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Editorial Board: Rev. Msgr. Richard J. Schuler, Editor
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News: Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

Music for Review: Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602
Paul Manz, 1700 E. 56th St., Chicago, Illinois 60637

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FROM THE EDITORS

Composers

Every age has left us examples of its music, both secular and sacred. Time sifts through what musicians have produced, and presumably most often the good remains and the inferior is forgotten. Music written for the Church during the centuries of its life constitutes a tremendous treasury of art that the Vatican Council praised as being of "inestimable value." One thinks of the Gregorian chants, the polyphony of the middle ages and the renaissance, the more elaborate compositions of the baroque and classical periods and the works of the 19th century, often with orchestra, that are coming more and more into their own as the prejudices against the romantic era are pushed aside.

But what are we producing today as our contribution to that "inestimable treasury?" There is not much to point to, and there seem to be several reasons to explain the poverty of today's compositions for the Church. Ours is not a religious age. We are living in the immediate vanguard of the tremendous changes introduced by the Vatican Council, not least of which is the use of the vernacular languages in worship. In addition, social demands have occupied the Church almost to the exclusion of artistic endeavours, including liturgical arts. Artists have looked in vain to the Church for support in achieving a livelihood through sacred music. And, unfortunately, many who are working in church music today are not always the most talented or the best educated, a fact easily understood considering the recompense offered to church musicians.

Two qualities are essential for the composer: a God-given talent and proper training of that talent, both in musical theory and in liturgical studies. Inspiration without technique leaves a vacuum; technique without inspiration produces only dross. Both talent and training are needed. God gives the talent; we must train it.

The requirements of theory and composition one can learn from a good teacher. The proper study of how to write demands effort and serious application of the methods of dealing with the creation of sound. Techniques for creating choral, orchestral, instrumental and vocal music are not learned without hard work. Knowledge of the styles of the past is needed, and the relationship between text and notes must be grasped, so that neither dominates the other.

But of the utmost importance in the training of one who wishes to be a composer of sacred music is a recognition of the very purpose of music in the Church and its liturgy. The musical artist must clearly understand what church music is and why it is used in worship. He must know what form he is using; the difference between a hymn and an antiphon, between a *Gloria* and a sequence. It is the text and the use of that text in the liturgy which determines the form. A knowledge of how the preceding ages have dealt with both the text and the form will help the composer in determining how he should treat it.

For so many who are turning out religious music today that knowledge of the various forms and their use through the history of sacred music is lacking. A serious study of the history of music, and in particular church music, is absolutely necessary in training a composer. Without a knowledge of music history, they write songs similar to secular pieces, not church music.

Familiarity with the official books of the Roman liturgy is lacking. Unfortunately today the texts of the liturgical books are replaced by newly composed words or selections from secular poetry. So few examples of truly liturgical music are being written today. The general anthem probably sells more copies since its ecumenical character opens the market to choirs of many faiths, and publishers are understand-

ably interested in selling as many copies as they can. But the general anthem does not constitute true Catholic liturgical music.

So much of the music for liturgical use on the market today is aimed at unison performance, and good choral writing lags behind. It is true that unison writing for congregational use is to be encouraged by order of the council, but more elaborate writing for choral and instrumental performance is demanded as well. The question immediately arises about the ability of so many composers today to produce a truly artistic and useful sacred work. Even with the talent, do they have the training?

To begin, a composer must determine for what medium he is writing, what texts from the liturgy he is setting, what training and talent do his performers possess, what kind of active participation does he expect from his patrons (listening or singing and playing?). Is his composition a sacred or a secular work? What is the character and spirit of the season or feast for which he is composing? In a word, what does he intend to create?

Next he must face up to the question of his style of writing, the use of dissonance and contemporary techniques of composition. How much is his choir or congregation capable of grasping in performing and hearing the work? The very purpose of church music demands that the composition be acceptable to the hearers and that immediately on the first hearing, otherwise its value as prayer is lost. Church music is first and essentially prayer. Thus most ultra-modern choral techniques and dissonances will probably not be successful in sacred choral writing. Of equal importance is the mastery of good choral writing, voice leading, a moderate tessitura, and sound harmonic structure. Pieces that a choir cannot manage are usually not well-received by the congregation either.

The necessity of creating a truly sacred piece is also paramount. So many unison tunes today that are advertised as church music really belong in other categories. They often are secular tunes set to sacred texts which alone do not constitute a piece as sacred. Country, rock, folk, jazz, gospel, spirituals, even patriotic hymns are not truly Catholic liturgical music. Those styles are for entertainment, but not for the liturgy. Church music is in a category of its own. It must be sacred and it must be great art.

The composer shares in the creative activity of God and is inspired by the Holy Spirit. He enters into the very life of the Body of Christ, because he shares so closely in the liturgy of the Church, which is the re-living of the very life of Christ. How noble is his calling, and how important is his training.

R.J.S.

Guest Editorial: The Vernacular Liturgy—Time to “Reform Renewal”

(This article is reprinted from the May 1992 issue of *AD 2000*, an Australian monthly journal of religious opinion, located at GPO Box 1443M, Melbourne, Vic. 3001, Australia.)

It may come as no surprise to learn that the International Commission on English in the Liturgy (ICEL) is preparing a revision of the English translation of the Roman missal, due for publication in two volumes in 1994. After all, the results of the hurried translation of the Roman missal in the 1970's can certainly bear improvement. And it must be said that in its present effort, ICEL has proposed new translations of the Latin texts that are a vast improvement upon some English texts now in use.

But this “revision” of the missal is far more than an upgrading of English translations. ICEL also plans to include many texts not found in the Latin typical edition of the missal published by the Holy See. Some of these texts (parts of the order of the Mass, opening prayers, prayers over the gifts, etc., and even Eucharistic prayers) are to be English translations of texts composed in other modern languages. Still more are to be original English compositions. It is also proposed to include new English versions of the common texts (*Our Father, Creed, Gloria, Sanctus*, etc.).

The use of so-called “pastoral notes” that read as if they are rubrics, when in fact they are simply the liturgical opinions of ICEL's liturgists, is a new feature. Among other things, these pastoral notes suggest that “In Masses with smaller groups it may be desirable for people to leave their seats and regroup around the altar,” or that “It would normally be quite inappropriate for a priest or minister to appear solely at the moment of communion (to assist with distribution of the hosts)”!

Thus ICEL is not merely preparing a new and better translation of the Roman missal, it is intent on publishing an anglophone missal, which amongst Catholics of the Latin rite, will be peculiar to the English-speaking world. Australian liturgists, however, plan to go one step further. Our national liturgical commission is working on “an Australian edition of the missal” which is to include “pastoral notes” of our own, further additional texts “which reflect the Australian landscape, climate and culture,” an Australian Eucharistic prayer currently being prepared in Adelaide, and our own particularly barren calendar of holy days of obligation!

Is this proliferation of liturgical texts, and this thirst for “our own” missal, the liturgical reform envisaged by the Second Vatican Council? Or is it the ever-larger snowball tumbling perilously down the slope of the Vatican hill?

Certainly the council authorized the use of the vernacular in the liturgy, though it was at pains to emphasize that the Latin language remains normative. Of course, the missal of Paul VI, promulgated in 1969, is not itself without its trenchant critics, or apologists. The widespread permission to use the missal of 1962 is itself a concession in this argument, although Paul VI's missal remains normative.

But how many people have experienced the missal of Paul VI used as he intended: celebrated devoutly, with dignity as an act of sacrificial worship? In the English-speaking world, with some notable exceptions, Paul VI's missal has been celebrated dryly with the absolute minimum required by the ritual, or it has been used as a springboard and a licence to change Catholic worship into God-flavored entertainment, which requires vibrant performers and ever-changing forms (including texts) to stimulate the congregation. Those priests who have striven to be faithful to the

FROM THE EDITORS

liturgical reforms of the council have often been frustrated in their efforts and harassed into incorrect practices by committees of "experts" who seem to assume that liturgy is meant to be entertainment.

This is not what the liturgical reform of the Second Vatican Council envisaged. The fathers of the council knew that Catholic worship and liturgical prayer do not depend upon endless novelties. It consists of knowing the forms, penetrating their meanings, and internalizing them. They know that worship of almighty God is not enhanced by constant variation and flux, but by conscious and active participation in the liturgy, the familiar and common property of the Church.

Perhaps we have forgotten this. Perhaps it is time to stop considering what we can do to the liturgy, and to settle down to deepening our liturgical prayer.

An anglophone missal, an Australian missal, and the further licence they will give to the liturgical entertainers, not to mention the further disunity of worship that their publication and use will introduce among Catholics of the Latin rite, will not assist the Catholic Church in the English-speaking world in its most urgent task at this time.

We have lived through almost three decades of renewal in the liturgy and in all aspects of the life of the Church. As Father Benedict Groeschel pleads in his challenging book of the same name, it is now time to concentrate on the *reform* of renewal.

SIMON MATTHEWS

Why Celebrate the Quincentenary?

The naysayers are busy enumerating the sins and peccadillos which were the consequence of Columbus' first voyage of discovery five hundred years ago. Ethnographers and pre-Columbian art experts bewail the death of magnificent civilizations.

Church musicians should be rather more upbeat, however. Within two generations of the Cortesian conquest of Mexico and a century of Columbus' first voyage, the third provincial council of Mexico City had in 1585 laid down a set of decrees which included model legislation on church music. No man was to receive first tonsure and the minor orders and thus become a cleric unless he possessed the rudiments of plainchant. No cleric was to be promoted to major orders and be ordained subdeacon unless he had become skilled in chant. Sacred polyphony was required on solemnities like Easter. In singing the *Benedictus* during lauds, its verses were to be sung alternately in plainchant and polyphony, as was the custom in Spain.

This legislation presumed musical attainments in the most remote hamlets of Mexico which today would do credit to most American Catholic churches. Yet for New Spain it was the minimum and actual attainments were often sublime. One can but hope that the past is prologue and that the United States, now the seventh largest nation of Spanish speakers in the world, will soon recover this treasury of sacred music, a truly sublime discovery.

DUANE L.C.M. GALLES



The Church of Orosi, 1752 — Costa Rica

MASS WITH A MENU

Among the things that make me uneasy at Protestant services is the practice of handing out bulletins with the exact “program” of the service. The congregation, like an audience at a concert, can then follow the program from start to finish, learning what a certain anthem was and by whom, who that certain soloist was, who the organist and choirmaster is, what the postlude will be and by whom, and who will play it. There would seem to be nothing wrong with that and yet I was disturbed the first time I saw the same thing done at a Mass. Why?

My first reaction was: “Here we go again, aping Protestant ways!” Imitating something good is commendable and should not disturb me. But I felt that what was being imitated here was not a good practice at all. It was a practice adopted by those who have no Mass and who made the most of what was left of their service: a reading of scriptures and a sermon, encased in a musical setting. Remove all music from Protestant services, and there is not enough left for a true religious ceremony. That being the case, it is understandable why Protestants have always taken their church music more seriously than Catholics (the Mass remains intact even without a single note of music), and it explains, at least to me, why the Protestant congregation, rather than following a missal, follows a bulletin “program” with all that information about the music performed and the performers.

There may be yet another reason for these Protestant “menus.” A certain spirit of “fellowship” is very dear to Protestants, and it is perhaps to enhance such fellowship that anonymity is banned and that everybody likes to know who everybody else is or does, including the organist for the day or the guest soloist for that Sunday.

