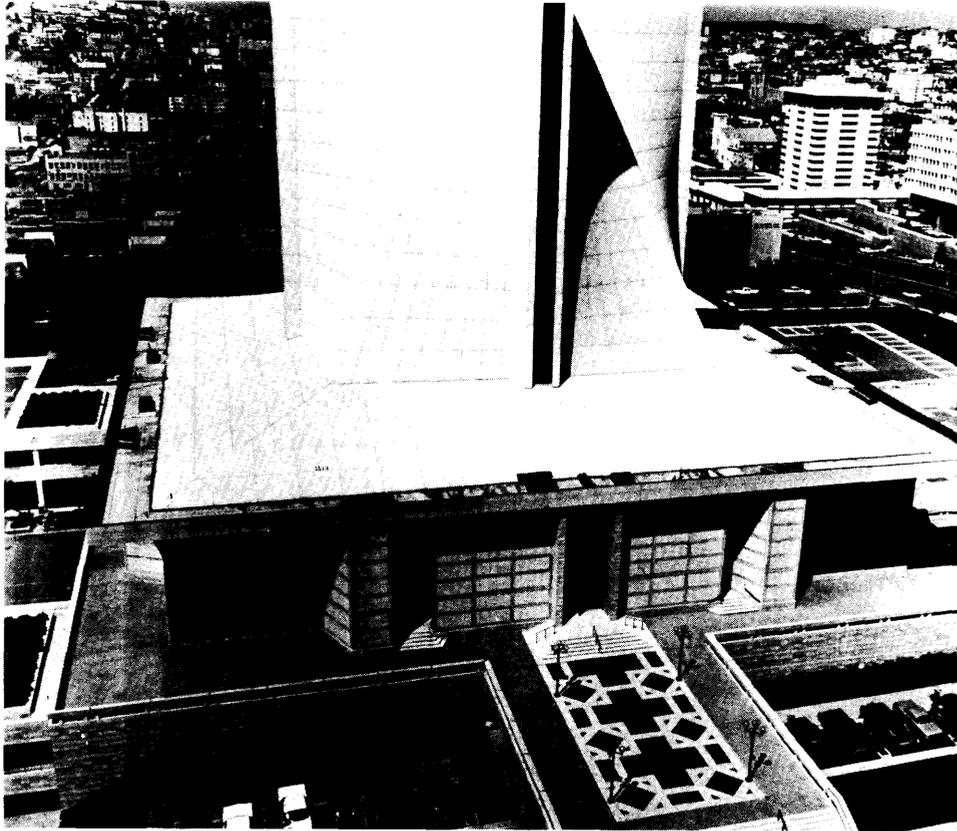


SACRED MUSIC

Volume 103, Number 2, Summer 1976





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THE MUSICAL SHAPE OF THE LITURGY

PART III: THE SERVICE OF READINGS

Music gives the various liturgical acts of the Mass each a characteristic style; at the same time, it articulates and expresses its overall shape. This is the sense in which Gregorian chant is intimately connected with the liturgical action;¹ this is one reason the Second Vatican Council declared Gregorian chant to be the normative music of the Roman rite.² The musical shape of the Gregorian Mass as a whole was the subject of the first part of this article.³ On the grounds that the living tradition is the best school of the liturgy, the Gregorian Mass as traditionally practiced until the council was essayed, and the reforms subsequent to the council were evaluated as they brought about an alteration of this shape.

As a general principle, the parts of the ordinary of the Mass constitute various liturgical actions in themselves, while the propers serve to accompany other actions, specifying through music the character of these actions. However, this description is inadequate for one group of chants — the gradual, alleluia, and tract. They far exceed the small amount of ceremonial which takes place during their singing. They can be seen as a musical complement to the lessons which precede and follow them. Yet from their earliest history, they have been considered self-sufficient parts of the service of readings, and in fact they are the most extensive and elaborate chants of the Mass. They deserve closer attention, both in their musical function and their relation to the rest of the service, both in their history and in their practice.

This is particularly important, since one of the options of the new missal is to eliminate these chants, replacing them with what is called the responsorial psalm. While the missal states that the chants of the *Roman Gradual* are the first choice and this responsorial psalm is second, the liturgical books printed in this country, whether official books for the celebrant and ministers, or hand missals of various sorts for the laity, give only the responsorial psalm.⁴ Thus, the gradual has gone the way of the Roman canon, and has been effectively replaced by the second choice,⁵ and this on the grounds of restoring an earlier and more authentic practice.

How does the history of the service of readings establish a precedent for this replacement, and what does it show about this service when sung with Gregorian chant from the *Graduale Romanum*? What conclusions can be drawn for the practice of the liturgy? First a few principles concerning the nature and the use of historical knowledge will be established. Then a sketch of our knowledge of the early history of this part of the Mass will be made. On this basis an interpretation of the shape of this service and of the functions of its various parts will be essayed. Finally some practical solutions will be suggested.

History is not a science in the sense that the natural sciences are. The natural sciences proceed by reasoning and experimentation to determine laws which have a universal validity. There is little question that under similar circumstances, similar results will be obtained, since the general validity of the law is understood.

History, on the other hand, deals with facts and events and the explanation of



their causes. Its primary knowledge is factual, and beyond the extant documentation, the facts cannot be further determined by experiment. The events of history are often the result of the most disorderly concurrence of causes, causes which can no longer be isolated and tested or verified. Among the causes must be included the exercise of the free choice of the human will, the results of which cannot be reduced to confirmable law.

Further, the knowledge of any particular event is at the mercy of the vicissitudes of time, since the documentation can at best be partial, or worse, fragmentary. The knowledge of the causes of historical events is contingent upon the preservation of the documentation; but it also depends upon the imaginations and viewpoints of modern interpreters. For the ancient and medieval periods, the sparsity of documentation is such that the discovery of new facts may radically alter the state of knowledge, and may spark a new interpretation which is diametrically opposed to older ones. The history of liturgy and its music is no exception, and the interpretations of the liturgists and musicologists are sometimes highly speculative at best, or worse, in the service of misconceptions or even polemical purposes.

One of the greatest difficulties in the history of the liturgy is that for a certain period only the texts survive. Priest-scholars, accustomed to reciting the office from the breviary and saying low Masses, understandably have been most interested in the history of the texts, and much liturgical scholarship does not get beyond it.⁶ Nevertheless, a liturgical rite is an integral act in which the elements of music, gesture, vestments, and the like play a decisive role, and relate one to the other in specific ways. Some liturgical actions are definitely determined by their texts; for others, the text is almost an afterthought. The task of the historian of the liturgy, then, must include the synthesis of all of the significant elements in an understanding of the total rite.

