistance in the fulfilment of his duty, if he thinks fit.

Venerable brethren, encourage and favor these pious associations which, having been founded to teach sacred music to the people or to develop it more profoundly, can contribute much to the diffusion of sacred music by precept and example, to the end that they may enjoy active life, that they may employ expert masters, that they may energetically promote the knowledge, love and performance of sacred music with due submission to the laws of the Church and with perfect obedience to Us.

Motivated by paternal solicitude We have treated this subject at length and We trust that you, venerable brethren, will earnestly direct all your pastoral attention to this holy matter which is so important for the more worthy and splendid celebration of divine worship. We hope that those who, under your guidance, are in charge and direction of sacred music in the Church, will be inspired by Our encyclical letter to promote with new zeal and ardor the generous, faithful and energetic pursuit of this important apostolate. Thus, it will come about that this noble art, which has been highly regarded in all ages of the Church, will also today be raised to real splendors of holiness and beauty by continual cultivation and improvement. Thus, it will bring about the happy effect that the children of the Church will with firmer faith, more vigorous hope and more ardent charity give in church due praise to the one and triune God in worthy forms and sweet harmonies. Also outside the churches may the wise admonition of St. Cyprian to Donatus be realized in Christian families and in Christian gatherings: "Let your tranquil assembly sing psalms; and as you have a retentive memory and a melodious voice, take this task upon yourself as usual. You provide a better meal for you dear friends if what we hear is spiritual, and a religious sweetness entices us to listen."²⁸

Meanwhile confident in the hope of the abundant and joyful fruits which We trust will be derived from Our exhortation, as a witness of Our gratitude and a pledge of heavenly gifts, with all Our hearts We impart the apostolic blessing to each and all of you, venerable brethren, to the faithful entrusted to your care, to those in particular who, obedient to Our will, labor to promote sacred music.

Given at Rome, at St. Peter's, December 25, on the Feast of the Nativity of our Lord Jesus Christ, in the year 1955, the seventeenth of Our pontificate.

PIUS PP. XII

NOTES

1. Motu proprio, *Fra le sollecitudini dell'ufficio pastorale: Acta Pii X*, Vol. I, p.77.
2. Cf. Gen. 1:26.
3. Epist. 161, *De origine animae hominis*, 1,2; P. L., XXXIII, 725.

4. Cf. *Ex* 15:1-20.
5. 2 *Sam.* 6:5.
6. Cf. *I Paral.* 23:5; 25:2-31.
7. *Eph.* 5:18 s.; cf. *Col.* 3:16.
8. 1 *Cor.* 14:26.
9. *Plin. Epist.* X, 97:7.
10. Cf. *Tertull. De anima*, c. 9; *P. L.* II, 701; et *Apol.* 39: *P. L.* 1:540.
11. Conc. Trid. Sess. XXII: *Decretum de observandis et evitandis in celebratione Missae.*
12. Cf. *Benedicti XIV Litt. Enc. Annus qui: Opera omnia* (ed. Prati, Vol. 17, 1, p. 16).
13. Cf. *Litt. Apost. Bonum est confiteri Domino*, d.d. 2 Aug. 1828, Cf. *Bullarium Romanum*, ed. Prati, ex Typ. Aldina, t. IX, p. 139 sq.
14. Cf. *Acta Leonis XIII*, vol. XIV (1895), p. 237-247; cf. *Acta S. Sedis*, vol. XXVII (1894), p. 42-49.
15. Cf. *Acta Pii X*, vol. I, p. 75-78; *Acta S. S.* XXXVI (1903-04), 329-339; 387-395.
16. Cf. *A. A. S.* vol. XXI (1929), p. 33 sq.
17. Cf. *A. A. S.* vol. XXXIX (1947), p. 521-595.
18. *S. Augustini, Confess.*, lib. X, c. 33, *P. L.*, XXXII, 799 s.
19. *Acta Pii X*, 1. c. p. 78.
20. Lettera al Card. Respighi, *Acta Pii X*, 1. c. 68-74; v. p. 73 sq.; *Acta S. Sedis*, vol. XXXVI (1903-04), pp. 325-329; 395-398; v. 398.
21. *Pius XI Const. Apost. Divini cultus*; *A. A. S.* vol. XXI (1929), p. 33 sq.
22. *Codex Juris Canonici*, can. 5.
23. Conc. Trid. Sess. XXII, *De sacrificio Missae*, c. VIII.
24. *Acta Pii X*, 1. c. p. 80.
25. *A. A. S.* vol. XXXIX (1947), p. 590.
26. *Apoc.* 5:13.
27. *Decr. S. Rit. Congr.* n. 3964; 4201; 4231.
28. *S. Cypriani Epist. ad Donatum* (Epistula 1, n. XVI); *P. L.*, 4, 227.



Mozart in 1770.

WHY GO TO CHURCH?

“Style” is a key term when discussing liturgy in contemporary America. Parish “liturgists” must always implement the acceptable liturgical style in their parishes (whether the faithful like it or not), and often they are forced to do it by a “worship committee” controlled principally by members whose agenda has been influenced by *Pastoral Music*, *Modern Liturgy*, other “establishment” publications, and local gatherings sponsored by the National Association of Pastoral Musicians (NPM).

What is the prevailing liturgical “style” in American Catholic churches today? While it would take volumes to document the phenomenon properly, the American style of liturgy usually involves a number of factors. Mass, for instance, will generally have a celebrant (invariably called a presider), perhaps one or two concelebrants, perhaps a deacon, an altar server or two (servers should be male but frequently are not), at least six Eucharistic ministers (never called extraordinary ministers anymore) to accommodate communion under both species, a “contemporary group” of four to twelve or more members to provide the “music” and always two lectors (usually women) who, because of a twisted concept of symbolism, are instructed to emerge self-consciously from the “assembly.” The resulting “performance” is usually either vacuous or annoying (sometimes both); only rarely does it glorify God and edify the faithful.