To a Catholic like myself this is not only very foreign but also very disturbing. As a churchgoer I want to be absorbed in prayer and lost in the proceedings of the Mass. I don’t care to be told what the next “anthem” will be or who will play what on the organ. In fact, I prefer not to know. When something particularly beautiful strikes me and I want to know what it was, I simply ask and find out—after Mass. During Mass I want anonymity from all sides. I am not at a concert, and I don’t want any advertisement of what all will be offered me musically, no more that I want to be reminded that the painting behind the altar is by Titian or that the chandelier is of

MENU

genuine crystal. Mass is not an art exhibit, nor is it a concert. The surrounding decor should be the most beautiful possible and the music the best, but they should fade into subservient anonymity and not distract me in my prayer by reminding me of themselves with their exhibitionism.

As a musical performer I have cherished the same anonymity in church, both as organist and as choirmaster. I want to pray in sound and to help others pray better. But I prefer it if the faithful are entirely unaware of me as me. I hope they are inspired by a beautiful motet. Broadcasting to them what it is, or by whom, begins to upstage the Mass and creates distractions. Of course I am pleased when some are moved and ask what that beautiful piece was or what my name is, and I tell them — after Mass. But I tell only those who ask. I don't exhibit it in print for all to see.

Although I believe that the quality of music at Mass should be as fine as the finest concert, I also believe that it should happen with total anonymity and humility. I want no credit posted either in advance or afterwards. In my view it takes away from the sacredness of the proceedings, and it gives the appearance of turning something special into a mere concert. It is, in my view, as out of place as would be an announcement in the bulletin saying: "The vestments for today's show were provided by. . ."

There are those who would rather attend Mass where better music is heard. I myself would rather pray to the sounds of Palestrina than to the sounds of guitars and drums. That changes nothing. There exist churches where the music is still good, and one finds out fast. Some such churches post the list of Masses planned for a season right by the entrance, where anyone interested can see it. I believe that is as far as we ought to go.

As to treating the faithful like a concert-going public by printing a program for the "entertainment" of the day, I consider it a bad practice. Almost as bad, though not quite so bad, as recognizing particular individuals in the congregation and asking them to rise and receive applause—as if they had come to a fraternity meeting and not to Holy Mass.

KÁROLY KÖPE



Columbus uses an egg to explain the theory of the round earth — from Bry's Voyages

THE CHOIR OF ST. ANN CHAPEL, STANFORD

The St. Ann Choir dates from the appointment in 1963 of William F. Pohl as choir director at St. Ann Chapel (Newman Center at Stanford University in Palo Alto, California). Because Pohl was convinced that the liturgy should foster contemplation and that this ideal is inherent in Gregorian chant and renaissance polyphony, he made regular use of this music in the liturgy of St. Ann Chapel.

Pohl's choir chanted the propers (introit, gradual, tract, alleluia, sequence, offertory, and communion) and the congregation joined in chanting the ordinary (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*). At suitable places in the liturgy, he made use of renaissance motets and organ music to complement the chant. Under the vigorous leadership of William Mahrt, the choir has greatly expanded its repertoire, but in its essentials, Pohl's program remains in effect to this day.

Pohl's convictions were reinforced by the 1963 publication of the constitution on the sacred liturgy. In this, the first formal document issued by the Second Vatican Council, the ideal for sacred music was expressed in terms of existing examples: Gregorian chant sung in Latin was mentioned as the normative music, renaissance polyphony was given special praise, and the pipe organ was identified as the ideal sacred instrument.

The same document, while admitting the use of local languages in the liturgy and a freer variety of music and musical instruments, nonetheless exhorted local churches to cultivate the traditional music. Subsequent Roman documents reiterate the point.

Thus the character of the new choir was defined. The choir has been faithful to the ideal up to the present day. Its work has been helped by a fortunate succession of pastors who, amid trends away from traditional music, have enabled the work of the choir to proceed.

The choir people come from varied walks of life: some are academic in their pursuits, and some do other work; some are from the Stanford community, and some come from miles away; some are trained musicians, and some get their musical

training at choir; some are Catholic, and some come from other traditions. But all share in the joy of singing what they regard as the common musical heritage from before the reformation.

For half a generation now, the choir has sung Mass on every Sunday and holy day. For the past fifteen years choir members have sung Sunday vespers at St. Ann Chapel. They have also sung for many weddings, funerals, and other occasions, including the ceremony in 1981 that founded the Diocese of San Jose and installed the Most Reverend Pierre DuMaine as its bishop.

The choir sang for the first Catholic Mass celebrated in Stanford Memorial Church. The choir had been invited to join in the celebration of a high Mass there as a demonstration of the traditional Catholic liturgy. The large number of people who attended this Mass raised the question of whether regular Catholic worship should be allowed there. After the long process of consultation between university and ecclesiastical authorities, Mass has been celebrated there regularly.

Over the years, the choir has served the wider community by singing for special occasions in the San Francisco bay area and elsewhere.

The choir sang at two Masses arranged by the military ordinariate and celebrated by Terrence Cardinal Cooke. They sang for a Mass at St. Mary's Cathedral in San Francisco, celebrated by Archbishop John Quinn on the 1500th anniversary of the birth of St. Benedict. On a subsequent evening they sang monastic vespers in alternation with the Benedictine monks of Woodside. On the 400th anniversary of the death of St. Teresa of Avila, they sang a Latin Mass celebrated by Archbishop Quinn. They sang for the ordination of Matthew Leary, O.S.B., celebrated by Archbishop McGucken at St. Denis Church, Menlo Park. The choir also sang at St. Albert College, Holy Names College, Dominican College, Corpus Christi Monastery, and the Nairopa Institute in Denver, Colorado.

Four times a year the choir sings for solemn Mass at Stanford Memorial Church. Typically, these Masses are offered for on All Saints (Nov. 1), Candlemas (Feb. 2), Ash Wednesday, and Ascension Thursday. A devout congregation fills Stanford Memorial Church, and the press supports the events with warm recognition. Prof. William Mahrt, the director, has served the choir for twenty years. At present, he also serves as acting chairman of Stanford's department of music.

Some members have gone to their rest, including the choir's founder, William Pohl. Although Pohl left California in 1964 to teach mathematics at the University of Minnesota in Minneapolis, he kept up his friendship with the choir until his sudden and untimely death in 1988.

LYLE SETTLE

THE LITURGY VACUUM: A PERSONAL VIEWPOINT

(*Faith*, a bi-monthly journal of Catholic theology, now in its twenty-fourth year, is published at 2 Redford Avenue, Wallington, Surrey SM6 9DP, England. This article is reprinted from its March/April 1992 issue.)

All these years after the reforms of the council, the liturgy is still a problematic and controversial area of the Church's life. The pro-Tridentine party has not withered in the wake of the Lefebvre schism; indeed Rome's recent wider permission for the old rite's celebration has conferred greater respectability on the non-schismatic Tridentinists. Within the mainstream of the Church, a certain liturgical stalemate seems to have set in. The days of the wilder experiments by the progressives seem to be over. There are a few centers of excellence in England, notably Birmingham and Brompton Oratories, but genuinely ambitious liturgy appears mostly to have been abandoned. A certain liturgy-fatigue has set in, the years of constant innovation having taken their toll.

What I want to suggest is that in the present stasis there is a serious malaise. The liturgy has settled down into a certain style and ethos which is fundamentally unhealthy. We are taking for granted things in our celebrations which are unliturgical and non-sacred. Mostly we are too close to what is happening to recognize this. I want to make some radical criticisms from the detachment of the layman in the pew. I have no Tridentine axe to grind; for my generation it is only a childhood memory; and Lefebvre showed us all only too clearly the truth of Newman's maxim that an obsolete discipline may be a present heresy. But the way liturgy is generally celebrated at present is so very unsatisfactory that I make no apology for treading heavily on some modern liturgists' toes.

One of the features of the liturgical reform which followed the council was the enormous amount of explanation and commentary which accompanied it. Today, pastoral suggestions, commentaries on the lectionary, advice about music, and other liturgical guides abound. The sheer volume of words which have been written on these subjects in the last twenty-five years must surely exceed anything similar written in former ages. We all now also have our own individual views on how the liturgy should or should not be celebrated. At parish level, the principal impact a new priest makes is in his particular style of celebrating Mass, with parishioners being quick to sniff out his liturgical churchmanship. And a priest will often set his style in a new appointment by making liturgical changes or re-ordering the church.

The effect of this is to have made the liturgy into something very self-conscious. Indeed, such consciousness is continually fostered by the stress on "preparing the liturgy" which especially characterizes youth events, schools and catechetical centers. There are constant choices to be made: themes, readings, hymns, special events inserted into the liturgy for particular occasions and so on.

The liturgy, as it is experienced today, is thus essentially something which starts from a theoretical basis; it begins as a concept and is then fleshed out into the activity. It is not difficult to trace the origin of this approach. The council itself in *Sacrosanctum concilium* approached the subject theoretically. This document is often spoken of as being the fruit of the many preceding years of the liturgical movement, and it clearly has the characteristics of that movement: it presupposes historical research and it enunciates carefully worked out principles. The liturgy is spoken of in abstract terms, as what ought to be, according to the best theoretical model; and, as one would expect of a conciliar statement, its tone is juridical and prescriptive. Whether all the subsequent liturgical changes were justified by the decree has

been debated. But whether they were or not, the mandate for change was certainly there in the whole theory-based approach. In this respect, although all sorts of quite unauthorized aberrations have occurred in "the spirit of Vatican II," their proponents do have a point in that they share an essentially theoretical outlook towards liturgy—that it is something which can be designed and then validated by explanations. The debate between the experimenters and the orthodox thus has to be carried out on essentially the same ground—it is just a question of whose liturgical model is to be judged to be correct.

This approach is the unrealized assumption that now underlies our liturgical life. We assume that the liturgy is a construct— either according to our individual ideas, or according to the authors who have explained to us how it ought to be constructed. Either way, it needs constant explanation: the celebrant is not doing his duty if he does not "introduce" the Mass, for instance. The priest will, typically, highlight what he feels is the "theme of the Mass," usually also detailing the current phase of the liturgical cycle; thus he might say, "Today is the 15th Sunday of the year in ordinary time and we are on year B of the lectionary when we are following St. Mark's gospel, and you will remember that last week. . ." Often he will try to dovetail this into the "to prepare ourselves to celebrate. . ." wording. A frequent method of doing this is to lead into saying ". . .and so, for the times when we have failed to (whatever the 'theme' is), let us now. . ." (I'm afraid the tortuously artificial way some priests try to make this connection sometimes creates unconscious humour; the congregation, who know what is coming next anyway, listen helplessly as the celebrant flounders his way from the "theme" to our sins.)

In this approach, explanation of the liturgy becomes a major activity of itself. The celebrant who has become fixated on this will take pride in adapting the wording of the liturgy wherever possible in order to include exhortatory or explanatory words. For instance, the tropes of the longer version of the "Lord have mercy" are sometimes similarly brought into the pattern, in order to continue the congregation's consciousness of the "theme." At one time it was fashionable among some priests even to adapt the opening sign of the cross itself: "We are met together this morning in the name of the Father. . ." It is characteristic of this approach that the ICEL missal's opening prayer actually incorporates words which tell the congregation what they are going to be praying for before the prayer is said.