What documentation is there of the liturgy and its music from the first millennium, and what conclusions can be drawn from it? The first stage of documents consists of incidental mention of psalm or hymn singing and of the lessons upon which sermons were based, and record of the official institution of specific practices.⁷ Two sorts of mention of singing are of interest; 1) there are occasional references to singing "in a melodious tone,"⁸ and to ornate methods of singing;⁹ both of these are from the Eastern church. There are occasional mentions of the singing of psalms before the gospel in the sermons of St. Augustine (354–430).¹⁰ This seems to have included a response repeated by the people, at least in some cases. For four of these St. Augustine cites the texts of the refrains.¹¹ Curiously, only one of the texts cited by Augustine occurs in the Gregorian repertory, on Wednesday of Passion week. St. John Chrysostom (d. 404), however, cites two psalm refrains, which must have been well known in the Eastern church: "Haec est dies quam fecit Dominus," on Easter Sunday, corresponding to the same text for the gradual for Easter Sunday universally sung in the Western church; and "Oculi omnium," also found in the earliest Gregorian repertory.¹²

St. Augustine documents the division of roles in the service of readings in the following way: "audivimus apostolicam lectionem. . . . , audi psalmum , audistis et evangelium;" "we have heard the epistle, I have heard the psalm, and you have heard the gospel."¹³ The conjugation of the verb articulates the parts of a long sermon in which the three parts of the scripture receive commentary successively; it designates obliquely the assignment of the



epistle to another reader, the psalm to the congregation, and the gospel to the preacher. Nevertheless, the choice of the verb places the emphasis upon hearing rather than doing.

The introduction of specific pieces into the liturgy is often documented. For example, Gregory the Great (590–604) is said to have extended the alleluia to the whole year except for Lent.¹⁴ There seems to be no record of the specific introduction of the gradual or the tract, and they have often been assumed to have been an inheritance from the synagogue by way of the Christian church in Jerusalem. The presence of the two texts given by St. John Chrysostom in the Gregorian repertory suggest some specific link to the popular responsorial psalmody of the East; on the other hand, the absence of most of the texts given by Augustine raises the question of the continuity between accounts of popular responsorial psalmody and the graduals of the Gregorian repertory.

It might be objected that this argument bases itself only upon the continuity of the texts, and in a time when the texts were not fixed, this does not necessarily disprove a continuity of musical practice. That may be so, but there is no direct extant evidence of the continuity of the musical practice at all, and so the asserted relationship of popular responsorial psalmody and the Gregorian repertory remains unproven.

The next stage of documentation consists of a series of liturgical books for the services. The *sacramentaries* contain the prayers of the celebrant of the Mass. The earliest manuscripts date from the seventh century, but some are thought to contain material dating back to the pontificate of St. Leo I (440–461).¹⁵ *Lectionaries* contain the texts of the lessons to be sung; these date from the seventh century on, with contents going back as early as the fifth century; they show that much of the Roman cycle of readings was fixed toward the end of the sixth century.¹⁶ *Ordines* are books with specific rubrics for the services; while they give no specific texts, they prescribe in detail the course of the service. They are the earliest sources for the specific rubrics for the singing of the graduals and alleluias. The oldest of them dates from ca 700;¹⁷ by this time the gradual and alleluia are intoned by the soloist, and the choir sings the respond. *Cantatoria* are books with the specific texts of the gradual, alleluia, and tract; they provided the texts to be sung by the cantors. The earliest of these is from the late eighth century.¹⁸ *Graduals* without melodies, showing all of the proper chants date from the beginning of the ninth century.¹⁹ Both these books show a fixed order of texts, but yet no record of the specific melodies. *Tonaries*,²⁰ provide lists of the proper chants, grouped according to mode. The earliest of them is dated circa 800. These books document the use of specific texts, and the designation of mode is a witness to some musical continuity with notated chant repertories.

The first sources which give any musical notation date from the very end of the ninth century and from the beginning of the tenth. They are graduals and antiphonaries written in staffless neumes,²¹ and while they provide no pitch notation, comparison with later notated versions verifies that they are essentially the same melodies. At the beginning of the eleventh century the pitches are identified in one manuscript by alphabet letters placed beside the staffless neumes;²² other manuscripts give lines to the neumes, definitely prescribing the pitches,²³ and it is only a short step to the square notation by which the chants are still notated.

Thus, there is certain documentation of precise melodies only from the end of



the ninth century. It is assumed that these are not newly composed melodies, and that there is a considerable continuity of melodic tradition, perhaps back to the time of Gregory or before. However, the existence of another whole repertory of chants for the Roman liturgy, now called old Roman chant,²⁴ whose melodies are slightly simpler but obviously closely related, raises the question of whether there was some systematic reworking of the repertory which produced the chants we now call Gregorian. Some scholars place this event in the Carolingian empire, and rather late.²⁵ Bruno Stäblein has proposed the third quarter of the seventh century in Rome, and gives convincing arguments for this.²⁶ In any case, there are no extant melodies which surely represent the responsorial psalmody mentioned by the Fathers.



The tentative nature of the conclusions which can be drawn from this material might best be illustrated by citing three conventionally held viewpoints, and demonstrating how recent scholarship has suggested revision of them. These three concern the biblical precedents for the alleluia and their survival in the liturgy, the structure of the lessons and chants in the early liturgy, and the nature of the practice of melismatic psalmody.

It has been thought that the responsorial singing of the alleluia was prescribed in the very texts of the psalms themselves, for a number of psalms give “alleluia” either at the beginning of the psalm text, or at the beginning and end. Where it is not given at the end, it is taken for granted that it is to be sung at the end. Thus, the present method of singing the alleluia — alleluia, psalm verse, alleluia — is viewed as a survival of that practice. Ewald Jammers, in his recent study of the history of the alleluia,²⁷ has pointed out that there are rather two different indications in the book of psalms. One is for the last few psalms of the psalter, Ps. 147–150, and includes an alleluia at the beginning and the end of the entire psalm. They are the psalms assigned to Lauds, an example of which is found in Ps. 150 of the Lauds of the Easter Vigil of 1956.²⁸ The greater number of psalms consistently show an alleluia only at the beginning; these are the Hallel psalms, 104–106, and 110–117. This manner of performance is also to be seen on Holy Saturday. The alleluia of the Mass is intoned by the priest and repeated by the people (on Holy Saturday, three times, each time on a higher pitch); the first verse of Ps. 117 is sung (recalling the *Haec Dies*), followed by the whole Ps. 116. The alleluia serves to announce the beginning of the psalm. The only response is the immediate response of the people. Given the historian Sozomen’s account that the alleluia was sung in Rome only on Easter,²⁹ this is most likely the sole surviving alleluia which shows a continuity with the responsorial practice of the scriptures. Jammers points out that the continuity suggests even the Last Supper, when the Hallel psalms would have been sung. How ironic it is in view of this information that the new *Graduale Romanum* prescribes that the alleluia be repeated at the end of the psalm verse, and the complete psalm 116 is omitted. In order to restore a hypothetical primitive practice, the only surviving example of the real practice is altered.

A common conception which has been claimed as precedent for the new lectionary is that there were three readings in the early church, one from the Old Testament, an epistle and a gospel, and that the two chants were placed one after each of the first two lessons. Upon closer scrutiny, the historical precedents fall apart however. Emil J. Lengeling, in his article “Pericopes” for *The New*

Catholic Encyclopedia,³⁰ summarizes the historical documents for the order of the lessons. It seems clear that the sequence Old Testament, epistle, gospel was never a consistent feature of the Roman rite. Certainly by the time of the extension of the alleluia to the whole church year, the sequence of lessons was clearly fixed at only two. The evidence cited for the separation of the chants is the ember days, when several lessons are sung, each followed by a chant. These are special cases, however, like Holy Saturday, where the pattern is that of vigils and not of the Mass, and they cannot demonstrate what the pattern might have been for other days. Further, on festive occasions, when three lessons are found, for instance on Christmas (still to be found in the Dominican liturgy), the two chants still follow together upon the second lesson. It is true that other rites had more than two lessons, many more, but the pattern of three lessons with the two chants separated is insufficiently documented.