What about the “music” itself? To put it charitably and simply, the American Catholic church music landscape is a vast wasteland. Latin, along with its enormous corpus of glorious church music, is not even considered. The pipe organ, orchestra, and any music worthy of the liturgy are scorned and opposed with frightful viciousness. Missalettes have been discarded as tacky. What is found instead is some combination of hymnals, usually *Glory and Praise* and one of the editions of *Worship*. The preferred accompaniment is piano and/or guitar, and the amplification required to carry the sound in the wrong direction (that is, from front to rear) can be absolutely deafening (cf. Thomas Day’s excellent book, *Why Catholics Can’t Sing*).

One of the most irksome consequences of the current American style is that the same two or three settings of the *Alleluia* are sung week after week, the same *Holy, Holy* is sung week after week, and the same *Lamb of God* is sung week after week. This effectively eliminates nearly two thousand years of certain categories of church music from our liturgies in favor of a few generally inferior contemporary compositions. (One could, of course, argue that the threefold, mode six, *Alleluia* is from the traditional Gregorian repertory, but this merely diverts attention from the real issue.) This is clearly a misapplication of liturgical norms, and is grossly unfair to musicians and congregations.

Even suggestions to introduce the rosary or traditional devotions as a way of fostering a lively spiritual life in the parish are dismissed out of hand. Those who offer the suggestions are often made to feel incompetent or are ridiculed for not following Vatican II.

The end result of all this is that the ordinary American parish has a musical program that is unworthy of the liturgy and a liturgy that is unworthy of the parish and an insult to the faithful. So why go to church?

The Catholic Church’s public liturgy, the Mass, should glorify God and edify the faithful. If this is indeed what the liturgy does, it would attract not only Catholics but non-Catholics as well. But what do we see happening in the Church? Declining attendance at Mass, fewer priests, reduced collections, diluted moral teaching, and on and on. Clearly, if the liturgy were doing its job properly, this would not be the case. Instead, we would have full churches, full seminaries, full collection baskets, and a people fortified in the Church’s unchanging moral teachings.

Liturgy should attract and be distinctive. The Church's liturgy as practiced in America today, however, is frequently unattractive and hardly distinguishable from a stage act. This is the fault of those who implemented the liturgical renewal and those who are now in control: the establishment. In short, implementation of the liturgical renewal in this country and elsewhere has resulted in unmitigated disaster. It has failed dismally. People no longer go to church, yet the establishment continues to propose more of the same insipid, fatuous programs as solutions to the problems they created in the first place.

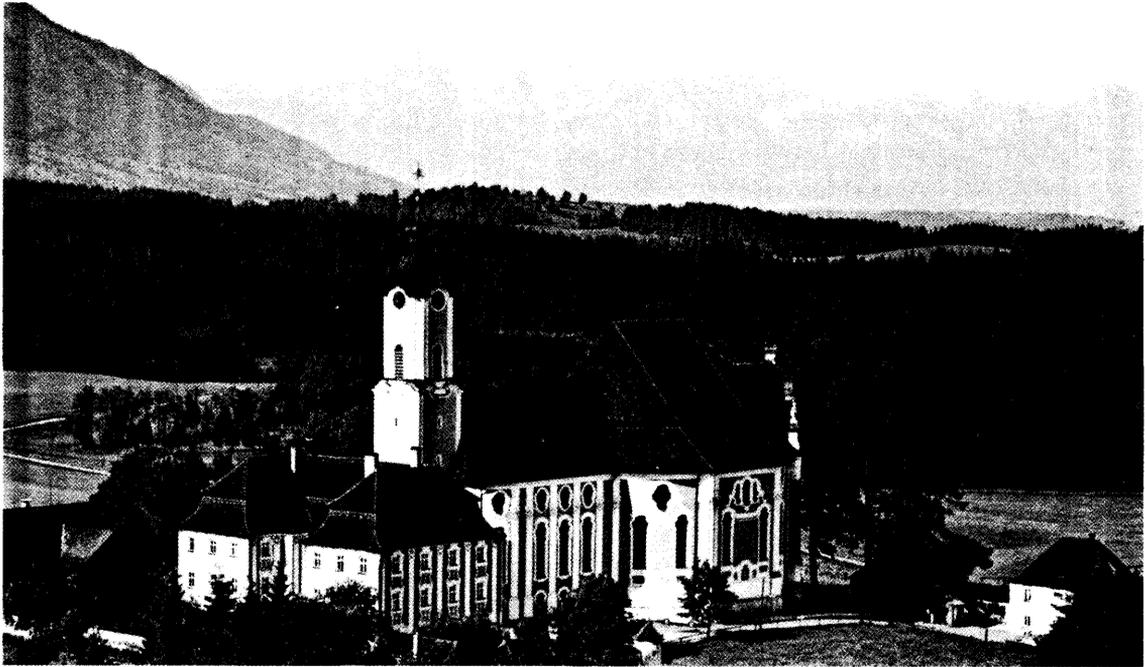
The faithful, the clergy, the church musicians—even the liturgists—do not want things this way. The American style is, rather, promoted by the establishment, represented by the U. S. Bishops' Committee on the Liturgy and National Pastoral Musicians, and American parishes adopt this style because they have no alternatives. The establishment's best interests lie in keeping it this way, for little material profit can be made from promoting the authentic directives of the council and the continual requests of Rome regarding liturgy and sacred music.

The establishment is the only game in town—a giant, unchallenged monolith. It needs to be challenged. It needs competition. *Sacred Music* is a step in the right direction, but aggressive action is also needed. Semi-annual or even quarterly conventions promoting good church music and sound liturgical practices should be sponsored in various parts of the country. The books and documents on the liturgy are published and available, and the Church has centuries of Catholic culture from which to draw for music, visual art, and inspiration. Parishes need to be alerted to alternative, legitimate resources and practices.

As an additional step, pastors should have their parishes returned to them. Lay involvement in parish life can be good and fruitful, but today lay people virtually run the Church. One can even say that the Church has become feminized. Pastors should have their legitimate role restored, and the bishops should stand behind their brothers to give firm support and direction.