Similarly, it is now considered good liturgical practice to precede each reading with its own explanation as to historical origin, type of work, place in a wider context and so on. (This can result in a longer "introduction" than the reading itself.) The bidding prayers, being home-grown rather than official liturgical texts, give the widest scope for "explanation." They frequently abandon the intercessory format altogether and become homiletic or exhortatory in character, not making specific requests of God but instead instructing the congregation what they ought to be feeling: "May we realize that. . ." or "May we never forget that. . ."

At other points in the Mass there are exhortations which "explain" the activity; for instance, before the Our Father, where the official introduction is often replaced by a longer one in which the celebrant will continue the "theme" of the Mass; sometimes there is a similar introduction to the sign of peace. Even the preface or the Eucharistic prayer may themselves be prefaced by brief mentions of which option is about to be said. The silence after communion may be preceded by the celebrant telling the congregation what they should be reflecting on. The dismissal will be preceded by a few final words, rounding off the theme; this seems to be the spot most favored for light-hearted comments—what has been called "the postcommunion joke." And of course, there has been the sermon.

No doubt, all these "explanations" are intended to be helpful. Official publications advise careful preparation, but it has to be said that this rarely seems to have been

done, indeed practicably it could not be. And there is a problem of sheer prolixity; some celebrants are apparently unaware just how much their own comments are dominating the time available for the liturgy.

But even brief comments are comments. They assume a need to comment. The liturgy has become an activity which is no longer self-explanatory. It is not something which it is natural just to do. It has become an artificial activity—something which doesn't come naturally. Contrast it, for instance, with the natural rituals of daily life. When we shake hands, we do not feel the need to explain, "By this gesture I am establishing contact with you." Even more, when we express affection by an embrace or tousling a child's hair, this needs no explanation. The rituals of family life—singing "Happy birthday to you," putting up a Christmas tree, cutting a wedding cake—need no explanation and would of course be killed by one.

Communal worship, however, has apparently ceased to be something we can do without constant explanatory comment. This is a most extraordinary state of affairs. One only has to contrast it with biblical times to realize the state we have got into. For Jesus and the disciples there was the natural form of worship of the temple and local synagogue. The early Christian communities seem to have taken over these Jewish forms perfectly naturally and adapted them in Christian worship. Indeed, there is some evidence that the oldest forms of plain chant come from the ancient Jewish liturgical tradition. And when St. Paul instructs his fledgling churches to sing psalms there is evidently an unspoken consensus between him and his readers about what this means. But we equally have lost evidently this naturalness; for us the liturgy is no longer a natural activity which we have inherited. Instead, we start with a blank sheet of paper, as it were, and, with the best of intentions, try to work out what we ought to be doing.

But liturgy, like nature, abhors a vacuum. Into that blank space there rush all sorts of other activities and modes of behavior that we have learned from elsewhere. You cannot summon "liturgy" out of the air. If it doesn't exist, as a living tradition, actually and continuously being celebrated, you can't call it into being with a few printed sheets and hymn books. You may think you are doing so—you have a model inside your head of what you think you are doing. But in practice you will unconsciously be borrowing other activities and "languages," which of course will bring with them their own associations and meaning which they have from their original context.

Let us take a musical example. As the liturgy developed, both Roman and Byzantine, singing was intrinsic to it. Music wasn't added; the liturgical prayer was, by its nature, chanted or sung. (This is the case in all religions and can be seen also in the common roots of liturgy and drama.) And so there arose the music proper to the Latin rite: plain chant and the developed tradition of polyphony. When the liturgical revolution happened in the 1960's, this was dropped. In its place there was to be vernacular music. But there was no such thing as vernacular Catholic liturgical music, only popular hymns associated with Marian devotions and the Blessed Sacrament, and Christmas carols.

None of these was liturgical. They were imported into the liturgy but were massively supplemented, indeed soon swamped by, the Protestant hymnody. Many of these are very splendid hymns— but they necessarily brought with them their contexts of Anglican or evangelical worship. Their melodies, rhythms, vocabulary, diction, sometimes even theology and certainly spirituality, were non-native to the Catholic liturgy. (Even those which are translations of ancient hymns from the divine office had never existed in their vernacular form as such.) It is significant that the most progressive liturgists quickly found them unsatisfactory— they were old-fashioned and formal. What was wanted was something friendlier and more informal. And so 1960's "folk" music was imported into the new liturgy. This, of course,

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did not even have a religious origin, much less a liturgical one. It was part of the cultural upheaval of the 1960's; its language and rhythm was that of American liberalism: freedom, the peace movement, and the flower children. Musically, it is the "soft" end of pop music. We have become so used to these songs in our modern hymn books that we can forget their cultural origin. But sometimes it is strikingly obvious. Take an enormously popular "folk hymn" like "Colours of Day." The language is pure sixties psychedelic: "Colours of day dawn into my mind. . ."

There is a similar problem with the music of the charismatic movement. Historically, Pentecostalism owes its origin to turn-of-the-century Protestant groups in North America. In the 1960's Catholics in American universities came into contact with it and "Catholic Pentecostalism" was born. With the merits of charismaticism or the genuineness of charismatic phenomena, I am not concerned. Its adherents would not deny that its worship has a very distinctive style—indeed the exuberance and emotional "release" of charismatic worship is well-known. What Pentecostalism does not have—could not, historically—was any sacramental tradition. Pentecostalism gives the worshiper a direct experience of God—the Spirit comes down freely without the use of rituals and materials, water, chrism, bread or wine. The only "real presence" of historic Pentecostalism is the Spirit as experienced subjectively by the worshiper and as evidenced by ecstatic behavior, tongues etc. This clearly gives a very different feel to hymns which come from this tradition. When they are imported into the Catholic liturgy, they inevitably affect the nature of the worship going on. In fact, they alter it from being a liturgical event to a Pentecostal worship one.

And here we come to a central problem with the use of all such non-liturgical singing in the liturgy. In non-sacramental worship, the singing of hymns is very important—in fact it is the worship. But historically, hymns have only had a very limited role in the Mass. Until the recent reforms, hymns occurred only rarely. They are not native to the primitive form of the Eucharistic liturgy. And in the new liturgy, their function is clear in each case: they just replace the introit or whatever. They are very much secondary elements in the liturgy. An "offertory hymn," for instance, is simply an appropriate accompaniment to the bringing up of the gifts. It is not a primary piece of worship in itself. It is not of equal significance to the "hymn" of the *Sanctus*, for instance, or the acclamation of the "Great Amen." Yet how many Masses have we all attended where these key elements of the Eucharistic prayer are merely said, while lots of verses of a hymn have been sung at other points?

These musical anomalies have arisen because, in such a church service, there are really two different activities going on: a liturgy, printed on bits of paper, is being read through; and some hymns, not actually part of it, are being sung. Not for nothing have these services been called "hymn sandwiches." When the hymns are rousing (or appeal to a particular type of congregation, such as a charismatic one), the congregation may feel thoroughly uplifted and so on. The central problem is: has it been the Eucharistic liturgy itself which has generated the emotion? Is the experience actually a sacramental one?

The point may seem a petty one. But the pastoral and catechetical implications have to be faced. Think how much stress is laid on "choosing the hymns" for school Masses—it is an activity only equalled by the writing of bidding prayers. What passions are evoked in congregations by controversial choices of hymns! How strongly antipathetic are the various styles of hymn music now used in Catholic churches: a habitué of the "folk Mass" will feel very unhappy if Victorian hymnody is all that's available. Priests have their own favorites, choirs others. Harmless bickering perhaps—but none of it is actually to do with the celebration of the liturgy itself.

The phenomenon we are seeing is that of the liturgy actually being replaced, quite unwittingly, by other kinds of activity, such as hymn-singing. The problem over

music is only one example. Let us look now at the behavior and actions of the personnel involved in church services, especially the priest.

Typically today, a priest sees his role as one of “presiding” and introducing. It will be important that his chair is facing the congregation; he will have his own microphone stand, sometimes a mini-lectern on which he will have papers and booklets; his tone of voice will be modulated to be friendly, making contact with his congregation, establishing the appropriate atmosphere. All this will have an impeccable theoretical justification: there is any amount of liturgical literature on the “presidential” role of the priest in the liturgy and so on.

In reality, many priests are unconsciously acting out a quite different role, one which they and their congregations see very frequently and which is a well-established part of popular culture: the television presenter. Consider what actually happens; detach yourself from the liturgical theory and look at what an outside observer might make of what goes on in our Masses. There is the great importance of the entrance hymn—the theme music; then the presenter-priest must warm up the audience-congregation with “Hello and welcome to. . .” The whole opening rites are “introductory” to the performances of the readings. The ambiance is friendly, the viewers must be kept involved, but the presenter actually sets the pace and delivers the program content. There are guest appearances by the lay readers; every action is introduced and explained; and at the end of Mass, there is a signing-off and some closing music. (It’s interesting to note how *de rigeur* the “final hymn” is, although it has no strictly liturgical function at all.)

Such an interpretation may seem far-fetched or even irreverent. But I suggest that today’s prevailing liturgical style is heavily influenced by, indeed is unconsciously modeled on, our constant experience of television. Television characteristically explains things to us. Whether we are watching the news or a chat show, it is dominated by the central figure of the anchorman, the commentator. He is on our side of course; his job is to mediate the program content to the viewers, and so his style is persuasive, authoritative and friendly. It is noticeable how celebrants now feel that jokes are appropriate in the liturgy; the face is smiling, rather than solemn. And of course, in any age when we have women newsreaders, surely women can “present” the liturgy just as well.

(Expecting to be ridiculed for such a far-fetched theory, I suggested all this to a priest friend, who assured me that in one English seminary students are solemnly recommended to model themselves on Terry Wogan, the “great communicator.”)

Church decor has undergone a radical change of style which makes many sanctuaries approximate to a television studio: surfaces are smooth rather than shiny, warm rather than cold, and the lighting is very bright. This latter is an interesting example of something which evokes strong passions. A modern liturgist will be very hostile to any lighting which smacks of a cultic gloom or remote light in holy darkness. Everything must be evenly lit. Priests who insist on this might like to ask themselves what model they are unconsciously re-creating with such effects.

The prominent use of the microphone has also often been remarked upon in modern liturgy. It is so important to many celebrants that they find their role impossible to carry out when the amplification system is inoperative. Very large sums of money are spent on such systems, and a suggestion that a church doesn’t need one is met by sheer incomprehension. Clearly, the microphone plays a vital psychological role for such priests; it is part of their image which they feel “undressed” without. The role model again comes from television here: on the screen, control and use of the microphone is the prerogative of the presenter, especially in any program involving a live audience.

We must also consider an even greater shibboleth of modern liturgy: the *versus populum* position of the celebrant. This is the great unchallengeable orthodoxy of

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modern liturgy. Almost anything else might, at a pinch, be negotiable except this. And it is taken as an article of faith that this was the way Mass was celebrated "in the early church."

Now, anybody who has actually read any serious history of the liturgy knows that this is simply not the case. The great liturgical scholar Jungmann explained, years ago, the reality of the matter: that the crucial thing for the early church was that during the Eucharistic prayer everyone, celebrant and people, faced east, from whence the coming of Our Lord was to be expected. And since altars were at the west end of early basilicas, this meant the priest standing at the western side of the altar in order to face east over it. But remember that the people faced east too, so that they actually had their backs to the altar during the canon of the Mass. Because of the obvious inconvenience of this, churches soon changed their orientation, with the altar being placed at the eastern end so that the priest and people could both face east, without the latter having their backs to the altar (see J. A. Jungmann, *The Early Liturgy*, Darton Longman & Todd, 1959, pp.137-8).