A third example is a more general one: the nature of the chants in melismatic psalmody. It has always been understood that the graduals, alleluias, and tracts were pieces which were passed on by oral tradition. Further, the excellent analyses of the process of centonization made by Ferretti³¹ have shown the formulaic character of the chants. Yet the function of formula in the context of oral tradition has not been understood. By oral tradition it has been assumed that the innumerable pieces have been passed on note for note, and retained by a monumental feat of memory. It has been suggested that the reason the chants were notated was that they had become, by a process of gradual development, too elaborate to be remembered. The corollary of this is that they are now overly elaborate and ought to be simplified.

Leo Treitler, in two recent articles,³² has attempted a more thorough understanding of the nature of oral transmission by emphasizing the fact that oral transmission is tied to the formulaic nature of the pieces. He applies concepts of the formulaic and communal composition and oral transmission of a work which were developed by scholars of middle European and Homeric epic poetry.³³ The formulaic process allows the repertory to be seen in simpler terms. Each piece is the unique application of that set of formulae to the particular text at hand. Given this understanding, the process of melismatic psalmody makes sense as a manner of delivering the various psalm texts to be sung by a soloist. The continuity of this practice with Hebrew practice suggests its antiquity. Although the precise form of the extant pieces may not antedate their fixation in notation by very much, the soloistic and formulaic process in the pieces is undoubtedly quite old.

This argues strongly against Gelineau's thesis about the gradual chants — that they are overly elaborate, and must be reduced to the simplicity of a psalm tone.³⁴ The currently widespread singing of the responsorial psalm to the psalm tones of the office, then, is totally unhistorical. The characteristic tones of melismatic psalmody suit soloistic delivery. The office psalm tones suit common choral recitation of the psalms. To transfer the tones of the office psalms, whose function is to allow a simple delivery in choir for the individual singer as prayer, to the gradual of the Mass, whose function is the melodious delivery of the psalms to listeners, is a drastic and utterly fundamental error of the confusion of quite different purposes.³⁵

There is another issue concerning the history of the responsorial psalm and



the people's participation in it. The practice of the early church is held up as a model of popular participation, and the singing of the gradual chants by the choir as a corrupt, late practice, which robs the people of their rightful share in the singing of the Mass. Yet the telling of the whole story casts a different light upon the matter. The simple fact is that at the time when the popular participation in the responsorial psalm is documented, the Mass commenced with the first reading. There was no introit, *Kyrie*, or *Gloria*. All that the people had to sing was one paltry response at the psalm! A Gregorian Mass today, in which the people sing the ordinary and the choir and soloists sing the propers, favors the people much more. What the people sing is more substantial, is conducive to a more stable practice, and can make use of much finer music.³⁶

There is yet a further twist. In the hope of restoring an ancient practice, an entirely new one has been created. Now that the texts of the responses and the verses have been printed, so that the parishes will burst forth in song, what do they do? They obediently recite the texts without melody. A new genre has been created — recited psalmody, more exactly, spoken song.³⁷ This is something hitherto unknown in the solemn services of the Roman rite; it is as if a Protestant church were to speak the texts of the hymns without tunes. The obvious absurdity of the latter suggests what the defect is in the former: a musical practice cannot be created by prescribing a set of texts and hoping someone will set them to music. Text and music in the liturgy have always grown up together; pieces have always been assigned to the liturgy as total text-music entities. This is true for the psalms in the office, this is true for the hymnody of the Protestant churches, this is true for the graduals of the Mass. It would have been better to have paid closer attention to those authentic pieces we have than to grasp at the straw of the non-existent congregational responsories.

What can be understood of the existing Gregorian repertory as a received practice, illuminated by historical and analytical information? The first purpose of the study of its history should be to understand the nature of the existing traditional practice; the first purpose of analysis should be to understand how it actually works, to reflect upon its elements and their relationships, and in fact, to embody these understandings in the performance of it. This will now be essayed for the service of readings.

The gospel forms the high point of the service of readings. Each part of this service is given a musical setting which at once specifies and furthers its own function, and at the same time plays a role in leading to the gospel as the high point.

The singing of the service as a whole provides the musical basis upon which the difference of styles becomes apparent. The smooth movement from part to part is easily accomplished. In addition, while the singing of all of the texts leaves room for inflection and declamation, its elevated tone suits the dignity of the solemn service, and preserves the declamation of the texts from idiosyncratic, arbitrary, and exaggerated styles of emphasis.³⁸

While all of the lessons are from the scriptures, all of the books of the scriptures are not alike, and the tones used for the singing of these lessons differ in certain respects as the books differ. These tones distinguish three kinds of lesson, the prophecy, the epistle, and the gospel:





Durandus³⁹ distinguishes Old Testament lessons from New, and points out that, while the cadences of the Old Testament lessons descend, those of the New Testament rise. Further, as I have pointed out, there is a certain harshness in the tone for the prophecy by the juxtaposition of the tritone in the two cadences, and something of the character of prophecy in the trumpet-like interval of a fifth.⁴⁰ I have recently observed that when this tone is sung in a resonant church, it is the half-step downward cadence which also has a harsh quality; the recitation tone grows and rings full upon repetition, and lasts through the singing of the half step below it, creating an internal cadence which is somewhat dissonant; the opposite effect can be observed at the final cadence, and in fact, the lower note of the fifth can be perfectly tuned to the over-ring of the upper, resolving the sense of dissonance created at the mid-cadence. These features are probably not consciously noticed in the hearing of the lessons, yet when given some attention by the singer, they can enhance the singing of the prophecy.

The epistle tone has a persuasive, rhetorical quality that the others do not have; this is because it makes more use of the cadence of the text, that pattern of accents which closes the clause or sentence. The cadence is one of the most important elements in the rhetorical delivery of a text. This is particularly so in Latin, where the qualities and kinds of cadence are thoroughly and carefully controlled by the authors. Each cadence consists of two accents, each with one or two unaccented syllables following. These accented syllables which constitute the acknowledged articulation of a Latin phrase receive a musical definition which is melodic enough to add a pleasant and persuasive quality to their delivery. The working of these cadences is partly due to the periodic construction of a Latin sentence — it is end-oriented; that is, words essential to the meaning occur at the end of the sentence; the important words and the emphasis of the musical cadence coincide. The form and the content thus reinforce each other, and the integrity of the thing is beautiful.⁴¹ The termination has a finality that is given a strong emphasis by the use of an alternate recitation tone which reverses the movement of the other final cadences: in the body of the lessons, $c \rightarrow b$, at the termination, $b \rightarrow c$. Often this corresponds well with the final sentence of the lesson which can be a strong summarizing line or a concluding exhortation.