Much needs to be done to bring the Church to the authentic renewal envisioned for so long by popes and councils. It is a daunting task, but it can be accomplished. If something is not done soon, however, not much will be left of the Church in this country by the next millennium.

PAUL W. LE VOIR



Wieskirche

KNEELING

The serious problem with unnecessary committees and commissions is that they feel they must do something to justify their existence. As a result they can find problems that do not exist and prescribe remedies that are not needed.

The current compulsion to eliminate kneeling at Mass seems to me a case in point. Kneelers are being torn out. Churches are built without pews or kneelers—only chairs. In more and more churches (and also in a cathedral I know about) where the kneelers have not as yet been vandalized, the people are instructed (ordered?) to remain standing, even during the consecration. What is going on?

Pardon my cynicism, but liturgical “experts” are at work. They cannot leave things be. They have managed to destroy much of the beauty and reverence of the Mass, and they have to continue to come up with something to show they are still in business, and still “needed.”

What is the significance of kneeling? I maintain it is not something trivial, to be tossed out as though it had no value. Kneeling is the ultimate posture of submission and surrender. In the Catholic Church we genuflect and kneel to indicate, by bodily attitude, a total submission of our minds and hearts to the true Presence of Christ. It is an exterior manifestation of the reverence inspired by His Presence. But now the campaign is on to eliminate it.

Some truly silly and obtuse reasons have been given. One “expert” bemoaned the fact that some people slouch when they kneel, giving him cause to wish to remove such an unsightly spectacle. I wonder what will be done with those who slouch when they stand!

I suspect that one reason is related to what has driven so much of the liturgical anarchy in the Church: the aggrandizement of "self." We are now so important! So grown up! So wonderful! We need no longer grovel! Kneeling is so demeaning! Stand up and be proud! Such an attitude is probably part of it, although official declarations would not present it in so graphic a manner.

Even from a very practical viewpoint, kneeling is useful. The tedium, rigidity and stiffness that long periods of standing cause, especially in older people, are alleviated by a variety of postures: standing, sitting and kneeling. Kneeling is often a welcome relief after a long period of standing or sitting.

Another aspect is also difficult to probe. It is an attitude which prefers to remove what distinguishes Catholicity. It is what has been called false ecumenism. If something is unique in belief or practice in the Catholic Church, making compromise with other churches difficult, then it is Catholic practice which should be modified. That is the posture which stands out in observing those who are constantly agitating for change, not only in the accidentals, but even in the essentials of the Catholic faith. We should not be "different." The fact that the Catholic Church is the one true Church does not seem to be the overriding factor it should be.

It need hardly be noted that kneeling is not a matter of faith or morals. It is, however, the subject of clear ruling by the universal Church as well as our American bishops. Both the *General Instruction of the Roman Missal* (paragraphs 20 and 21) and the *Appendix to the General Instruction for the Dioceses of the United States of America* (parapgraph 21) refer to the postures of the congregation during Mass. The universal Church is told to "kneel at the consecration unless prevented by lack of space, large numbers, or other reasonable cause." Our bishops have exercised the right given them in the general instruction and have ordered that "the people kneel beginning after the singing or recitation of the *Sanctus* until after the *Amen* of the eucharistic prayer, that is, before the Lord's Prayer."

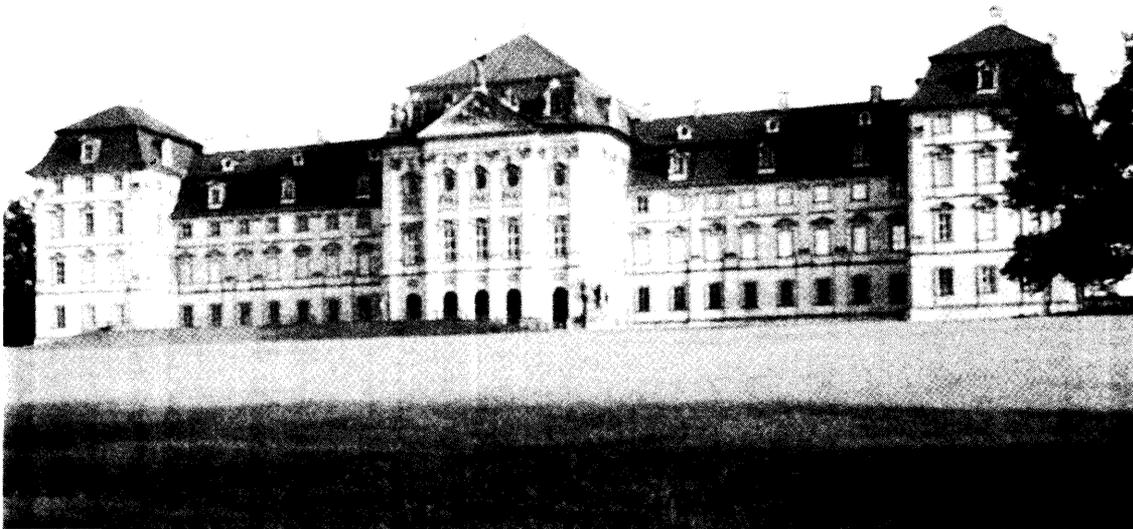
It is true that kneeling during the eucharistic prayer could be discarded as something no longer useful, but my heart as well as my mind cries out that it is useful and that discarding it would be a sad mistake. We would be the poorer for it, because kneeling is an integral part of Catholic spirituality.

How instinctive it now is to enter a Catholic church, to genuflect, and then to kneel before the Blessed Sacrament, acknowledging His true Presence in the tabernacle. How many times have we entered a beautiful little Catholic church in the quiet of the afternoon and knelt there for a few minutes in submission and reverence and prayer. But now, we face the campaign to eliminate kneeling, even at the moment when the bread and wine become the Body and Blood of Christ.