This was the origin of the so-called *versus populum* altar. No genuine liturgical scholar would dispute this. Yet, ever since the 1960's we have all had to accept the completely false belief that it is more "primitive" for the people and the priest to look at each other across the altar—and of course a whole "explanation" about "being gathered around the table of the Lord" has been developed to validate it. Rational discussion of the true position is completely impossible, so prejudiced are the vast majority of clergy about this.

There is clearly something more at stake here than inaccurate liturgical history. I can remember very vividly as a youngster when the liturgical changes were introduced in the 1960's how self-evidently correct and necessary it seemed for the priest to be facing us. Even though my earliest experience of the Mass had obviously been in the old rite, it now seemed quite dreadful that the priest should "have his back to us." What had changed? And why was my youthful feeling so universal? Once again, I suggest that an enormously powerful model, which had spread throughout the western world with great speed in the late 50's and early 60's, was in fact responsible: television. Every home was now dominated by the all-powerful screen from which the new leaders of our culture addressed us. Program presenters, newsreaders, broadcasting politicians, disc jockeys—they all stood or sat behind desks ("altars") and addressed us.

I realize that what I am suggesting will annoy many and may even appear frivolous. I at least ask that the question be raised: why does facing the people now seem so absolutely necessary to priests? Why are they positively uncomfortable with the idea that they should face the same way as the people as we all celebrate Mass together? The question matters for two reasons. The first is the appalling violence done to so many fine churches by the wrecking of their internal architecture. Gothic churches have suffered particularly painfully; future ages will regard our vandalism with horror.

The other reason is perhaps more immediately urgent. It is true that Mass can be celebrated *versus populum* perfectly reverently. If the priest concentrates on what he is doing and saves his eye-contact with the congregation for the times when he is supposed to be addressing them (only a few times in the liturgy, actually), genuine liturgy can take place. But in so many cases, the celebrant facing his congregation adopts the manner and style of a presenter with an audience. He is constantly looking at them, even when he is addressing God. The prayers are being said, not as if God can hear them, but as if we, the congregation, are being addressed. The celebrant has become an actor, sometimes playing to the gallery, always aware of his audience. The Mass has become his "show," and increasingly his personality dominates the event. He puts in his own special little emphasis on words, chips in his explanatory phrases, little jokes and special smiles.

This is fundamentally unhealthy for the liturgy. It turns what should be a sacral action by the whole people into something done by the celebrant which we watch. Priests, by definition, never see themselves doing this. Therefore, they are unaware, I suppose, of just how much they, as personalities, are the dominant feature in such a liturgy. When Father has a cult following, this will be all part of the cosy atmosphere. But we are all human; Father may actually have some very irritating habits. We all have idiosyncrasies, but it has to be said that some clergy have developed a style of liturgy by which they inflict these on their people, indeed give them the highest possible profile.

Such are some of the problems which bedevil our present liturgy. Perhaps I have exaggerated some of them—readers may think there are others which I have omitted. I would be delighted to have stimulated debate, especially among the clergy, about the issues I have raised. I want finally to suggest some solutions.

If the new liturgy is to be a sacral experience, there is one fundamental principle to be born in mind: the liturgy must be allowed to work for itself. Celebrants must have more faith that by simply celebrating the liturgy, it will do its work (*leitourgia* means work). It doesn't need explanation, especially now that it is in the vernacular. I make a heartfelt plea for priests to concentrate on carrying out the rites themselves, not telling us what they mean or what comes next or what happened last week. The homily is the place for explanation. The rites themselves are "mysteries" into which we enter. Of course, we don't all "understand" them all the time; that is why we repeat them. After years of hearing the same prayer, a phrase (or gesture) can suddenly be transfigured with meaning. Have faith in the liturgy. It doesn't need any celebrant's "help." The liturgy is something much greater than any celebrant or congregation; it is a glimmer, indeed, of the heavenly liturgy, which is beyond all words.

Celebrants should strive to lose themselves in the liturgy. The priest's personality should be less evident in Mass than at any other time—most especially in the Eucharistic prayer. This, he can be sure, is actually what enables us in the congregation to lose ourselves in the liturgy too. Don't look at us all the time—and don't make us look at you. We all want to be looking at God in the liturgy, through the rites in which you are leading us.

As to the vexed question of music, I have no pat solutions. I suspect that, having ditched one heritage, the Church will probably have to bide her time and wait while a new liturgical music grows. I doubt whether much that has been either hastily adopted or newly produced will last as long as the old did. And I think we need a continued use of the chants and liturgical music of the Latin rite as the soil from which worthy vernacular chants and music will grow. One can also state one principle: it is the liturgy itself which should be sung. We should have no more hymn sandwiches, with the Eucharistic prayer itself, from preface dialogue to great Amen, being baldly said. Let us stop saying what should be chanted and singing what is not even part of the liturgy.

And while the old Latin liturgy has now, sadly, become a symbol of controversy, perhaps modern liturgists might consider turning their eyes east. As our eastern rite and Orthodox brothers emerge from persecution, let's look at what has sustained their faith during the years of oppression: a liturgy of great solemnity and splendor, with music of enormous spiritual depth. No chatty explanations, even when explanation and catechesis outside the liturgy was forbidden. A liturgy of gesture and chant. And a tradition much more primitive and ancient than 1960's "folk." Of course, I'm not suggesting the adoption of the Byzantine rite, but perhaps its increased familiarity through our television screens might make us ask ourselves some hard questions about our current state of liturgy. Would our "celebrations" sustain us in persecution tomorrow? Do they sustain us now?

ANDREW NASH

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AN ANNOTATED BIBLIOGRAPHY

One time in the late fifties we found ourselves in trouble with the postal people because *Caecilia* was almost two issues in arrears. I did not find that strange, but the post office did, and threatened to revoke our franking privileges unless we published the issue of the current season forthwith. That involved putting out issue No. 2 of Volume 59 before issue No. 1. We had been working on a list of "recommended" music which we had intended to publish piecemeal. Instead, we threw the whole thing together and published it as No. 1 of the volume. It was a formidable list, almost 60 pages of titles representing some 185 publishers. If I may say so, it was also a good list.

I don't recall getting any complaints about the mix-up of numbers, nor about the content of No. 1, although it was bare of anything but the list. The only criticism we received was from our friends at *The Catholic Choirmaster*, who saw it as competing with their *White List* (exactly what it was meant to do) and questioned the practical utility of what they generously termed a "golden" list.

I thought of all that as I was putting away this year's Christmas music, and making a pass at straightening out our very mother. It wasn't gathered systematically (try collecting music for two-mixed voices that isn't honky systematically), but garnered from a notice here, a review there, over some several years. It struck me that there just might be a few folks in circumstances like mine who would be interested in such material. I have, when I am lucky, an adult choir of about twelve. Only a couple approach the border of reading, and none of them can count. They are generous with their time when it is not planting season, harvest season, calving season, or some other kind of season. SATB settings are practically out of the question. SAB is possible, two-mixed voices or unison are better.

Anyway, here is the list, and I would be a cad if I did not register my gratitude to the composers who take the time and trouble to work in this genre. I should note that most of the unison items are for the children's choir, which I can get together only after Sunday Mass. Nor can I vouch for the availability of every item. God knows the whereabouts of some publishers. A piece I recently ordered from an old-line company, eventually arrived from Florida-based Coca Cola. Omaha has a music teachers' service outfit that seems to be able to dig up almost anything, and I suppose many cities have like outlets.

EASTER

O Sing Ye Alleluia on this Day by André Sala. A clean and lovely unison motet, arranged by Robert Leech Bedell, who used to publish under his own Edition Le Grande Orgue. This piece is from the Boston Music Co.

The Strife is O'er, the Battle Won by Michael Praetorius, edited by Edward Klammer. Gregorian Institute of America. SAB.

Now Glad of Heart by Austin Lovelace. Gregorian Institute of America. SAB.

Awake Thou Wintry Wind. A fetching Dutch, 17th century carol. E. C. Schirmer.

GENERAL

Ave Verum by Gabriel Fauré. Latin and English. E. C. Schirmer and probably others as well.

May God Smile on You by J. S. Bach. TB duet from the wedding cantata. Edition Peters. Enough said.

All Things Bright and Beautiful by Michael McCabe. Voices in unison with organ

accompaniment. A scintillating organ part that may be a challenge to both organist and choir. H. W. Gray, now a division of Belwin-Mills.

May the Road Rise to Meet You. A traditional Irish piece in simple unison setting by Austin Lovelace. Augsburg.

O Sacred Heart, O Love Divine by George Nesbit (Orchard Circle, Rt. 49, Pittsfield, Massachusetts 01201). SAB. He has published an easy SAB series.

Hail Queen of Heav'n by George Nesbitt follows the usual tune exactly, and may be used with choir alone or with the congregation.

Jesu Dulcis Memoria by Allan Hobbs who wrote it for my 50th anniversary. SAB, children's choir (optional) and organ. This is a beautifully developed piece, each Latin verse (five) receiving its own treatment of the Gregorian theme. He holds the 1991 copyright, and I presume some arrangement might be made with him. It is too good not to share!

We give Thee Thanks Today by Robert Powell. A thanksgiving anthem. Unison with descant. Augsburg.

Praise and Thanksgiving by Austin Lovelace. A pleasant and useful setting of a Gaelic tune. Two-part, mixed voices. Augsburg.

E'en so Lord Jesus Quickly Come by Paul Manz. A tour de force, available as SSA and SA but unfortunately not in SAB or ST. The original is for SATB. Concordia.

All Lands and Peoples by Austin Lovelace. Two mixed voices and organ. Augsburg.

CHRISTMAS

Jesus Christ is Born, a traditional Polish carol, arranged by Joseph Roff.

Angels from the Realms of Glory, a traditional tune, arranged by Walter Ehret.

Christmas Comes Anew, a French Noël, arranged by Walter Ehret. All three of these are SAB and published by Gregorian Institute of America. Mostly straightforward and manageable, without being dull. Brightened by moderately independent organ parts. Handbells, small percussion instruments, trumpets may also be used, but these are in no way vital.

O Holy Night, a SAB arrangement by Walter Ehret of the *Adam Cantique de Noel*. Boosey and Hawkes.

Maria Walked Amid the Thorn. An a cappella SAB arrangement by Louis Pisciotta of the old German carol. Published by World Library, I plug it cheerfully, for Pisciotta was once my organist.

To Bethlehem. A carol in calypso style by W. M. Parry. Unison. Oxford University Press. Effective with maracas, tambourine, triangle. Also organ and/or flute or recorder.

Dormi Dormi, an Italian carol arranged by Mary Goetze. Unison. Boosey and Hawkes. Charming lullaby for children's choir. Accompaniment is for piano or harp, but lends itself to imaginative organ registration.

Christ is Born in a Manger Bed. A familiar French carol, arranged for STB by Oliver Coop. World Library.

If Ye Would Hear the Angels Sing, arranged by James Butt. Vigorous Dutch carol, unison. Boosey and Hawkes.

Gifts We Shall Bring, a Catalonian carol, arranged by Walter Ehret. SAB and organ. Gregorian Institute of America.

Two Carols of the Nativity ("The Little Donkey" and "The Lamb") by Charles Huddelston Heaton. Unison and keyboard. Oxford University Press.

The Presentation, a Candlemas carol for unison or two equal voices by Seth Bingham. World Library.

The Birds by J. Meredith Tatton. A unison setting of a verse by Belloc. C. C. Birchard.

Advent Song. Latin and English setting of the *Rorate* chant. (Who can translate *rorate*?) St. John's Abbey Press.