The gospel rightly deserves the position of honor among the lessons. It represents a culmination of all that was in the Old Testament, and the rest of the New Testament is its application. But it is more than that. On a literal level, it records the very words of the Lord which He spoke. On a figurative level, moreover, the liturgical presentation of the gospel constitutes the presence of Christ Himself, the Word, Him whose mere Word is sufficient unto salvation, as the faith of the centurion recounts in the gospel, "say but the word . . .," and as the communion prayer reiterates. It is perhaps due to this unique sufficiency of the Word that the tone for the gospel is the simplest, allowing for the most direct delivery of the very words which are the words of salvation. The high honor due



to these words in the liturgy comes about by their being placed at a point of culmination, and while they themselves remain simple and direct, the liturgical activities which surround them constitute a setting in which they themselves hold the place of honor. Thus the crown into which the highest jewel is set is the context of chants and ceremonial. Let us consider first the chants, both in themselves and as they contribute to the whole shape, and then the ceremonial.

Just as the liturgical use of the lessons recognizes different functions in the tones to which they are sung, so also the tones to which the psalms are sung recognize the unique character of that book. Whereas the lessons discussed above have the support of music in their delivery, the psalms are more essentially musical pieces. They are in their very origins the texts of liturgical music. Their received texts include titles, now unfamiliar to us, which are understood to have named the tune to which they were to be sung. While the melodies to which they are sung have undergone development and revision, they are now, nevertheless, the normative melodies to which those psalms are to be sung. There are different melodies according to the liturgical use of the psalm, which range from simple recitative to elaborate melisma.⁴² Whereas in the Mass, the psalmody generally accompanies another action, this is not quite so for the gradual chants. They must be seen as more than accompaniment.⁴³ In fact their use in the Roman liturgy of the classical period illustrates that they constituted something like a reading out of the scripture. Before the time of Gregory the Great, the singing of the gradual was reserved to deacons, on the same grounds as was the singing of the gospel — the reading of the scripture was the function of the ordained clergy.

This has been understood by some scholars of the liturgy, who have yet made the mistake of taking the text alone as constituting the liturgical act. For them to read the psalm text is sufficient to fulfill its liturgical function. Yet the history does not bear this out. In spite of the early inclusion of a people's refrain, the psalm verses were sung by soloists; indeed the tracts, whose pre-Vulgate texts attest to the continuity and antiquity of their practice, constitute solo singing of the verses only, without response. That this singing achieved a degree of elaboration must be taken for granted, and that by the time of Gregory, they were elaborate melismatic chants, as we know them now, though perhaps not in the final form in which we know them. Gregory the Great released the deacons from the duty of singing these pieces; he wished them to be chosen for their piety, and not for the beauty of their singing.⁴⁴ His action has an interesting corollary: he thereby acknowledged the difficulty of the chants, and their desirability, and by his act he authorized their continuance. They remained the province of the minor clergy, and their character as lessons was thereby retained.

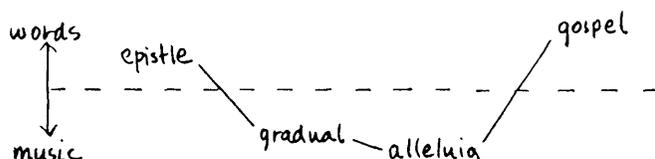
That the extant repertory of Gregorian gradual chants has a primarily musical function can be confirmed by analysis of the pieces. They show a feature not found to such an extent in any other of the chants; this is the marked use of end-melisma. In the tone for the epistle, the accent of the text determines the location of the few points of melodic movement; this is essentially true for the psalmody of the office as well. The principle can be seen in the other chants for the Mass, though to a lesser degree. The gradual, however, consists of any number of departures from the text in the placement of long melismae upon the final unaccented syllable. This is not for want of syllables, for the very melisma may be preceded by the recitation of several syllables on a single note.





If the gradual is characterized by such melismae, the alleluia is constituted by them. The jubilus, the long melisma on the final “-a,” is the most characteristic feature of the alleluia, and it is sung not once, but usually three times. These musical elaborations over the text and even away from the text are the glory of the Gregorian repertory and have their own proper function in the liturgy. While the contemplation of the literal sense of text is a part of hearing them, the hearer may be allowed to depart from that sense and be moved by the sheer sacred affect of the music. They are firmly rooted in the texts of the psalms, but they flourish far above the ground of that meaning.

This is the function of these chants, and while they are justified in themselves as creating a contemplative and sacred affect, they form a complement to the lessons as well. There is a subtle progression in the service which moves between more and fewer words:



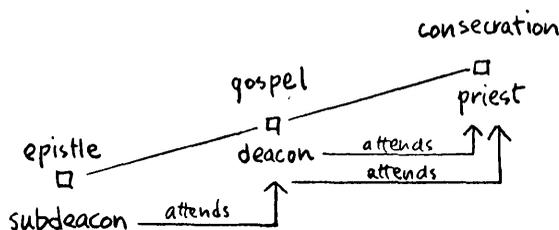
The most wordless piece is that which precedes the Word itself, and constitutes the best possible preparation for it. In the context of the gradual and alleluia the words of the gospel are fresh, the mind is at rest but attentive. There is a receptivity which is in the most spiritual sense of the word an excellent psychological preparation for hearing the Word.

Historically the gradual chants were themselves subject to expansion and elaboration. Ordinations were given between the gradual and alleluia (suggesting the alleluia is more a preparation for the gospel than a complement to the preceding lessons). From the repeat of the alleluia the sequence developed; from within the gradual and alleluia the polyphony of the Notre Dame era grew. In Germany vernacular hymnody developed as a paraphrase of the sequence, and the hymn *Christ ist erstanden* was sung immediately following the sequence *Victimae paschali laudes*. Bells were sometimes rung at the sequence, and the sequences themselves formed the point of departure for liturgical dramas. For the most part, these developments were eliminated after the Council of Trent, but they are symptomatic of the impulse to expand that already climactic portion of the service.

In addition to these musical elements, the whole context of ceremonial supports the pre-eminent position of the gospel. Perhaps the most interesting feature of this is the way in which the rank of the clergy reflects a hierarchical relationship between the parts of the Mass. The two parts of the Mass as a whole can be seen as each culminating in a central act, which is in a special way the presence of Christ. The first is the gospel, where Christ is present in his own words. The second is the consecration, where He is present in His Body and Blood. The sacramental presence is the greater, and it is effected by the priest. The presence in the gospel is the lesser and is preparatory to the sacramental one; its minister is the deacon. By this hierarchical assignment of ministers, the relationship between these two parts of the Mass is characterized. The relationship between the two lessons within the service of readings is reflected similarly;

the sub-deacon reads the epistle — a lesser ranking minister reads the minor lesson.

These relations are made more visible by the fact that the lesser minister attends, or accompanies the higher. Thus, the sub-deacon sings the epistle essentially by himself, while the deacon and priest remain in their places. The deacon then sings the gospel, attended by the sub-deacon, while the priest remains in his place. For the Mass of the Faithful, the priest goes to the altar, and he is attended by both the sub-deacon and the deacon:



This sort of relationship would not be clear if the deacon did not sing the gospel, or if a minister of lesser rank did not sing the epistle. In fact, it was central to these two orders, since the rite of conferring the sub-diaconate included the presentation of the book of epistles, and that of the diaconate, the gospels. There was, then, a specific reason for the order of sub-deacon; it was a liturgical one, and its ability to set a kind of third dimension to the ranking of the clergy gave the solemn Mass considerable shape.