The "experts" are at work. Kneeling has been targeted. Liturgical "experts" are tenacious creatures. They will probably not rest until those kneelers have been torn out of as many churches as they can get their hands on.

It would be a pity. Another part of our spiritual heritage would be lost. Maybe it is not too late if we make our voices heard.

GERALD HOFMANN



Pommersfelden palace

WHY DON'T CATHOLICS SING

Every once in a while a book is published that falls into the category of “must” reading. Thomas Day’s compelling book, *Why Catholics Can’t Sing* (Crossroads, 1991) is that book. It is “must” reading not only for church musicians and the clergy, but for all Catholics who care about the liturgy. It is an excellent survey told in a clear style and an interestingly humorous manner. One might wonder about the authority of the author who would tackle this topic. Day, who is chairman of the department of music at Salve Regina College in Rhode Island, where he is professor of music theory and history, has his doctorate from Columbia University.

Day makes a point. He is right. Catholics do not sing. They are not encouraged to sing. The Germans brought their love of congregational singing to this country, but the Irish had only their folk music. He speaks of the energy and the enthusiasm of the singing in the Protestant churches in this country and in the Catholic churches of parts of Europe. It is still possible in parts of Europe to hear choirs sing Masses with orchestral accompaniment, to hear first-class organists perform, and congregations participate in Latin Masses with hymns and sections of the Mass as they have done for centuries. But in the United States, churches in the last thirty years have been built as barren structures with no place for a pipe organ and an acoustic that does little to encourage music, vocal and instrumental. Is the lack of congregational participation in the United States the fault of the people or is it caused by their upbringing? Does the answer lie in a suppressed people?

The Irish people were persecuted for centuries. Their glory is that they “kept the faith.” There was little opportunity for singing at Masses celebrated behind the hedge rows; one did not have to attract the attention of English soldiers by singing. The silent low Mass was the norm. The American hierarchy is largely Irish in origin, and

DON'T SING

the lack of a liturgical musical culture among them is easily traced to the historical events of the past four hundred years. The musical developments in our country since the council may well be understood if we admit those facts and developments.

Music in church has become confused. Since the council, congregations have not been taught good strong hymns. Instead, as Day writes, "Mr. Caruso, upstairs, sings with amplification." There are folk groups, reformed folk groups, and "sweet-song" hymns. We have the St. Louis Jesuits, the Weston Monks and many others, singing "comforting words and easy-listening sounds." Sanctuaries were remodeled with carpeting and hanging plants, giving a "homey look" to what should be a temple of prayer.

Day compares a Protestant minister to some of our priests. The minister delivers an eloquent sermon and knows all his people by name, since they hired him. But so many priests attempt to create a rapport with the congregation in a manner that is quite offensive to many people. For example, they use the greeting, "Good morning," which is truly out of place at the beginning of the liturgy, just as "Havernice day" is out of place at the end. These expressions are not appropriate for a celebrant dressed in ancient ceremonial vestments; they make the congregation uneasy. The amplified sound that discourages the congregation from singing should be thrown out. The congregation must hear itself. The three-chord guitarists, who give "new meaning to the word 'monotonous'" can go out along with the mikes and speakers.

The Second Vatican Council specified that the treasure of sacred music should be preserved. Choirs were to support congregational singing. What happened? What went wrong? Unfortunately, the liturgists had little background in sacred music. Those who thought they did—Gelineau, for example—tried to take over the music for the Mass, ignoring the heritage of ancient music. It has been a constant battle. The "elitist" musician *vs.* the unknowledgeable man in the pew, or more so, the musicians *vs.* the liturgists.

Day writes of a Mass celebrated in "an old-fashioned" Benedictine monastery. He calls it a "charismatic event." It reminded me of a visit I made to Solesmes in 1950. It was a glorious experience to hear *Gaudeamus* for August 15, the last time those propers for the Assumption were sung, since the proclamation of the dogma brought a new set of chants for the feast. It was the most meaningful ceremony and the most expressive chanting I have ever heard.

Day talks about the suppression of everything before 1960. I recall, as a music teacher at Saint Rose School in Meriden, Connecticut, from 1949 to 1953, training a vested choir of boys who walked in procession, sang hymns and sat in the sanctuary. There was a girls' choir too which sang chant, hymns, responses in Latin, etc. And the congregation had a hymnbook and also sang. At one confirmation ceremony, the children sang Schubert's *Hallelujah*, arranged for three-part choir, while Bishop O'Brien stood at the altar and listened, not leaving until after the children finished their singing.

I remember too attending services at Monsignor Martin Hellriegel's Church of the Holy Cross near Saint Louis, Missouri, in 1948 and again in 1959. The usher presented each person with a *Liber Usualis* at the door. If the book were put down for only a second, the usher reappeared and opened the book to the proper page. Everyone was expected to participate, an activity that was most unusual at that time. From 1948 to 1953, I was the representative in New England for the Gregorian Institute of America, responsible for teaching choirs and organists, introducing them to Gregorian chant. Rather strangely, Day claims that Catholic parishes got rid of their boy choirs in the 1940's and 1950's.

Now it appears that the liturgical renewal must begin all over again. Day suggests that we "smash" the microphones, and I heartily agree. He wants good, plain and

wholesome music: a few basic hymns and unaccompanied chant-like singing. Gregorian chant has an aesthetic, an hypnotic sound. It is impersonal, humbling. Church music should elevate the people to prayer. The problem with music at present is that it is unsingable, unmetred, and not congregationally oriented.

Pride of ownership should be developed over the years. Unfortunately, things that have meant a great deal to people have been mocked: rosaries, medals, missals, preparation for first Communion, Latin chants. Now there is need for positive references.

The Church has moved away from its chief ritual, the Mass. We should try to restore the essence of the ceremony of the 1950's, the reverence for the most holy of actions. Too often today, the Mass is in the background instead of the music.

A superior church music program in a parish can only be attained if and when the pastor assumes a constructive, cooperative role with his music director. Day says the pastor must be in charge. First-rate people choose other first-rate people. Second-rate people choose third-rate people! The pastor must be capable of teamwork.