O Little Stars Shine Out, by Sister Chrysostom Koppes, OSB. SA setting. Willis Music Co.

Christmas Hymn by Flor Peeters for two or three equal voices and organ. World Library.

MASSES

Mass of the Holy Trinity by Jonathan Tuck. A solid, not difficult composition for SATB. But it is in large part SAB and/or unison. I generally deplore the proliferation of acclamation patterns (why talk about congregational response?), but these are good. Gregorian Institute of America.

Short Mass in honor of St. John the Baptist by Rene Quignard for two mixed voices. This may not be easy to find. It was originally published by Procure de Musique, and later by the Gregorian Institute. It is Latin, but lends itself easily to English adaptation. A rare genre that is useful and well put together.

Mass for the Contemporary English Liturgy by Gian Carlo Menotti. You don't find many world-class composers writing for the Church these days, a phenomenon that was on the rise in the years before the switch to the vernacular. But here is one. And it is a gem. For congregation, organ and optional SATB chorus. The SATB elements are spare, and often in octaves. Duration is listed at nine minutes, and that ought to satisfy any descendent of the prince-bishops of Salzburg. Thanks to the Archdiocese of Washington for this important commission.

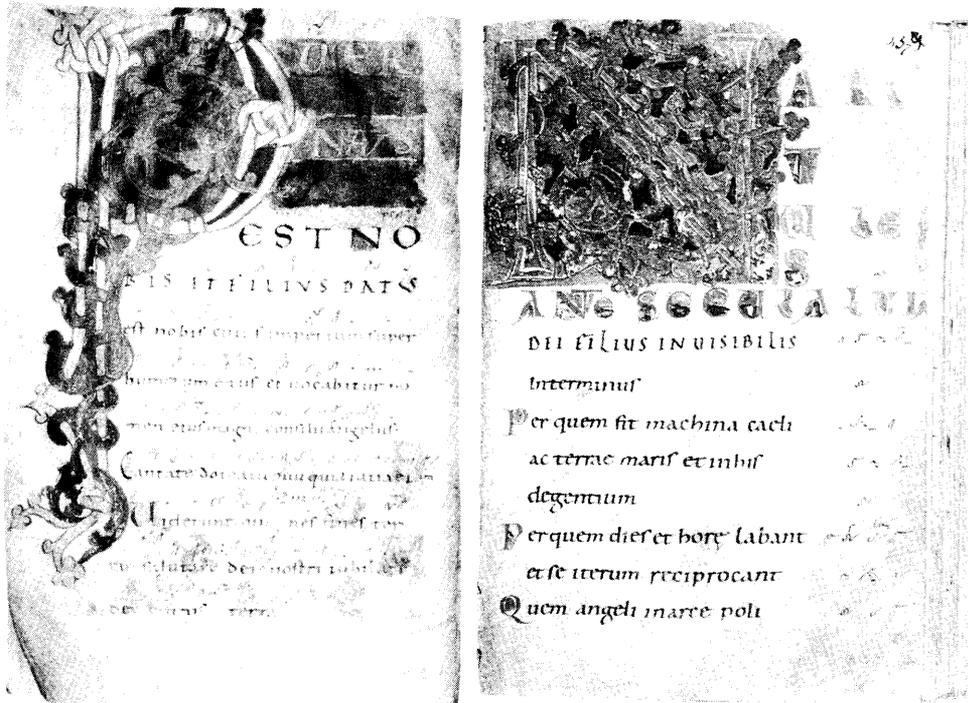
Missa O Pulchritudo by Gian Carlo Menotti is beyond the ken of this review, but you can hear it in a fine recording by the Westminster Choir.

Missa Primitiva by Father Gerard Farrell. A Gregorian chant Mass with Latin and English texts, unison voices and optional organ accompaniment. The title is from an ordinary in the *Liber Cantualis* which is comprised of chants of great antiquity and simplicity (*Kyrie XVI* and the like). A lot of people keep talking about Gregorian, often in a faint over the disappearance of the Mass of the Angels. *Missa Primitiva* might happily serve as a dose of smelling salts.

Then there are all those forgotten efforts that rolled off the frightened presses right after the council. We still use Flor Peeters' *Confraternity Mass*, whose *Sanctus* we originally commissioned. Langlais' fine *Mass Lord Have Mercy* requires more of the organ than we have available for congregational purposes. Noël Goemanne's *Saint Paul Mass* for two equal voices (J. Fischer) and the durable Vermulst *Mass for Christian Unity*, SAB and congregation, still find occasional use.

If anyone is still interested in "propers," you will find my review of Concordia's notable 4-set *Psalms for the Church Year* in *Sacred Music* (Volume 116, No. 1, Spring 1989).

Finally there is a piece which I don't file away with seasonal items. Aloys, Nebraska, and its parish of Saint Aloysius, has its own patronal song: *Sint Aloysiuslied voor zang en piano*. Flor Peeters sent it to me shortly after I arrived here. He had written it long ago for a Belgian youth organization. As a matter of fact it is his first published work: Opus 1. I put Saint Ambrose's vesper hymn for confessors to it in a translation into English by H. D. Chambers. Flor approved. Opus 1 displays the melodic flair he never lost. I can't imagine that there are any longer any copyright restrictions, nor do I think he would deny anyone its use.



Codex 121

CODEX 121 EINSIEDELN

There has recently been published in Germany* a facsimile edition of what is considered to be the earliest complete document of western music. The tenth century manuscript, Codex Einsiedeln 121 (E121), is a gradual-sequentiary, a collection of Gregorian chants for the Mass. The manuscript is preserved in the monastic library of the Abbey Maria Einsiedeln, Einsiedeln, Switzerland.

The entire codex is reproduced in full color photography. Although E121 is primarily of musical interest, it is also of great artistic value because of the elegant calligraphy of its Latin script (Carolingian minuscule), the refinement of its musical notation and the beauty of its ornamented initials and decorated miniatures. In all, the facsimile includes 600 color pages with 160 ornamented initials and four full-page miniatures.

Customarily there were three artists involved in the making of a medieval music manuscript such as this one: the text scribe, the musical notator and the decorator. As is true of E121, it was not always the one and the same of the three artists engaged in the completion of a manuscript, but hands changed during the course of its production. Some of the E121 initials are illuminated as well as decorated. That is, they shine having been drawn on the parchment in gold and silver and minium (red lead) tracery and painted with blue and green coloration. With the rare exception of an occasional serpent, the decorated initials are not historiated, that is, the initials do not include figures, celestial or terrestrial. Unlike the bible and the book of hours, music manuscripts of this time were rarely illustrated. Perhaps it was thought that the music notation itself was illustrative enough. The monastic artists involved with

*U.S. distributor of the facsimile is OMI, P. O. Box 6019, FDR Station, New York, NY 10150. Telephone: (212) 758-1046.

E121 were indeed superb miniaturists. They reflected in their art sensibilities formed by their devotion to the daily chanted liturgical services of the monastic choir.

The facsimile reproduces the exact size of the codex (10.5cm X 16.5cm). For the facsimile, the leaves are mounted on larger pages that measure 11.5cm X 16.5cm. We admire iconographic depictions of cantors standing before great lecterns and chanting from magnificent manuscripts with neumes written large enough to be seen at a distance. E121 is not that kind of manuscript. It is very small, about the size of a postcard. This codex was not intended for use in choir, but as an archival resource preserved in the monastic scriptorium. At this time, singers at liturgical services did not chant from choirbooks but from memory. E121 would be used by the choirmaster who would consult it should he be in doubt concerning the melody of a chant, or more likely, if he should need to refresh his memory concerning an expressive musical nuance that was conveyed by the neumatic notation. If his monastery were not blessed to possess a codex like E121, the choirmaster might have to travel to a neighboring abbey to check up on the chant in question from that abbey's manuscript.

E121 does not have the ordinary chants of the Mass: *Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei*. Most of these ordinary chants are of a date later than the codex. The chants of the ordinary which were in fact ancient were notated only later perhaps because, being the same for every Mass, there was not the need to commit their melodies to notation as would be necessary for a proper chant which might occur only once in the liturgical year.

As for the notation of E121, at first glance it may appear to be just a series of squiggles written across the parchment. Actually, this is a style of neumatic notation that transmits a wealth of musical information, including the interpretation as well as the melody of the chant. The chant melody is encoded in the neume symbols. The neumes are not enclosed within a staff. The notation is staffless. Therefore, the melody, as neumated, is not translatable into precise intervals. The notation, being indecipherable as regards pitch, is described as non-intervallic or pitchless. Visually there is very little indication of pitch association. The neumes are written horizontally *in campo aperto* (in an open plain), not enclosed by line or space. The neumes of E121 serve as a memory aid, a mnemonic device, to refresh the memory of a singer who already knew the melody from memory. Hence the designation mnemonic notation. Today, one may read back from the later intervallic neume notation and decode the pitches of the staffless notation.

Since the notation is non-intervallic the notator sometimes uses letters of the Roman alphabet, *litterae significativae*, to cue the singer as to pitch relations such as unison, and higher and lower intervals. Significant letters are also used for some rhythmical and expressive musical effects. E121 is especially liberal in the use of these letters. What this kind of notation, which is purely neumatic, lacks in pitch definition it more than compensates for in its ability to convey expressive musical nuances. These indications are so rich and varied that they attest to a musical style of vocal performance of amazing sophistication. For example, a two note ascending melodic figure may be represented (neumated) in five different ways calling for as many different manners of performance.

In 1894, E121 was reproduced in facsimile as Volume IV in the monumental *Paléographie musicale* published under the direction of the Benedictine monks of the Abbey of St. Peter, Solesmes, France. This is a black and white, anastatic, printing that does not include the sequentiary, pages 429-599 of E121. The sequences, paired poetic verses in strophic form, were chanted after the *Alleluia* of the Mass. They are of the utmost religious, poetic and musical significance. There are eight sequences included in E121. One-fourth of their texts was authored by Notker Balbulus (840-

912). The texts of the proper of the Mass are mainly scriptural, mostly from the psalter, the book of psalms. The texts of the sequences are, however, of human composure. In the sequences the same music is used for repeated verses. So it is not necessary to copy the chant notation above the words of each verse. In E121 the sequence melodies appear in the margin to the right of the the manuscript. This leaves more space for an especially elegant presentation of the text script. Almost every other line of the sequence verses begins with a decorated initial. Notker's famous sequence letter, in which he explains his approach to the writing of sequences, introduces the Einsiedeln sequence collection.

The monastic records of the Benedictine abbey, Maria Einsiedeln, founded in 934, attest that E121 was written in the 10th century at Einsiedeln during the abbacy of the third abbot of the monastery, Abbot Gregor (964-996). It could well be that the codex was made for Abbot Gregor as his own personal copy; but certainly E121 was, over the centuries, preserved in the monastery to be consulted by the musicians of the abbey.

It is most unusual today for a manuscript like E121 to be preserved in its place of origin. It is claimed in the commentary that the place and date of the manuscript can be verified by such evidence as the similarity that there is in script and ornamentation to other Einsiedeln manuscripts of the same period. Further internal evidence comes from the similarity in liturgical calendar and Mass liturgy as recorded in the customaries of the abbey. Einsiedeln Abbey, a place of pilgrimage, continues to flourish today preserving the Gregorian chant tradition of its monastic ancestors and conducting its renowned abbey school.