The relationships among the ministers at a solemn Mass is one which is projected and clarified by movement. It has been fashionable recently to claim a role for dance as a liturgical art, on the scanty precedent of David's dance before the Ark or certain extinct customs of the Mozarabic rite, and then to experiment with expressionistic para-liturgical dancing, either at the gradual or the offertory. Now dance is an art which orders bodily movement to a purpose; but the liturgy already has its arts of movement. These are the orderly movements of the ministers and the acolytes; they involve certain fixed formations, configurations which differ for each part and differentiate it from the others. The motions are largely those of moving from position to position, though some are purposeful motions in themselves. Incensation is one of these; its rhythm is regulated on the lowest level by a well-known measure of time, the pendulum. The censor can be swung only with a regular motion, and this motion is very carefully choreographed in the books of rubrics. While no steps for the feet are prescribed, the motion of the censor is, and the priest's other motions follow it naturally and rhythmically. The motion of the individual is thus clearly delineated.

The motion of acolytes is another matter. It would not do for them to march in step, and, in general, the music to which they move is committed to other purposes than helping their movement. Rather, the movement of acolytes is simply controlled by symmetry. They are deployed in pairs, and in general they move two-by-two, symmetrical to the central axis of the sanctuary or to some other focal point. I have observed a single acolyte serving Mass, and have been dismayed at how amorphous and purposeless his motions seemed, only to have

him joined by a second, who moved in complementary fashion to him, and the combined motion was orderly and beautiful. Symmetry is an essential feature of the delineation of sacred space. When motion is added to symmetry there is a delineation of a sacred action. These motions are not the highly cultivated steps of a ballet, just as the singing of the lessons is not the highly articulated recitative of opera; rather, they are ordered to the shape and purpose of the whole. For all the talk by the theorists of opera of *Gesamtkunstwerk*, a synthesis of the arts, this had already been going on for centuries in the traditional liturgy.

The location of the singing of the gospel contributes to its pre-eminence. The history of this place is somewhat complicated, but it was essentially a matter of finding a rationale for considering what might conventionally be considered a pre-eminent place. The final solution was to the right of the celebrant as he faced the congregation. This is a practice which still has a secular significance in seating honored guests at the head table of a banquet to the right of whoever presides. In churches which were “oriented”⁴⁵ the gospel side was the northern side, and an additional significance was attributed to this location: the North represented the cold territories of the unconverted, to whom the gospel must be addressed; thus it was sung facing slightly northward.⁴⁶

In the liturgy of the *Ordines Romani*, the gospel was sung from an ambo, a kind of pulpit with several steps leading up to it.⁴⁷ The progression to the gospel was made clear by reading the epistle from a lower step, singing the gradual and alleluia from the higher step, but yet not the highest, and only the gospel from the top of the ambo. This gave the psalmody sung upon the step (*gradus*) its name, gradual.

A kind of progressive elevation is given even to the gradual itself, according to Durandus, when the entire responsory was repeated. The repeat of the responsory was to be sung by the choir at a pitch a step higher than the first time.⁴⁸ This is seen today in the progressive elevation of the alleluia on Holy Saturday.

A distinct location for the singing of the gospel provides the occasion for a procession to the place. The procession is preceded by the deacon’s receiving a blessing from the priest, and saying his own preparatory prayer. The procession is accompanied by acolytes bearing candles and incense. The gospel book is incensed, and signs of the cross are made; the book is held for the deacon while he sings the gospel. The congregation stands as a sign of honor to the presence of the Word, just as one stands when a distinguished person enters a room. The book is venerated by the deacon upon completion of the reading.

All of these ceremonial activities set the gospel as the high point and give it a place of honor. In turn similar ceremonies honor the Eucharistic presence of Christ, and some are more extensive, setting the Eucharist as worthy of even greater honor. The two ceremonies take a formation appropriate to their different characters: at the gospel the motion and the formation is basically in the direction of proclamation, whether it be facing the congregation directly or partly northward. At the consecration, the motion is altar-ward and the formation suggests a more hieratic order.⁴⁹ They are accompanied by the following: 1) candles, two at the gospel, six at the consecration; in each case the candle is a sign of the presence of Christ; 2) incense, more frequent at the consecration; 3) a person of higher rank performing the consecration; 4) each is the occasion of a tone of simplicity in the midst of complexity, silence, in the case of the consecra-



tion; 5) if the people kneel, each is accompanied by a change of stance for the congregation; the kneeling is a more notable change, since it is used for the first time in the Mass at the consecration.

What alterations to this pattern are to be found in the *Novus Ordo Missae*? The question of language aside for a moment, there are two significant ones. One is the addition of the third lesson and the interspersing of the gradual and alleluia chants between the lessons. While the historical precedents for this are largely unacceptable, the practice as a simple innovation has something to be said for it. The duration of the service is lengthened a little, and the sense of climax is mitigated somewhat by separating the gradual and alleluia; however the movement from prophecy to epistle to gospel creates its own sense of progression through the three levels of those readings. The overall effect is to make the service of readings a bit more weighty and a bit less agile.

The other is the reordering of the tracts during Lent and Holy Week, particularly those for Holy Saturday. Much of the reordering of the pieces of the *Roman Gradual* seems arbitrary and useless; nevertheless, with some exceptions, it does not affect the shape of the service, since like pieces are exchanged for like. For Holy Saturday, the assumption seems to have been that all of those pieces based upon the mode eight tract melody are interchangeable. Thus the new *Roman Gradual* calls for seven canticles in the tone of the mode eight tract, one of them borrowed from the depths of Lent. This overlooks several essentials of this service. It was a vigil service; four canticles were sufficient even when there were twelve lessons. Further the accustomed four canticles were a special application of that tract melody: they were called *cantica*, not *tractus*. The slight difference is reflected in the fact that they are the simplest use of these melodies, eschewing anything but the main melodic formulae; their verses are somewhat shorter than many mode eight tracts. With the background of having heard the longer and somewhat heavier tracts for the whole of Lent, these pieces take on a certain motion and familiarity that suits the unique Easter vigil. The insertion of too many pieces, or of some of a different character tends to make that portion of the whole service much too ponderous, and it thereby loses some of the anticipatory joy and motion which it formerly had. This can be easily remedied, since the rubrics call for chants from the *Roman Gradual* or other suitable songs; clearly the older usage of these tracts is preferable, and they are therefore to be taken as the other suitable songs, and can be used where they always have been.

The question of language poses a greater dilemma. The use of Latin for the lessons seems to be preempted by ecclesiastical legislation, even though the people may have translations at hand. Two other solutions have been used, each with its problems. One has been the solution at the Church of St. Agnes in St. Paul, Minnesota, where the Mass can be sung in Latin outside of the lessons. Here as well, the eloquent reading of experienced lectors and clergy compensates for the lack of a sung tone. There is, however, some loss of continuity, and the festive character of the solemnly sung gospel. The other solution is to attempt to sing the lessons in English. This has been the solution at St. Ann Chapel in Palo Alto, California, where a pastoral fiat left no choice but to have a Mass thoroughly mixed in language. The absence of the continuity provided by music was destructive to the shape of the service. The singing of the lessons in English was thought to be strange at first, and for some it remains so. Likewise, it must



be admitted that the epistle tone is not entirely satisfactory. However, the continuity and balance of the service as a whole has been thereby saved; the sung gospel takes its place as the culmination of the service of readings.

Finally, let us suggest some practical applications. The distinction between the gospel and epistle sides should be maintained. The Old Testament lesson ought to be read from the epistle side.