The question of pay is ever present. To have better church musicians there must be a better remuneration. Unfortunately, the long and arduous training demanded of musicians is not recognized by many pastors, who hire for less money, people who lack both training and experience as church musicians. Few churches pay the salaries needed to attract the type of musician they need.

People are constantly introduced to hymn after hymn in the missalettes, which get thrown away at the end of the season. Day is right in saying, "Trash belongs to nobody." We need simple chants and good strong hymns. Why is it that we hear so many contemporary "hymns?" I keep hoping for some chant or a solid hymn. It is impossible for the man in the pew to choose what hymn he wants, since an unknowledgeable person does not know what he wants. No one can want what he does not know. Catholic people can sense inappropriate music; they may protest by not singing.

Day insists that a good Catholic hymnal is an absolute necessity. It should contain chant and simple responses. With a core repertory established as the music of the people, then other music can be added later. He suggests that music be contemporary in the sense that it speaks to the congregation.

Many people have been converted to the Catholic Church through the years by a deeply prayerful involvement with its chant and its music. This is what Day and many more church musicians wish to have restored to our worship.

CATHERINE DOWER

REVIEWS

Organ

Hymn Descants and Free Harmonizations by Ronald Arnatt. Augsburg Fortress, 1990, 83 pages. \$8.

This is a collection of free harmonizations of forty well-known hymn tunes, together with vocal or instrumental descants. The descants are available separately (vocal: Augsburg #11-6711 and instrumental: Augsburg #11-6712). The harmonizations of these familiar hymns are tonal and written to enhance congregational participation. The settings are simple enough to require little preparation for the organist and choir or instrumentalists. A very useful collection.

DIANA LEE LUCKER

Hymn Preludes for the Church Year by John Leavitt. Augsburg Fortress, 1991, 28 pages. \$6.

This collection contains thirteen short choral preludes based on familiar hymns of the church year. Some, such as *Joy to the World*, would be useful introductions to congregational singing of the hymn. Suggested registrations are given. It is easy.

DIANA LEE LUCKER

Seven Preludes on Hymn Tunes by Timothy Flynn. Augsburg Fortress, 1991, 15 pages. \$6.50.

Seven short, easy preludes set tonally with a slight contemporary twist. The print is unusually large and spaciouly laid out.

DIANA LEE LUCKER

Three Pieces for Organ by Wilbur Held. Augsburg Fortress, 1990. \$6.

Wilbur Held (b. 1914) has written many organ compositions which are almost without exception based on hymn tunes. Here we have *Variations on Vruchten*, *Meditation on "O Esca Viatorum"* and *Recessional on Old 124th*. All three are well-written and useful service music of moderate difficulty. The *Recessional* has a most interesting pedal part: double notes and a few sustained thirds played with the right foot. Suggested registration is given.

DIANA LEE LUCKER

Joie, Douleur et Gloire de Marie by Daniel Roth. Novello, 1990. \$14.95.

In English, *Mary's Joy, Sadness and Glory*, this is an exciting contemporary work by the organist of St. Sulpice and was inspired by the three sets of mysteries of the rosary. The work consists of three parts and a coda. Each part is intended to convey the composer's impression of a particular painting which is noted at the beginning of each section. The composer

quotes Gregorian chants such as *Ave maris stella*. The work is atonal, without bar lines or meter signatures and is improvisatory in character. It is difficult.

DIANA LEE LUCKER

Various Anthems, Volume I by Bryan Hesford. Fentone Music Ltd. \$18.

A useful collection of seven anthems arranged for unison choir and organ. The original keys have been transposed down to facilitate performance by a small amateur choir and the accompaniments have been simplified in a tasteful manner. It is easy.

DIANA LEE LUCKER

Choral

Son of God, Son of David by Robert C. Clatterbuck. SATB, organ, optional brass sextet and timpani. Coronet Press (Theodore Presser Co., Bryn Mawr, PA 19010, agent). \$1.30.

A useful and effective processional hymn for Palm Sunday, this is not a difficult piece because of many unison passages. The timpani and brass with a strong organ make for a great triumphal sound. Ascending modulations move through four keys from a minor triad to a full major chord, giving a vigorous anticipation of joy and majesty.

We Shall Also Live With Him by Joseph Roff. SATB, organ. Phoebus Apollo Music Publishers, 468 McNally Drive, Nashville, TN 37211. \$.90 (on cardboard).

The text is from 2 Timothy, a general anthem without any specific liturgical designation. There are no choral problems. The idiom is traditional and easily learned.

O Come and Mourn With Me by Crawford R. Thornburn. SATB *a cappella*. Coronet Press (Theodore Presser Co., Bryn Mawr, PA 19010, agent). \$.85.

A famous text from Father Faber (1814-1863), this is a useful lenten piece. There are no choral problems and the style is traditional harmony.

Ecclesia Mater nostra (The Church, Our Mother) by Joseph Roff. SATB, organ. Available from the composer, 9511 4th Ave., Brooklyn, NY 11209. \$1.

The text is from the coat of arms of Cardinal Anthony Bevilacqua, Archbishop of Philadelphia. The setting was commissioned by the Diocese of Brooklyn for the Mass on October 2 at the Basilica of Our Lady of Perpetual Help at which the cardinal presided. Except for the three Latin words, the text is in English. The harmony is traditional and easily learned.

Psalm XXIII by Richard Sorce. SATB, keyboard. Excelsior Music Publishing Co. (Theodore Presser, Bryn Mawr, PA 19010, agent). \$1.40.

A familiar text in a very traditional setting, this piece may be used as a responsorial psalm or a general anthem. Mostly chordal in style, there are a few sections with some independent movement of the voices.

Missa "Rosa Mystica" by Vito Carnevali. SATB, soloists, organ. Belwin, Inc., 15800 N.W. 48th Avenue, P.O. Box 4340, Miami, FL 33014. Price not given.