The publication of E121 in a facsimile edition is a work of preservation when one considers that its text and neume scripts are fading and are in danger of further deterioration. While there is no substitute for seeing this manuscript in the flesh, its fragile condition makes this possibility more and more unlikely. Therefore, this remarkable facsimile edition of the gradual-sequentiary, Codex Einsiedeln 121, does a welcome service to all who wish to examine the most ancient complete document of western musical culture.

The companion volume to the facsimile is a commentary, written in German, that considers all aspects related to an appreciation of the codex. Odo Lang, Einsiedeln librarian, provides the index, inventory and the historical presentation; Anton Euo, the codicological, art, and paleographic appraisal; Rupert Fischer, Goedhard Joppich and Andreas Haug, the musicological description. Ritva Jaaobsson and Grunilla Björkvall consider the literary texts of the E121 sequences, and Johannes Duft presents the life and work of Notker Balbulus, the Stammerer. It is carefully explained in the commentary that E121 is the earliest complete notated Latin chant manuscript now extant. There are two manuscripts of Latin chant propers of the Mass which are earlier than E121, but these are not complete. The St. Gall cantatorium, Codex SG 359 of the library of the Swiss Canton of St. Gall, dates from the late 9th century. However, being a cantatorium with chants for the cantor, the soloist, it has notation only for the solo proper chants of the Mass, namely the gradual, tract and Alleluia. Therefore, the cantatorium is not a complete manuscript as is E121, which is written in the same style of neumatic notation, San Gallian, as the St. Gall cantatorium 359. The other manuscript of Gregorian chant propers which is approximately as early as the cantatorium is Codex LA 239 of the Municipal Library of Laon in northeastern France. Unfortunately, LA 239 has pages missing, *lacunae*, notably for the Epiphany season and therefore it too is incomplete. This leaves E121 as the earliest complete witness to western musical notation.

REVEREND GERARD FARRELL, O.S.B.

CODEx 121



Columbus leaving Palos with King and Queen in the right — from Bry's Voyages

WHY JOHNNY CAN'T READ LATIN

Lately, people have been complaining about the inadequacies of public schools. There have been countless articles bemoaning the abysmal results of the Scholastic Aptitude Test in our country. The problem has been satirized by the question: "Why can't Johnny read?" A similar question comes to my lips as I look at the lamentable education that rank-and-file Catholics are receiving in their Church's native tongue.

"Why can't Johnny read Latin?" should be the new slogan for mustering the troops in this holy war against liturgical illiteracy. The basic answer to the question is: there is no reason! I have rarely met a self-proclaimed "liturgical expert" who has ever read the constitution on the sacred liturgy of the II Vatican Council, *Sacrosanctum concilium*, in its entirety (some haven't read it at all!). This observation is confirmed by a simple bit of logic. If a "liturgical expert" truly wishes to implement the documents of the II Vatican Council, then he would be seeing to it that such was the case. However, let us remember the words of the council: "the use of the Latin language, with due respect to particular law, is to be preserved in the Latin rites" (*Sacrosanctum concilium*, #36). Now, the council did authorize a greater use of the vernacular. The trouble with this is that nowhere in the text does it say that Latin should be abolished. In fact, the council directs that care be taken to preserve the Latin language in the liturgy. If the "liturgical experts" are in total conformity with the council's wishes, where's the Latin?

Oh, there have been some attempts made in more "contemporary" circles to use Latin texts in music. Most of these, though, provide only a phrase here and there without much effect. I recall an individual who triumphantly declared how wonderful it is to see Latin making a "come back." He joyfully pointed to the text: *Kyrie eleison . . .* After explaining to him that the text was, in fact, Greek, I was left with the question in my own mind, "Latin is making a come back from where?" I don't recall it ever "going out."

Perhaps an even greater shame is the confusion that arises when a priest desires to say a Mass in Latin. The confusion arises because people tend to equate Latin with the Mass of St. Pius V. We have a church in town where the priests offer two of the

weekly Masses in Latin. I cannot count the number of people who have looked at me as if I were Ed McMahon awarding them the Publisher's House grand prize when I told them that the Mass, though in Latin, is the Paul VI Mass. "You're kidding!" they tell me. While I enjoy a good joke as much as anyone, my humor tends to flow away from such topics. To me, this confusion between the Tridentine Mass and the Latin language serves as a symptom of a much greater illness infecting the members of the Roman Catholic Church in the United States. This illness is the increasing tendency to personalize the Mass in such a way that the individual is given more importance than the mysteries taking place. Let me explain.

These troubled times are marked with a profound desire within the general public to seek personal gratification. This desire manifests itself in many ways. Take, for example, the notion of "safe sex." Not only do people want sexual relations which are "safe" from transmitted diseases, but they want to be "safe" from commitments, responsibilities and even love itself! In short, all that is sought after is a "recreational" use of one's sexual powers. This warped attitude towards sexuality is the bitter fruit society has reaped from the 1960s. Yet it doesn't stop there. After all, if someone is intemperate in one area of life, it is likely he is intemperate in other areas too. Such a moral principle can be applied to an individual's attitude toward the Mass.

I'm sure every priest in this country has heard, at one time or another, "That was a great Mass, Father," or "I feel uplifted." By the same token, I'm sure that every priest has heard, "I didn't get anything out of Mass today." These comments are reflective of this self-indulgence found throughout society. Gone is the reverence for the mystery of the real presence. Gone is the sense that attending Mass is an act of worship where the participants desire to offer praise to God for what He has so graciously offered to us. Instead, there is a fixation on being cozy and quaint. We call the altar a "table" and the Eucharistic sacrifice a "meal." While these points are true, they have been emphasized to such a point there is little wonder that people approach the Mass so casually: it has been simply identified with the common evening activity of most families.

When someone says he didn't "get anything out of Mass," I often wonder what it was he desired. He received the Lord; what more is there? More often than not, he wanted to be entertained. I recall an incident in the seminary when one of our "liturgical gurus" decided that a bowl of honey should be passed around at the end of Mass so that everyone could dip his finger into it. The responsorial psalm that day was "Taste and see the goodness of the Lord." Get it? This sort of cheesy gimmickry exposes the current need to "experiment" with the Mass for what it is: an attempt to be novel and entertaining.

This craving for being entertained at Mass has been catered to by the modern-day troubadours whose tunes have been clanging through many churches lately. Most of the songs are shallow or one-dimensional in their content and the music itself may be characterized as "elevator baroque" or "bank commercial impressionist." Most weddings I've seen lately resemble a concert more than a sacrament. It is instructive to watch an engaged couple select music for their wedding. They often select secular music (which has little or no value as sacred music) on the basis of taste. "It's one of our favorite songs," they blissfully beam at you. Pity the poor priest who writhes beneath their indignant frowns when he tells them that such music is out of place in church!

Homilies suffer the same fate. Recently, in our parish, we've preached a series of sermons on the moral virtues. At a parish council meeting, one of the members voiced her opposition to such a systematic treatment of material. It seems that she would, in her own words, prefer to be emotionally uplifted rather than instructed!

From out of the mouths of babes I suppose you really can't blame her. She's merely reflecting the current trend in American lifestyles.

All of this comes back to one of the central reasons why Johnny can't read Latin: no one wants to deal with it. Perhaps the greatest (if not only) criticism I've encountered concerning the use of Latin is that average people don't speak the language, and therefore don't understand what's happening at the Mass. Well, if you take a sampling of people on a Sunday and ask them what's happening at any given time during the Mass, I bet some wouldn't know what was going on *even when the Mass is said in English!* People can be taught to know what's happening at Mass since the liturgical actions and rituals don't change. The beauty of the whole thing is that one can focus on the central mysteries of the Mass without wondering what sort of clown suit the priest will be wearing for Mass this week. Seriously, ritual is ritual precisely because it is repeated. "New and different" has no place in the Mass. At one time the II Vatican Council allowed for "controlled experimentation" to see how its reforms could best be implemented. However, the period of such experimentation, by Vatican decree, has passed.

Some will say that the vernacular allows people to participate actively at Mass. I maintain that one may still actively participate without being able to conjugate *amare*. The Church has done it for centuries. Has there been some genetic mutation which prevents human beings from speaking a foreign language? Pocket-sized missals stand ready to provide translations for those who wish them. What is more, the tendency toward entertainment is squelched by Latin since few priests can extemporize in it. Even those who can would find their labors in vain since no one else would know what they're talking about! Pride is a nasty thing. Once a priest believes that his greatest service to his congregation is to be entertaining, look out! One of the dangers of the vernacular is giving in to the temptation to read the texts dramatically. Granted, one should place the proper inflections where they belong. At times, though, one wonders if the priest is reciting the Roman canon or Hamlet's soliloquy. The central action of the Mass revolves around our Lord. If the music or ministers obscure Him, we have a big problem.

Another advantage of Latin is that it reminds us that the Mass belongs to the entire Church, not to a few individuals. I remember attending the Sunday Mass at St. Peter's in Rome a few years ago. I was appalled to discover that I was the only one in my part of the congregation that knew the Latin responses. What a shame it is that the exclusive use of the vernacular has undermined the ability of the faithful to worship together in an international setting. The current craze for "multiculturalism" seems to have added fuel to the fire. One way in which ethnic groups try to retain their identity is through their mother tongue. While I don't say this is bad in itself, one must beware of barricading himself from the rest of humanity. Latin breaks down these barriers. Wherever one goes in the world, he may take comfort in the fact that the same rituals and language are being used. What could be more conducive to fostering the universality of the Catholic faith than kneeling in a church half way around the world, speaking the exact same words as a local worshiper whose native language is completely unknown to you? Both people are able actively to participate. Both people have a better appreciation for the scope of the Catholic Church.

There is a modest movement, especially among younger folk, toward what is called "charismatic prayer." Charismatics believe that God, through the person of the Holy Spirit, bestows various spiritual gifts upon people for the building up of the Church. Commonly, though not always, charismatics are identified through the "gift of tongues." This means that, through the Holy Spirit's movement, a person speaks in a language unknown to him. Latin dovetails nicely with this phenomenon.

Charismatics don't tend to worry about the content of their speech. They know that if God is inspiring them to speak, their words are fitting. The Latin Mass may be seen as a sort of "officially sanctioned" speaking in tongues. One danger of such gifts, however, is that Satan can imitate them for his own wicked purposes. People with charismatic gifts must always test the spirit of these gifts so that they aren't led astray. Since Latin is the official language of the Church, it will stand up to such tests. While there is more involved in the charismatic issue, Latin could serve well as a bridge between two seemingly foreign modes of prayer.

Well, if Latin has so much going for it, why can't Johnny read it? I suspect that Latin in and of itself isn't the issue. Rather, it is a reminder of "the bad old days." Try this simple experiment: ask someone what comes to mind when you say the word "Latin." The more pious may think of incense and Gregorian chant. However, the "liturgically enlightened" will usually equate Latin with nuns in full habits wielding rulers, the midnight fast before Mass and Jansenism! If the Latin language can summon up such grim specters in one's mind, it is no wonder that Latin has been thrown over! If one were to examine the issue further, though, I suspect that another specter may be found: the ghost of self-indulgence.