Where possible, in the solemn form of the Mass, three ranks of clergy should be used; the deacon should sing the gospel, and a deacon or vested lector the epistle. The difference of the Old Testament lesson from the epistle might be shown when a deacon sings the epistle by having the prophecy read by a vested lector.

A procession should be made to the gospel, including candles and incense. It should be timed carefully to arrive at the place where the gospel is sung as the repeat of the alleluia is completed.

The lessons ought to be sung, especially the gospel, even if it be to a simple recitation tone. If the lessons of a solemn Mass are not sung, at least the foresight of Father Jungmann in predicting the use of the vernacular over twenty years ago ought to be observed:

. . . the liturgical reading cannot long remain on the level of a prosaic recitation that looks only to the congregation's practical understanding of the text. The performance must be stylized, much in the same way as . . . for the priest's oration. The reader must never inject his own sentiments into the sacred text, but must always present it with strict objectivity, with holy reverence, as on a platter of gold. This can be done by avoiding every change of pitch — the *tonus rectus*.⁵⁰

Care should be taken, in exercising the option of choice of versions of the scriptures. The liturgical proclamation of the scriptures demands the use of good English. The available versions should be compared for each pericope and judged on a long term basis; the historic versions should be included in this consideration. Ultimately, one version might be chosen and used consistently. On the other hand, one version might excel in the translation of a certain kind of book, and another in another. In any case the temptation to make a *cento* of several versions, taking the reading of one here, another there, should be resisted. A further consideration might be whether the congregation has a translation in the form of a missalette. Following a translation while another is being read is a certain distraction, and the benefit of the alternate translation must outweigh the potential distraction in the disparity with the one at hand.

Since the reading of scriptures is in some respects an exercise of the teaching authority of the Church, it is best if the lessons be read by someone in orders, or in his place, by someone who has been delegated, and whose delegation is shown by being vested in some fashion.

For certain churches or certain more solemn occasions, additional sequences might be sung. The rubrics of the *Novus Ordo Missae* require only three sequences⁵¹ but admit others as optional. They must be chosen carefully, since among the vast number of sequences there is some divergence in quality.⁵²

There are certain things to be avoided in the service of lessons. Avoid improvised, *ad hoc* solutions. Things must be weighed carefully and well practiced. The usage ought to be consistent from week to week. In the long run, erratic liturgical practices damage the credibility of the liturgy.



Avoid carrying the book in procession held high above the head. The Roman rite has its own manner of carrying the book, and that is at chest height. The practice of carrying the gospel book held high is borrowed from the Byzantine rites, where it belongs to the entire context of the rite. There the book and the priest have been behind the *iconostasis*, or icon screen, and have not been visible; it is a kind of manifestation there, and carried by a priest very solemnly vested.

Avoid *Ersatz* music. The mere writing of something in musical notation does not make it music. Even the simplest music must be judged by canons of liturgical art: does it confer solemnity upon the rites? Does it add delight to prayer?

WILLIAM PETER MAHRT

NOTES

1. Constitution on the Sacred Liturgy, Article 112.
2. Constitution, Art. 116.
3. "Part I: The Gregorian Mass in General," *Sacred Music*, Vol. 102, No. 3 (Fall, 1975), p. 5–13.
4. In spite of the requirement that periodically issued hand missals should contain all of the options, I have seen no "missalette" which includes the texts of the gradual and alleluia from the *Roman Gradual*.
5. Even in sung Masses of some solemnity these have become the norm.
6. The special historians of music, architecture, etc. have their own limitations of point of view.
7. For a chronological listing of documents through the sixth century, see Willi Apel, *Gregorian Chant* (Bloomington: University of Indiana Press, 1958), p. 38–42.
8. Eusebius, cited in Gustave Reese, *Music in the Middle Ages* (New York: Norton, 1940), p. 62.
9. Cassian, cited in Peter Wagner, *Einführung in die gregorianischen Melodien, I: Ursprung und Entwicklung der liturgischen Gesangsformen bis zum Ausgange des Mittelalters*, Dritte Auflage (Leipzig: Breitkopf und Härtel, 1911; reprinted, Hildesheim: Olms, 1962), p. 33.
10. See W. Roetzer, O.S.B., *Des heiligen Augustinus Schriften als liturgie-geschichtliche Quelle* (Munich, 1930).
11. See Bruno Stäblein, "Graduale (Gesang)," *Die Musik in Geschichte und Gegenwart*, V (Kassel: Bärenreiter, 1956), col. 637.
12. Stäblein, *op. cit.*, col. 636–7.
13. Sermo CLXX (de Tempore, 49), *Patrologia Latina*, Vol. 38, col. 926–933.
14. Wagner, *op. cit.*, p. 87.
15. See Henry Ashworth, O.S.B., "Sacramentaries," *New Catholic Encyclopedia*, XII (New York: McGraw-Hill, 1967), p. 792–800.
16. See Emil J. Lengeling, "Pericopes," *New Catholic Encyclopedia*, XI, p. 129–138.
17. Their complete texts are edited and published in Michel Andrieu, *Les Ordines romani du haut Moyen Age*, 5 vols (Louvain: Spicilegium sacrum Lovaniense, 1931–1956; reprinted 1960–1965).
18. The Gradual of Monza, published in René-Jean Hesbert, ed., *Antiphonale Missarum Sextuplex* (Bruxelles: Vromant, 1935; reprinted, Rome: Herder, 1967).
19. Several published in Hesbert, *op. cit.*
20. Michel Huglo, *Les Tonaires-inventaire, analyse, comparaisons* (Publications de la Société française de Musicologie, 3e série, 2; Paris: Heugel, 1971).
21. Several are published in the series *Paléographie musicale* (Solesmes: Imprimerie Saint-Pierre, 1889–1937; reprinted beginning 1955).
22. *Le Codex H. 159 de la Bibliothèque de l'École de Médecine de Montpellier (XI^e siècle): Antiphonarium tonale missarum*, *Paléographie musicale*, Vol. 7, 8 (Solesmes: Imprimerie Saint-Pierre, 1901–1905).
23. Several of these are also published in *Paléographie musicale*.
24. An edition of this repertory is found in Margareta Landwehr-Melnicki, ed., *Die Gesänge des altrömischen Graduale Vat. lat. 5319* (Monumenta monodica medii aevi, II; Kassel: Bärenreiter, 1971); it contains an extensive introduction and discussion of the repertory by Bruno Stäblein. A general introduction to the repertory in English by Robert Snow is found in Willi Apel, *Gregorian Chant*, p. 484–505.
25. For example, Richard Crocker, *A History of Musical Style* (New York: McGraw-Hill, 1966), chapter 1.



26. Bruno Stäblein, "Die Entstehung des gregorianischen Chorals," *Die Musikforschung*, XXVII (1974), 5–17.

27. *Das Alleluia in der gregorianischen Messe, eine Studie über seine Entstehung und Entwicklung* (Liturgiewissenschaftliche Quellen und Forschungen, Heft 55; Münster: Aschendorff, 1973), p. 30–39.

28. *Liber Usualis* (1956), p. 776kk.

29. Jammers, *Das Alleluia*, p. 10.

30. *New Catholic Encyclopedia*, XI, p. 129–138.