A reprint of a Mass composed in the 1920's and very popular before the demise of Latin, this is an easy setting, quickly appreciated by both choir and congregation, useful for a growing demand for sung Masses in Latin. The copyright was formerly held by J. Fischer and now belongs to Belwin.

Te Deum Laudamus by Herbert Howells. SATB, organ. Novello (Theodore Presser Co., Bryn Mawr, PA 19010, agent). \$3.95.

Truly a masterful work, this piece was unfinished at the time of Howells' death in 1983. Several sketches of the unfinished passages were found among his manuscripts and given to John Buttrey who has completed the work. Commissioned by the National Cathedral in Washington, D.C., it was first sung at the consecration of the church, September 30, 1990. The music is glorious, as befits a *Te Deum*, and the union of the English language with the choral and organ parts is the work of a genius. There are no choral problems, but a first-rate ensemble is necessary (a high B-flat occurs in the soprano line) to deal with the rhythmic and tonal techniques of Howells' writing.

R.J.S.

Books

English Sacred Music 1549-1649 by Peter Phillips. Oxford: Gimell, 1991. 485 pp.

Peter Phillips is a singer, a conductor, a musicologist and a writer. His first major book is of encyclopedic dimensions and truly a great contribution to scholarship as well as practical information about a subject that can well be of great interest to Catholic choirmasters seeking polyphonic settings of English texts.

The work spans the years of change in England from a Roman Catholic liturgy to the reformed service of the Anglican Church. The old polyphonic style was closely connected with the Latin texts of the missal and breviary and reflected in its later years the ideas of the Council of Trent and the Catholic counter-reformation. The new music in England was

directed toward the vernacular and utilized much of the older technique but also the newer ideas stemming from monody, madrigals and the Italian *stile moderna*.

The reforms of the Council of Trent were all made in composition for Latin texts, but in England the vernacular was introduced and since the liturgy remained very much the same as the Roman model, liturgical texts in English were set to polyphonic music, a phenomenon that did not occur in the countries that remained Catholic. Thus the English sacred compositions from 1549 to 1649 are unique, a body of liturgical literature the equal of which cannot be found in Italy, France or even Germany.

Phillips gives a detailed history of the period and individual study of each composer, particularly William Byrd, Orlando Gibbons, Thomas Weelkes and Thomas Tomkins. Lesser figures are treated in chapters dealing with professional and amateur musicians of the period. Names of English writers known chiefly for their madrigals or secular writing appear here as writers of sacred music: Thomas Morley, Thomas Lupo, Alfonso Ferrabosco and many others.

The author has attempted to assemble a complete list of works dating from this period, written to English sacred texts by even the most obscure composers. He does not give modern editions in which to find the works, but it is still a mine of polyphonic music set to English liturgical texts. A biographical sketch and an analysis of his music accompanies each composer. Phillips' purpose is to establish an identity for Anglican music and to show the role played by the Chapel Royal in the process.

The age was one of adaptation, the conforming of a Catholic ceremony to a Protestant religion, and using an essentially Catholic polyphonic style for vernacular texts. It is this development which makes this body of music so interesting and so useful in our own day, especially among Roman Catholic church musicians.

When suddenly American musicians were confronted with the need for vernacular settings of the liturgy, the lack of suitable music was immediately felt. Most new compositions so far have not been of sufficient artistic value, and the development of a body of worthwhile music for the *novus ordo* in the English language will be an ongoing effort of many years to come. The same can be said of efforts to implement the vernacular liturgies in other countries. But English-speaking peoples have a *corpus* of vernacular polyphonic settings of the highest quality, ready-made and waiting to be used. Although they are Anglican texts, they can be used easily in today's Roman liturgy, if not always for official texts found in the missal, at least frequently for added, optional, or supplementary compositions.

I recall proposing the use of sixteenth century En-

glish polyphony twenty-five years ago when the body called the Bishops' Advisory Board on Music was considering settings for the new vernacular liturgy permitted by the Second Vatican Council. But many were unsympathetic to what were then considered Protestant texts and the suggestion got nowhere. Today, with ecumenical advances coming even into liturgical developments, to employ these Anglican compositions seems a very logical and practical procedure, a real solution of the problem faced by choir-masters who are seeking great music to English texts.

The book is a mine of examples, over 300. A comprehensive index makes the information easily available. The book is a reference work where one can find a wealth of useful detail, but it is also a history book that makes for interesting reading in a fascinating period of liturgical, musical and historical activity.

R.J.S.

Mozart in Vienna 1781-1791 by Volkmar Braunbehrens (tr. by Timothy Bell), New York: Grove Weidenfeld, 1990. 481 pp., illus. \$25.95.

One of many books on Mozart to appear in this bicentennial year of his death, this is among the most interesting to read. The author describes the Vienna of Mozart's day, its customs, buildings and daily life. The reforms of the Emperor Joseph II influenced all facets of life in the Habsburg capital, and played an important part in Mozart's activity. Even his death and burial, so much the subject of romantic tales for so many years, are more clearly understood by knowing what Joseph II decreed about burials and funerals.

The often rehearsed subject of Mozart's relations with the Masonic societies of his day finds a clear presentation, and the intimate family details, Mozart's finances, his wardrobe and love of clothes, the high cost of living in 18th century Vienna, all make good reading. The political, ecclesiastical, and court intrigues form the backdrop to his daily life. The efforts to get his music heard, his operas produced and his efforts to secure imperial patronage are clarified, certainly a necessity after the film *Amadeus* so wonderfully entertained us but musicologically so outraged us.

Volkmar Braunbehrens was born in 1941. He is well known as a music historian and has a biography of Salieri. This work is bound to become a standard biography in the Mozart literature.

R.J.S.

The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century, A Historical Introduction and Guide for Students and Musicians by John Harper. Oxford: Clarendon Press, 1991. 337 pp. \$79 (cloth), \$17.95 (paperback).