We're back to where we started. Latin is a reminder to people of how things "used to be." There was a greater emphasis on the ascetical life, on prayer and devotions, and on general holiness of life. The social changes which occurred along with the implementation of the II Vatican Council caused people to equate one with the other. Vatican II is seen as part of the Church's "getting with it." I have heard it from parishioners on a few occasions that Vatican II did away with hell and purgatory. That's news to me! Yet this tendency to equate Vatican II with "the kinder and gentler Church" and the pre-Vatican II Church as the "evil empire" is to distort reality. Unfortunately, there were priests who, as products of the age in which they lived, used the reforms of Vatican II as an opportunity to do whatever they felt like doing. The "repression" of the 1950's had to give way to the "freedom" of the 1960's. The perceived prudery of the past must bow its head to the wild times to come! This liberality is far from gone. Alas, Latin has been claimed as one of its casualties.

Why can't Johnny read Latin? I suspect it's because Latin forces us to face the deeper realities we encounter in the Mass. Thus, we can't focus on ourselves and our own creativity and moxie. Latin reminds us that God calls us to live for Him alone. Mass isn't a time for entertainment; it's a time to touch the Divine. It isn't a time to gaze at ourselves; it's a time to behold and receive the Lamb of God who takes away the sins of the world, sins such as pride and self-indulgence.

REVEREND JAMES P. MC CONVILLE

REVIEWS

Books

Latin Music Through the Ages by Cynthia Kaldis. Bolchazy Carducci Publishers, 1000 Brown Street, Wauconda, Illinois 60084. 1992. Book & tape \$19.95.

Cynthia Kaldis is a Latin teacher, and her efforts to find music composed to Latin texts for her high school students led her on a research project that has resulted in this very interesting and informative volume. In cooperation with Clayton Lein, taped performances accompany the texts and illustrate the material analyzed.

A well-written introduction of twenty-five pages gives an over-all picture of Latin poetry from pagan times down through the Christian ages. Special treatment is accorded the middle ages and its enormous output of hymns, sequences, music of the troubadours, Goliardic pieces, carols and liturgical antiphons. As the II Vatican Council reminds us, Latin is the language of the Roman Church, and there is, therefore, little wonder that over the ages the Catholic Church has been the chief preserver and exponent of Latin and its use in the liturgy and in scholarship. These pages demonstrate the true love of Latin that the author possesses and wishes to share, not just with her students but with a wider audience.

The second part of the book takes up individual Latin texts, analyzing them and providing English translations. Vocabulary helps are provided, because the book is conceived as a study manual for Latin students, although it certainly can be read through with real interest (as I did), or it can be used as a reference text when specific information is being sought.

Among the more familiar texts to be found are *The Virgin's Cradle Hymn*, *Songs of the Nuns of Chester*, *O Admirabile Commercium*, *Ave Regina Coelorum*, *Hodie Christus Natus est*, *Ubi Caritas*, *Ave Verum Corpus*, and many others, fifteen in all. Many of these are, of course, to be found in the Roman liturgy, and are often sung, even in this age of anti-Latin feeling. The book is a good source for the choirmaster who is seeking information about the music he is teaching his choir. The translations, both literal and poetic, are useful too in preparing to perform a piece.

An extensive bibliography is valuable, and the tape of various settings of the texts considered provides the Latin teacher with living evidence that Latin is far from being dead. It is living and being used. The book is beautifully illustrated with medieval woodcuts.

R.J.S.

Organ

Suite Gloriosa by Theophane Hytret. Augsburg Fortress Publishers, 426 S. Fourth Street, Box 1209, Minneapolis, MN 55440. \$5.

Numerous performance possibilities exist for these arrangements of the Austrian national anthem (Franz Joseph Haydn). Four hymn accompaniments in cantonale style allow congregational singing, and optional parts are provided for vocal descant or obligato (Bb) instrument. In addition, four solo organ arrangements of moderate length and various styles provide opportunities for performance within the liturgy or in a sacred concert. Of particular interest is the fourth movement of the suite, "Solemn Praises," which is a simple yet brilliant toccata in compound meter with the chorale melody in the pedal. These pieces are not difficult to play, and such a practical assortment of performance options will be welcomed by organists who perform this well-known hymn.

MARY E. LE VOIR

Pentecost Suite by Robert Lind. Augsburg Fortress Publishers, 426 S. Fourth Street, Box 1209, Minneapolis, MN 55440. \$6.50.

Robert Lind has arranged three of the traditional Pentecost chorales for this collection: *O heiliger Geist*, *O heiliger Gott*; *Heiliger Geist, du Troster mein*; *Komm, Heiliger Geist, Herre Gott*. The style is primarily homophonic, well-rooted in traditional harmony, with fairly limited pedal. Each piece is of moderate length, which together with the composer's somewhat conservative style, creates very suitable service music. This fine collection is a useful resource for organists seeking repertory specific to the solemnity of Pentecost.

MARY E. LE VOIR

Hymn Preludes for the Church Year by John Leavitt. Augsburg Fortress Publishers, 426 S. Fourth Street, Box 1209, Minneapolis, MN 55440. \$6.

Despite the abundance of available chorale preludes and hymn improvisations, many organists find that the most practical collections lack both interest and challenge. This set of fourteen brief hymn preludes is an exception. It spans the entire church year, and it includes such favorites as *Ein feste Burg*; *Komm, Gott Schöpfer!*; *Joy to the World*; *Wie schon leuchtet*; and *Divinum mysterium*.

The arrangements present a wide variety of compositional styles, including bicinium, toccatas, pieces in free rhythm or static harmony, traditional cantonale settings, dances in compound meter and a fanfare. A careful use of dissonance within an essentially tonal framework adds color and interest. All of the pieces lie well under the hands, and neither reading nor performance is difficult. Hymn preludes of this nature should be a welcome addition to any organist's repertoire.

MARY E. LE VOIR

Magazines

BOLLETTINO CECILIANO. Anno 87, No. 1, January 1992.

The 1992 convention of the Italian Association of Saint Cecilia will be held in Bologna in September. The question to be discussed is the liturgical singing of the congregation. An article by Luigi Natale Barosco outlines the subject and states the present problems and suggestions for solving them. Two articles on the pipe organ and a large insert of music composed for the penitential prayers in the Mass, along with the usual reports on radio, TV and printed books and periodicals, conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 87, No. 2, February 1992.

A short article on Lent opens this issue. Two short articles, one by Sister M. Cecilia Stiz and the other by Don Gaetano Lugaresi, are concerned with the roles of religious and diocesan institutes of music. A program for the national convention in Bologna looks forward to the September meeting. Reports of TV Masses and various meetings conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 87, No. 3, March 1992.

Giacomo Cardinal Biffi, Archbishop of Bologna, writes his formal invitation to the September convention, emphasizing the participation of the faithful in the liturgy. Cardinal Virgilio Noe contributes a lengthy article on "Liturgy and Music: the Formation of Church Musicians." After treating the role of music in the liturgical reform, he takes up the part to be played by the musical culture of the faithful; he considers the need for technical musical training and the necessity of liturgical knowledge.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 18, Series 2, No. 61. 1991. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This issue begins the nineteenth year of publication for this diocesan journal. An allocution of Pope John Paul II is printed in part on the activity of the Holy Spirit within us when we pray and sing the glory of God. Padre Jose' de Sousa Marques has a brief exhortation to the parish choirs in the area of Riba d'Ave, reminding them that the purpose of church music is the glory of God and the sanctification of the faithful. Several pages of music to Portuguese texts and a review of other church music journals conclude this issue.

R.J.S.

UNA VOCE (France). No. 163. March-April 1992.

A translation of an article from *Una Voce Korrespondenz* (November-December 1991) details ex-

tremes in experimentation in the "new Mass," presenting practices which give the congregation the role of the priest. One idea is that in Masses for small groups each member of the congregation should have his/her own chalice in order "to raise his glass" much like a toast at a dinner. This practice would protect the members of the congregation from diseases (in this period when there is so much worry about Aids), while giving the priestly role to the congregation.

In another article it is reported that funeral Masses are no longer allowed in the parish of Saint-Marie de Baume-les-Dames in the diocese of Besançon because having a Mass during the week takes away from the meaning of Sunday Mass and also because 90% of those who attend the funerals in Baume are not practicing Catholics. The practice is to have a prayer service presided over by a lay person and to encourage the family and friends of the deceased to attend Sunday Mass. The author asks two questions: 1) why are there 90% non-practicing Catholics in this parish? and 2) is it believed that these non-practicing Catholics would be worthy to assist at Sunday Mass if they were not worthy to assist at a funeral Mass and that indeed they would do so?

Announcement is made of the usual Chartres pilgrimage on Pentecost weekend and, as in recent years, a similar pilgrimage from Chartres to Paris/Sacré Coeur, sponsored by the traditionalists. The choir school at the Cathedral of Notre-Dame in Paris is going to be re-established with the help of the Ministry of Culture and the City of Paris. Thirty grade school age boys will be recruited. The abbey of Solismes has received a letter from an organist in the Catholic church of Novossibirsk in Siberia asking for help in establishing a Gregorian chant choir now that their churches are being opened and there is more interest in religion. They wish to learn Gregorian chant, but are completely lacking in materials.

V.A.S.

OPEN FORUM

Monsignor Joseph Kush

I first became acquainted with Joe Kush in 1925 when I entered Quigley Preparatory Seminary after grammar school. Though he was one year ahead of me in the seminary, he was actually only one month older. It was our mutual interest in music that made us close friends, especially in the later years of our seminary days. We both played the piano and organ at Quigley and continued at the major seminary at Mundelein under Otto Singenberger, director of music at Saint Mary of the Lake Seminary. In return, Otto taught us the rudiments of harmony. When Cardinal Mundelein built the new auditorium at the seminary, he purchased the huge organ that had been in

the Chicago Theater and arranged for Joe and me to take lessons from Dr. Eigenschenk at the Chicago Musical College. He taught us to play it as a movie organ! We frequently put on programs for the seminarians, combining organ and piano, solo organ and piano duets, all classical music. Some time before this, Cardinal Mundelein had told us he was going to send us to Rome after ordination to study at the Pontifical Institute of Sacred Music and that we should begin to study Italian. Joe was ordained ahead of his class in December 1934, and left for Rome in the Fall of 1935. I was ordained in April of 1936 and went to Rome in October of that year. We were fortunate to have our own college (residence) in Rome, which was for Chicago priests pursuing special studies there. It was called Santa Maria del Lago after St. Mary of the Lake Seminary at Mundelein. These were the days of Fascist Italy and we often saw Mussolini at huge public gatherings.

Joe and I spent three years at the Pontifical Institute where we had such outstanding teachers as Monsignor Refice for composition, Monsignor Casimiri for directing classical polyphony, Abbot Ferretti and Abbot Suñol for the chant, and Maestro Vignanelli for organ. All the students, mostly priests, came from different countries, and we enjoyed a great camaraderie. All our classes were conducted in Italian, and Italian was our common language, but there were a few part-time students from the States and one student from Australia, Percy Jones, with whom we could converse in English.

In 1936, Joe spent the summer at the Salzburg Festival, taking classes in conducting with Bruno Walter. During the following summer Joe and I stayed in Solesmes for a month, and every day after the community sung Mass we had a session with Dom Gajard, at which he discussed the chant of the Mass that day. On our way back to Rome we stopped off at the famous Benedictine monasteries of Maria Laach and Beuron to observe their chant, and ended our summer in Lugano, Switzerland, at the guest house of the Bridgettine Sisters. Classes for the new school year in Rome in those days always began on the day after the feast of St. Charles (November 5th)! So during the summer we had three months to travel in Europe (3rd class!). One year, during the Easter break, we went to Vienna, where we attended the opera every day, standing for the entire performance in the *Stehplatz* for the equivalent in American money of seven cents! During those three years in Rome we received no salary from the archdiocese, but were given our lodging and meals in our Chicago house; also all our school expenses were paid by the archdiocese. So we managed to do some travelling only with the help of our families and friends. We attended the symphony concerts in Rome every Sunday afternoon, but never for the evening performances because we were not allowed to be out on the streets as clerics after the "Ave Maria," which was about nine o'clock.