31. Dom Paolo Ferretti, O.S.B., *Esthétique grégorienne* (Solesmes: Abbaye Saint-Pierre, 1938).

32. "Homer and Gregory: The Transmission of Epic Poetry and Plainchant," *The Musical Quarterly*, LX (1974), p. 333–372; and "'Centonate' Chant: Übles Flickwerk or E pluribus unus?," *Journal of the American Musicological Society*, XXVIII (1975), p. 1–23.

33. Albert B. Lord, *The Singer of Tales* (Cambridge: Harvard University Press, 1960).

34. Joseph Gelineau, S.J., *Voices and Instruments in Christian Worship*, translated by Clifford Howell, S. J. (Collegeville, Minnesota: Liturgical Press, 1964), p. 193–199 and p. 161.

35. It is always amusing to reflect upon the incongruity of hearing the psalm tones of the office used for the gradual at Mass. Is this the result of all the reforms of the Council, and the consummate product of liturgical scholarship? Most church musicians have known this practice for a long time, but considered it a stopgap; it used to be called "Rossini propers."

36. I have been present at a service in which the introit was replaced by a hymn, the *Kyrie* was sung in English by the people, the *Gloria* in Latin by a choir, and the responses to the psalm by the people in English; both the *Kyrie* and the psalm response were set to such impoverished melodies that one could truly say that they had not been set to music — it conferred no solemnity upon the rites; it added no delight to prayer. If the people are going to sing, it must be music which they sing; this is for two reasons: 1) technically, poorly written material is *more* difficult to sing, and 2) the singing of *Ersatz* music cannot possibly provide the edification of true music, because that edification comes *intrinsically* from the beauty of the music, not just from the fact of doing it.

37. It is true that Protestant churches have practiced the "responsive psalm," and this may have suggested it to the reformers, for ecumenical reasons. This is a false kind of ecumenicism, for one of the greatest things we have had to offer the ecumenical dialogue is the beauty of our liturgy.

38. For instance, I have observed the words of the consecration said variously "This is my body," or "This is my body," or "This is *my* body," certainly a distraction.

39. Herbert Douteil, CSSp, *Studien zu Durantis "Rationale divinatorum officiorum" als kirchenmusikalischer Quelle* (Kölner Beiträge zur Musikforschung, LII; Regensburg: Bosse, 1969), p. 79.

40. *Sacred Music*, Vol. 102, No. 3 (Fall, 1975), p. 8.

41. Unfortunately, the adaptation of this tone to English is problematic; the English cadence is less regular and well-defined than that of the Latin, and the cadences are sometimes clumsy. English is, further, a language that is less periodic — its most important stresses come in the midst of lines; the coincidence of cadence and stress does not happen, and the integrity of the thing is threatened.

42. See William Peter Mahrt, "Gregorian Chant as a Fundamentum of Western Musical Culture," *Sacred Music*, Vol. 102, No. 1 (Spring, 1975), p. 7–10.

43. The German term *Zwischengesänge*, intervenient chants, is in this context certainly inadequate. Perhaps the term "gradual chants" might better express their function, since they were all originally sung from the step, and their function might yet be said to be that of a step-wise culmination to the gospel.

44. Wagner, *op. cit.* (n9), p. 87.

45. That is, it is situated so that the congregation and the priest, as they face the altar, face east.

46. Joseph Andreas Jungmann, *The Mass of the Roman Rite*, tr. Francis A. Brunner, 2 vols. (New York: Benziger, 1951, 1955), I., 411–419, discusses this history in detail.

47. See Wagner, *op. cit.*, p. 86 for an illustration of an ambo.

48. Douteil, *op. cit.*, p. 90–91.

49. Mass "facing God" is still a legitimate option, and perhaps expresses the different emphasis of the consecration better than that facing the people; the basic impulse is an upward one, and the whole action of the canon is addressed to the Father, a form of address which is suitably emphasized by a motion and a focal point which directs the attention upward.

50. Jungmann, *op. cit.*, p. 409.

51. *Victimae paschali laudes*, *Veni Sancte Spiritus*, and *Lauda Sion*.

52. Not many are readily available in modern edition, though some are found in the Solesmes publications, *Cantus selecti* and *Variae preces*.



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VIENNESE CLASSICAL MASSES: SACRED OR SECULAR?

It is almost a commonplace in some musical circles to hear that the classical Masses of Haydn, Mozart and Beethoven are "alien to true devotion" and "inappropriate to modern purposes." This "inappropriateness" is frequently ascribed to so-called operatic forms and devices said to be employed in these works or to the use of instrumentalists and soloists.¹ Sometimes these Masses are labeled sacred concerts or oratorios which the composers intended only for use outside the liturgy.² Often when one is broadcast over a classical radio station a comment such as this appears: "Well, of course, this work is not used in church. It is far too long, too operatic and does not convey the proper religious spirit." Almost anyone who has heard these Masses has probably also heard similar criticisms of them.

This attitude concerning the sacred works of the late eighteenth century may be a reflection of the nineteenth century reaction towards the music of the classical period. Almost every period has taken a harsh view of the art of the age immediately preceding it. The men of the renaissance condemned medieval art as "gothic," a term referring to the Goths who invaded the Roman empire in the fifth and sixth centuries, and thus synonymous with "barbaric." A later era labeled the art of the seventeenth century "baroque," which means contorted or twisted. Similarly, many people in the nineteenth century did not hold the music of the eighteenth century in high esteem.

The Caecilian movement of the late nineteenth century had an important influence on many church musicians. However, it reflected the basic attitude of the romantic era towards the music of the classical period and refused to acknowledge the Masses of Haydn, Beethoven and Mozart as fitting for liturgical



use. The *Motu Proprio* of Saint Pius X at least in part was stimulated by the Caecilians. While this document never condemned the Masses of the classical composers, it was misinterpreted in many quarters. Many musicians came to believe that the classical liturgical compositions could no longer be legitimately sung at church services. The *White List* of the Society of St. Gregory of America and other publications of the 1920's and 1930's in the United States certainly have many examples of the misinterpretation to which Pope Pius' document was subjected.³ Unfortunately, this view is still found today as evidenced by the criticisms quoted above. It should be countered and put to rest just as was the renaissance view of medieval art.



When the words "inappropriate" and "unfitting" appear in these criticisms, the objections are particularly difficult to meet because the key words are used ambiguously. One is not sure what is meant when a liturgical work is called unfitting or inappropriate. Is it simply too long for the usual Sunday high Mass, or is it inherently ill-suited to the liturgy? The former interpretation implies a practical problem and does not reflect on the appropriateness of the work itself, but the second is the more serious objection and merits some attention.

If the classical Masses are in themselves inherently ill-suited for church, it is either because the composers failed in their attempts to write truly sacred works or because they never intended them to be sacred. The latter alternative may be dismissed, since we know that many of these Masses were commissioned and written for specific liturgical functions. The composers must have intended them to be sung within the liturgy. Furthermore, it seems unusual for a composer to choose a liturgical text if he intends to write a secular work. But the critics may still urge the former alternative that in spite of their intentions, the composers of the classical Masses failed to meet the sacred requirements of the liturgy. It is difficult to respond to this criticism because the characteristics of sacred music as opposed to secular music are seldom outlined. However, before any sound judgement on the suitability of the Masses of Mozart, Haydn and Beethoven can be made, those qualities peculiar to church music must be clearly delineated.