Among the more unfortunate results of the liturgical reforms of the Second Vatican Council is the lack of knowledge, even among Catholics, of the structure and rubrics of the Roman liturgy. This impinges closely on musicological study in which the use of texts and compositions is imperative to a true understanding of the music. The distinction among the various forms today goes unknown both as to texts and musical writing. How often must the professor of music history take time to explain what an introit, or a gradual, or a responsory is. What thirty years ago the average Catholic knew about the liturgy just by attending Mass is today matter that must be learned in special study.

This book is a most worthwhile attempt to fill the need for an explanation of liturgical vocabulary and practices. The calendar, the names of liturgical books, various orders and rites, parts of the Mass and office are all studied. Both the Roman liturgy and the Anglican service are explained. Three appendices contain information on the calendar, the psalter and both Latin and an English translation of frequently sung texts from the missal and breviary. Of special value is a glossary of ecclesiastical and liturgical terms. There is an extensive bibliography and a fine index.

This book should be in all music and liturgy libraries. It is a good reference work for music history students. Choirmasters who want to learn about the various forms and liturgists who are interested in knowing the derivation of present rites need this book. Those who wish to revive the Tridentine form of the Mass can use this book to instruct those who never before experienced it. It is a mine of information, well organized and clearly presented.

John Harper is professor of music at the University of Wales in Bangor. He was formerly director of music at Birmingham Metropolitan Cathedral and fellow and organist at Magdalen College, Oxford.

R.J.S.

The New Oxford History of Music. Volume II: The Early Middle Ages to 1300. Edited by Richard Crocker and David Hiley. New York: Oxford University Press, 1990. 795 pp. \$99.

There is no more prestigious title than "Oxford History." The writers who have collaborated in producing this volume are equally prestigious. We have here the state of the art on medieval music, bringing up to date the discoveries and developments since Dom Anselm Hughes published his edition of the Oxford History. The past thirty years have brought great advances in knowledge of chant and early polyphony.

Divided into four parts, the volume starts with the chants of the eastern churches written by Milos Velimirovic, including Syria, Armenia, Egypt and Ethi-

opia. Byzantine chant is given an extensive treatment, also by Velimirovic. Part II by Kenneth Levy studies the chants of the western churches: Beneventan, Milanese and those of central Italy, along with Celtic, Anglo-Saxon, Gallican and Mozarabic. Richard Crocker considers the Roman chants for the Mass and office. Part III is concerned with developments in chant following 850, with such innovations as tropes, sequences and proses. Susan Rankin has a chapter on liturgical drama and John Stevens a study of medieval songs, including the songs of the crusades, *laude spirituali* and various dance forms.

Part IV takes up medieval polyphony in western Europe up to 1300, including the Notre Dame cathedral school and developments in England. Contributors are Christopher Page, Sarah Fuller, Janet Knapp and Richard Crocker.

The progress made in the study of the eastern chants in the past thirty years is amazing. Clarification of the various periods and geographical variations within western chant is also extensive, as such terms as Old Roman, Frankish, Gregorian and Mozarabic come to have more specific meaning.

There is a mine of information in this book, and even though it is truly a work of the highest scholarship, it is intended for the general reading public. For the serious Catholic church musician this volume is one to be studied with a sense of reverence for the body of Gregorian chant that we have for use today. The Vatican Council called for continuing study and wider use of chant. Significantly, most of the research in chant today is being done by musicologists in secular universities who have a reverence for the heritage that is ours. Surely this volume belongs in every seminary library for the formation of the clergy who should be aware of this music and then see what a treasure is theirs to use in their ministry. Catholic musicians and Catholic clergy need this volume; how can they appreciate and love what they do not know? Chant is to occupy a primacy of place in the Roman liturgy. Only when it is known will this come to be.

There is a good index, many musical examples, and an extensive bibliography.

R.J.S.

CONTRIBUTORS

Catherine Dower is retired from the faculty at Westfield College in Westfield, Massachusetts, where she was professor of musicology. Her work in Gregorian chant brought her all over the eastern seaboard.

Gerald Hofmann is retired from active practice in medicine. He served as radiologist at Saint Mary's Hospital in Minneapolis, Minnesota. Active in Cath-

olics United for the Faith, he edits the local newsletter in the Twin Cities.

Paul W. LeVoir is on the staff of *The Wanderer* in Saint Paul, Minnesota. He serves as director of the chant at the Church of Saint Agnes, where his wife, Mary E. LeVoir, is organist.

OPEN FORUM

Good Advice

After reading Thomas Day's book, *Why Catholics Can't Sing*, it became apparent to me that there is another way to approach music in a parish. I found the book humorous and enjoyable, but also found some good advice therein. What follows is how just one bit of advice from Mr. Day's book prompted me to make some changes in my own work.

I was pretty much locked into the "four hymn syndrome," even though I knew it was taboo. Occasionally I would play an organ solo during the offertory, but other than that we sang, or rather I sang most everything else. I felt that we *had* to sing an entrance song, that we had to sing a communion song, because *Music in Catholic Worship* said that these were "very important for creating and sustaining an awareness of community" (Article 60). After four Sunday Masses of singing or pretending to sing just about everything, I would often feel exhausted and depressed because of the low level of participation. I tried to follow all the "rules:" don't introduce new music every week; play the organ competently; use songs with easy refrains during communion; repeat music often, etc., yet the participation level was still very low.

Then I read Mr. Day's book. He points out the mistake of trying to make every Mass a "high Mass." He encourages us to schedule at least one quieter liturgy each Sunday with little or no music. "Giving the congregation a choice creates the impression that singing is a personal commitment and not an inescapable chore" (p. 170). This made a lot of sense to me. We do need to recognize that for some people "full and active participation," as called for by the Second Vatican Council, is *listening*, not speaking and singing.