Our teachers were very demanding, and I recall that a written exam in composition lasted a whole day. We were given a musical theme and told to work on it, each in a separate room. At the end of the day, Joe, ever the perfectionist, had not yet finished; so, by exception, he was allowed to come back the following day.

At the end of three years at the Pontifical Institute Joe received the degrees of CGM (Cantus Gregoriani Magister=Master of Gregorian Chant) and Licentiate in Sacred Composition. He returned to Chicago in 1938 and was assigned to the major seminary at Mundelein, where he succeeded Otto Singenberger in full charge of all the music. He immediately applied all the principles of the Solesmes method of chant and the polyphonic works of the masters. He directed the seminary orchestra as well. He instilled a great love for the chant in his boys, which they still recall to this day. A full-length movie of the solemn Mass was produced at this time by the Servite Fathers of Chicago, and the Mundelein seminarians sang the proper Gregorian parts (Easter Sunday) directed by the young Father Kush.

When I returned to Chicago in 1939, the year after Joe, I was sent to teach at Quigley Preparatory Seminary and to direct the senior students in the Gregorian proper parts of the Mass sung every Sunday at the cathedral. I was also to assist Father Edwin Hoover, director of the Cardinal's Cathedral Choristers, of which the sopranos and altos were boys from the seminary and the tenors and basses were professional singers. In 1941, Father Hoover was named pastor of St. Raymond Church in Joliet, Illinois (the future cathedral), and I succeeded him. At all big celebrations at Holy Name Cathedral, we combined the seminary choir from Mundelein with the cathedral choir and the priests choir. On all of these occasions Joe and I worked together. Every year, for 22 years, on the feast of the Ascension, our cathedral choir boys travelled by bus to Mundelein where the two choirs performed together at the solemn Mass, followed by a delicious dinner and an afternoon of play on the seminary grounds, a great treat for my city choir boys!

In 1949, Joe was named a papal chamberlain with the title of Very Reverend Monsignor in recognition of his work in music for the archdiocese.

In 1953, the 50th anniversary of the *motu proprio* on sacred music of Pope Saint Pius X, Cardinal Stritch established the first archdiocesan music commission, on which both of us served for many years, until it was changed to the office of divine worship in 1975. The commission was to handle all liturgical and musical matters (problems) of the archdiocese, including the changes after Vatican Council II. During the first years of the commission a group of us travelled about the archdiocese, conducting seminars and summer courses in the chant for organists and teachers. We also conducted regular courses at the De Paul

University School of Music. When the change to the vernacular began, we all obediently attempted to put the chant into English.

To quote from the 1992 winter quarterly of the Gregorian Institute of America (GIA), "Monsignor Kush wrote the psalmody section of the Catholic choristers correspondence course and served on the faculty of a number of GIA summer schools. . . It is a little known fact that it was he who prepared the widely used English setting of the *Roman Martyrology* proclaiming the birth of Jesus. His setting is sung before the Masses of Christmas in parishes throughout the country."

In 1956, after 18 years in music at the seminary, Joe was appointed pastor of Saint Barbara Church in Brookfield, Illinois, and there he revealed an entirely different talent. As a parish priest he set about building a new church, which necessitated moving a number of residences in the area in order to have enough property for this project. In those days the ideal place for the choir was near the altar, but it should not be a distraction to the congregation. Joe solved that problem by locating the choir in a kind of "choir pit" to the side of the altar, much like an orchestra pit in a theater.

Like Joe, I too was eventually appointed administrator and later pastor of a parish. In 1963, I was sent to Saint Joseph Church in Wilmette, where I still reside as pastor emeritus. We both remained involved in music in the archdiocese through the music commission and the priests choir. In 1972, Joe retired from the parish and became chaplain of Saint Mary of Providence School for Girls in Chicago. There he became somewhat of a recluse, rarely participating in clerical gatherings. Occasionally we did get together with friends and he loved to recall our Roman days and the glorious celebrations of the archdiocese when we worked together. Just last September, four of us who had lived together in Rome met for luncheon in an Italian restaurant, and Joe was his old self again, regaling us with stories we all enjoyed.

The last time I saw Joe was a few weeks later in October 1991, when he was in the Resurrection Pavilion, a nursing facility and hospital where some of our priests are sent with various illnesses. When I heard Joe was there, I immediately went to see him. We had a wonderful, happy visit, just like old times. Only a few weeks later I was shocked to hear the news that he had died suddenly after suffering a severe heart attack. His life here was over, but for me the memory of a dear friend, priest, musician and co-worker will remain forever. His funeral Mass was concelebrated by more than a hundred priests, friends and former students, a glorious tribute to one who inspired in so many of them a love and appreciation for the glorious traditional music of the Church.

In Paradisum deducant te Angeli.

MONSIGNOR CHARLES N. METER

Rev. Dr. M. Alfred Bichsel

Marcel Alfred Bichsel, the second child of Alfred and Melusine Bichsel, was born and baptized in 1909 in La Chaux-de-Fonds, Switzerland, and came to the United States with his parents in 1917. He graduated from Concordia Collegiate Institute in Bronxville, New York, and went on to receive his bachelor of divinity degree from Concordia Seminary in Saint Louis, Missouri. He took the master of sacred music degree from the school of sacred music at Union Theological Seminary in New York. He also studied at New York University, Julliard School of Music, Eastman School of Music, and the American Institute of Musicology in Rome. He was awarded the *docteur es-lettres* degree by the University of Strasbourg with the highest honors.

After graduation from Concordia Seminary, he began his teaching career at his alma mater in Bronxville as instructor in foreign languages and director of music. In 1943, he joined the faculty of Valparaiso University in Indiana as instructor in languages and music; there he founded the chapel choir and was appointed director of music of the Chapel of the Resurrection when it was completed in 1958. He was also a lecturer in medieval and renaissance music at Chicago Musical College, now part of Roosevelt University. In 1960, he was invited to head a newly established graduate department of church music at the Eastman School of Music of the University of Rochester. Here he founded the Eastman Polyphonic Choir. He remained in this post until his retirement in 1975, continuing to advise doctoral candidates for the next five years.

In 1975, he was presented with the Saint Cecilia medal by Boys Town, and in 1982, Concordia College conferred on him the doctor of laws degree, *honoris causa*. R.I.P.

R.J.S.

NEWS

A colloquium on sacred music is scheduled for Thursday through Sunday, June 25 to 28, 1992, at Christendom College, Front Royal, Virginia. The Church Music Association of America is sponsoring the event under the chairmanship of Father Robert A. Skeris. Among those making presentations are Theodore Marier, Frederick D. Wilhelmsen and Monsignor Richard J. Schuler. For information, call 1-800-877-5456.

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Commemorating the 500th anniversary of the discovery of America by Christopher Columbus, the Institute for Hymnological and Ethnomusicological Studies of the Consociatio Internationalis Musicae

Sacrae, situated at the Abbey of Maria Laach and in Cologne, Germany, sponsored a symposium on "Church Music and Brazilian Culture." The meeting was held in Rio de Janeiro, April 22 to 25, 1992. It met in conjunction with the II Brazilian Congress for Musicology whose theme of discussion was the musical and spiritual significance of the veneration of the Holy Cross and the adoration of the Holy Spirit.

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The Franciscan Friars' Church of St. Peter-in-the-Loop, Chicago, Illinois, has an audio cassette ministry carried on by its schola cantorum. Some twenty tapes have the music of Advent, Lent, Easter, *Tenebrae*, Marian pieces and many other parts of the liturgical cycle. They are available from J. Michael Thompson, 110 W. Madison St., Chicago, IL 60602.

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Saint Francis of Assisi Cathedral in Metuchen, New Jersey, was the site of a concert of brass, percussion, organ and choir music, April 26, 1992. Members of the Brunswick Symphony Orchestra, the First Presbyterian Choir and the Cathedral Choir joined to perform *Gloria* by John Rutter, *Rigaudon* by André Campra, *O Clap Your Hands* by Ralph Vaughan Williams, and Solemn Entry of Richard Strauss. Brenda Day was organist and John D. Nowik, conductor.

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Saint Ann's Church in Washington, D.C., celebrated Lent and Holy Week with a variety of music from Gregorian chant to full orchestra. Composers included among others Tallis, Harris, Rachmaninoff, Purcell, Palestrina, Durufle', Woolen and Jones. For Easter Sunday the choir sang music by Brahms, Handel and Bruckner. Director of music is Robert N. Bright. Wayne Jones is cantor, and Monsignor William J. Awalt is pastor.

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Easter Sunday at Holy Childhood Church in Saint Paul, Minnesota, was celebrated with Louis Vierne's *Messe Solennelle*, Gounod's Easter sequence and other music accompanied by orchestra. On May 10, 1992, the schola cantorum sang César Franck's *Mass in A* and on June 7, L. Désirée Besozzi's *Mass in Three Voices*. Bruce Larsen is director, and Father Gordon Doffing is pastor.

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Saint Mary's College in Moraga, California, kept Palm Sunday and Easter Sunday with liturgy celebrated in the college chapel. The Concord Men's Schola sang Latin and English settings under the direction of Father Harold J. Pavelis. Fathers Michael Sweeney, Michael Morris and Jude Eli, all Dominicans, concelebrated.

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Music at the Church of Our Lady of Mt. Carmel, Chicago, Illinois, includes the entire spectrum of music history from Gregorian chant to contemporary composers. Scheduled for the 1991-1992 season, the William Ferris Chorale sang music by Palestrina, Flor Peeters, Kodaly, Casciolini, Langlais, Refice, Potiron, Viadana and Ferris, among many others. Father Thomas I. Healy is pastor, and William Ferris is music director at Mt. Carmel. Gerald Holbrook and Brian Johnson are associates, and John Vorrasi and Bernadette Petruskis, cantors.

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Cantores in Ecclesia continue to provide music for the Church of Saint Patrick, Portland, Oregon, under the direction of Dean Applegate. During May, they sang motets by William Byrd, Jaquet van Berchem, Agostino Agazzari, Thomas Tallis, Vaclav Rovensky and Peter Phillips. On Memorial Day, they sang Gabriel Fauré's *Requiem*, and on May 30, Antonio Lotti's *Mass for Three Voices*. Father Frank Knusel is pastor.

R.J.S.

CONTRIBUTORS

Simon Matthews is a theology graduate with a special interest in liturgy. He lives in Melbourne, Australia.

Károly Köpe is former director of the Moravian Music Foundation of Winston-Salem, North Carolina. As organist and choral conductor, he has been active in the United States and in Europe.

Lyle Settle lives in San José, California, and is a veteran member of the choir of St. Ann Chapel.

Monsignor Francis P. Schmitt is pastor of the Church of St. Alois in West Point, Nebraska. A former editor of *Caecilia* and director of the Boys Town Choir, he is author of *Church Music Transgressed*.

Reverend Gerard Farrell, O.S.B., is a monk of Saint John's Abbey in Collegeville, Minnesota, and professor of Gregorian chant at Westminster Choir College in Princeton, New Jersey.

Reverend James P. McConville is a priest of the Archdiocese of Saint Paul and Minneapolis and associate pastor of the Church of Saint Rose of Lima in Roseville, Minnesota.