Our parish has four Masses each weekend. Out of the four, two have choirs (one English, the other Spanish). At the remaining two Masses the organ simply leads the people in the *Kyrie*, the gospel acclamation, *Sanctus*, memorial acclamation, the great Amen and the *Agnus Dei*. In addition to these Mass

parts, we may sing a hymn or two, depending on whether or not the hymn is appropriate to the day and whether or not the congregation seems responsive. All other parts of the Mass are covered by organ solos, and *no one* has complained! At the choir Masses, on the other hand, almost everything is sung, which provides a nice contrast to the simpler Masses.

The change in our musical format was explained in the parish bulletin, and Masses with choirs are now identified in the Mass schedule printed on the front cover of the bulletin. We feel this information helps parishioners make the choice which Day believes they are entitled to. I am still working on encouraging the priests to sing the liturgical dialogues, also recommended in the book. As Day observes, "Catholicism's real musical destiny is in the singing of the actual texts of the liturgy, not songs which are dropped into the service" (p. 170). How true this is, and how much we have moved away from this "heart" of our singing!

Already I am more satisfied with my work because of this new approach. I no longer go home dejected on Sundays because of the poor response by the congregation. At the two simple Masses, less is sung but what is sung meets with more success. Most people will sing parts of the Mass ordinary, and except for a responsorial *Kyrie* and the gospel acclamation, I sing nothing! Thank you, Mr. Day, for your good advice.

HENRY DI CRISTOFANO

NEWS

Cantores in Ecclesia sang Victoria's *Missa O Quam Gloriosum* and Lassus' *Iustorum animae* on All Saints Day, at Saint Patrick's Church in Portland, Oregon, followed by Gabriel Fauré's *Requiem* on All Souls' Day. On the Sundays of November they sang chant and compositions by Messiaen, Morley, Tallis, Weelkes and Palestrina. Dean Applegate is director. Father Frank Knusel is pastor.

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Richard Proulx, director of music at Holy Name Cathedral, Chicago, Illinois, since 1980, will teach in Australia and New Zealand under the auspices of the Royal School of Church Music and spend some time studying in Europe before returning to the cathedral in 1992. Lawrence Tremsky will be acting music director and Donald Fellows, organist during his absence.

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The schola cantorum of the St. Gregory Society of New Haven, Connecticut, sang a concert of music for a feast of our Lady, December 6, 1991, at the Whitney Humanity Center at Yale University. The program included Victoria's *Missa Ave Maris Stella* and motets by Palestrina and Byrd along with Gregorian chants. Nicholas Renouf and Britt Wheeler were conductors.

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Following the sudden death of Thomas Terrence Clark, May 16, 1991, William T. Tapp has succeeded him as president of the American Federation of Pueri Cantores. His address is 5445 11th Avenue N., Saint Petersburg, Florida 33710.

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Westminster Choir College, Princeton, New Jersey, has announced its sixth annual high school and graduate organ competitions which will be held February 15 and 22, 1992. Prizes in the high school division will be an \$8,000 John Finley Williamson scholarship and other cash prizes. The graduate competition will award a \$6,000 scholarship. For information, call (609) 921-7100, ext. 308.

R.J.S.

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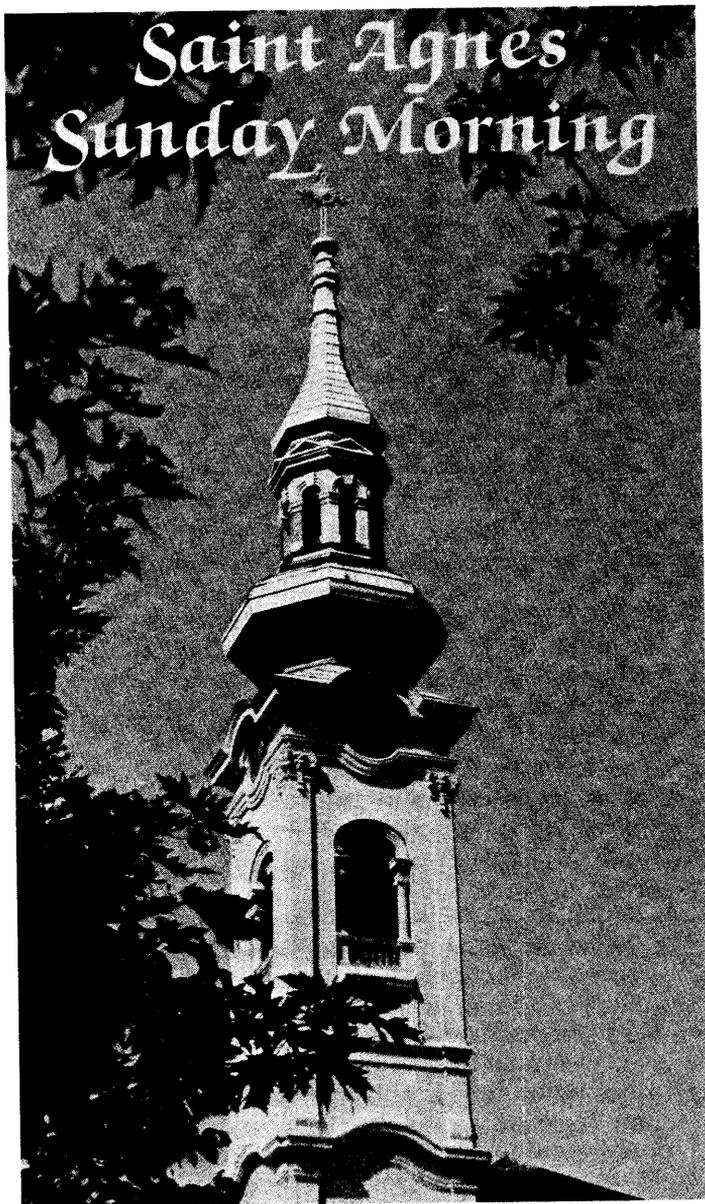
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CHRISTMAS MASS

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**
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 Ordinary of the Mass: Joseph Haydn, **Missa in tempore belli (Paukenmesse)**
 Offertory: Pietro Yon, **Victimae paschali laudes**
 Recessional: Charles Marie Widor, **Tocatta 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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