A musical composition is unfitting for use in the liturgy when it does not conform to the purpose of the liturgy. The primary purpose of the Holy Sacrifice of the Mass is to give glory to God. The music used in the Mass must therefore be reserved for God; it must be sacred or set apart for God. The text is one means of determining whether a work is sacred.

It is not, of course, necessary that a sacred composition have a text, since instrumental music can be sacred. Music of itself is neither sacred nor profane, although the connotation attached to it may make it one or the other. When a text is joined to notes, then two forms of communication are welded into a single medium, and the two forms must correspond in their message. The words should reflect the music and the music the words. This combination produces a third mode, and the words and music cannot be divorced from one another. If a piece has a text and is intended for use in church, then the text itself should be a sacred one.⁴

Further, in a composition with a text intended for church use, the composer has the obligation of setting the words sincerely. No musician can write music for a text if he does not accept the message conveyed by the words. If he were to try to compose music for a text he did not accept, his music and the words would not combine to form an integral whole conveying a single meaning which is a

sine qua non for any textual composition. It is especially important in church music. Otherwise, the musical element would struggle against the textual element and *vice-versa*. For example, since it is impossible for a non-Christian to accept the words: *Et incarnatus est de Spiritu sancto ex Maria virgine et homo factus est*, he cannot set these words to music sincerely. If he were to accept the doctrine of the Incarnation, he could write a *Credo*, but then he would have become a Christian.

In the case of a non-textual composition it may be more difficult to decide if it was written as church music. The intention of the composer must be determined. Today there is a great emphasis placed upon the composer's original performance directions. Artists want to recreate works in accordance with the composer's exact wishes. This modern (perhaps sometimes even faddish) preoccupation with duplicating the performing practices of the composer's period points out the importance of the composer's original wishes. His intentions are even more important in regard to the purpose of his compositions. The musician must intend to compose a liturgical work and have its sacred function in mind. Either a work is originally dedicated to God and thus is sacred or it is not and is not appropriate church music. Therefore, the original intentions of the composer constitute one factor in determining whether or not a particular piece may be used in church.

There can be no doubt that the classical composers had the proper intention in writing their Masses. Sometimes one reads that Beethoven, Mozart and even Haydn did not practice their religion or that they were Freemasons and therefore could not have been good Catholics. The inference is that only a good, practicing Catholic is able to compose sacred music. However, the actual practice of Catholicism is not required for setting a sacred text, but the composer must accept as true the text which he wishes to set to music. While there may be some doubts (for example, in Beethoven's case) that these classicists did practice their religion, there are no grounds for doubting their intellectual adherence to the truths of the Catholic faith. The classical Masses possess a sacred text sincerely set to music and they were intended by the composer to be sacred. They are sacred in that they were originally set apart for God. They do conform to the primary purpose of the liturgy: to give glory to God.

The liturgy also has a secondary purpose to which sacred music must conform. Liturgy exists indeed to give glory to God, but also to aid the faithful in lifting their hearts and minds to Him in prayer. Sacred music has a significant role to play in accomplishing this secondary liturgical goal.⁵ Music has always been the language of love, and prayer through music is an expression of our love for God and may stimulate others to prayer.

Some critics object that various devices, *e.g.*, the use of orchestra and soloists in the classical Masses, prevents them from fulfilling the secondary liturgical goal.⁶ They claim that rather than being prayer they are merely reminiscent of the opera. However, instruments or a specific musical form, *e.g.*, the *da capo* aria, are in themselves neither sacred nor profane, but they may sometimes through frequent use in secular music connote to the congregation the stage or the concert hall rather than the altar. If sacred music only serves to remind the people of secular entertainments rather than encouraging them to raise their hearts and minds to God, it fails to fulfill its purpose. The critics claim that if Mozart's Masses make one think of his operas, then the Masses are as unfitting



for church as are his operas. Here the critics seem to have their strongest argument against the sacred literature of the classical period.

Mozart has twenty Masses and thirteen operas.⁷ If compared, the same instruments and musical techniques are used in both forms except the trombone which is found in his sacred works. The same musical language is applied to compositions with differing purposes. The same musical devices are used in both sacred and secular works. The text indicates whether or not the composer intended the work to be set apart for God.

The criticism that Mozart's Masses sound like his operas implies a chronological error. He wrote many of his Masses while in the service of Archbishop Collaredo of Salzburg. They are earlier than his well-known operas which appeared only after he had left his birthplace and moved to Vienna in 1781.⁸ To Mozart's contemporaries the later operas could have sounded like the earlier Masses! Mozart did not borrow a secular form for use in the liturgy; if anything, he used a sacred form for his operas. But this is as patently ridiculous as what the critics claim. If people wish to maintain that there has been an improper mixing of the sacred and the secular, then one must conclude that Mozart was using a sacred form in his secular music, not that he borrowed a secular form for his liturgical compositions.

A good example of such a chronological error is the frequently heard accusation that the soprano solo in the *Agnus Dei* of the *Coronation Mass* is taken from the countess' aria *Dove sono* in the *Marriage of Figaro* (Act 3, Scene 9). But *Figaro* was not written until 1786, while the *Coronation Mass* appeared in 1779. Clearly, the countess' aria sounds like the *Agnus Dei* of the Mass.⁹

It might still be plausibly urged that the almost unknown Masses will connote the operatic stage for the average American Catholic who may have heard one or two of the more famous operas. He will have associated the forms and instruments in the operas with secular entertainment. Since he may not even know that the Masses exist, he will fail to realize the essential point that for Mozart and his contemporaries such secular or sacred connotations were not attached to these musical instruments and devices. Our fictitious average Catholic will also probably not appreciate the connotation which the trombones have, especially since they are not used in some performances. (Often the trombones double the voice parts and are unnecessary.) Not knowing that the Masses preceded most of the operas, he will not know that it was historically impossible for Mozart to borrow directly from his operas for his church music. The end effect is that *for him* the Masses will sound like the operas and *for him* they will connote the operatic stage. It should be noted that in this case the Masses will connote secular entertainment only because someone may know some operas, but will not have heard the liturgical works. If he did know them, he could appreciate them as church music. The critics argue that any attempt to make these sacred compositions known risks destroying the sanctity of the liturgy in the eyes of many people.

Obviously, it is impossible to appreciate anything if its existence is unknown. It would seem much more logical to cultivate the great classical Masses and allow people slowly to recognize their value as church music, than to ignore them because people at first might not appreciate them properly, *i.e.*, as sacred music. Associated with the proper sacred atmosphere — the church, the vestments, and the consecrated vessels and arts which surround our liturgy — this music



cannot be taken as secular. As more and more Masses are heard, our fictitious Catholic will come to understand that they do not connote the operas any more than the operas connote the Masses. Since our average American Catholic who is acquainted with the classical operatic literature is far from average, the problem will occur very rarely. In most parishes, probably only a few people would know the operatic literature well enough to associate the classical Masses closely with the operas. It would seem worth whatever small risk there might be to make the treasure hidden in the sacred music of the late eighteenth and nineteenth centuries better known.

There is one other requirement if a work is to fulfill the secondary purpose of the liturgy: it must be beautiful and should be immediately appealing to most people. The liturgy exists, at least secondarily, to bring people to prayer. Thus, liturgical music must encourage the individual to contemplate the incomprehensible beauty of God through its own comprehensible beauty. Masses set in a very modern idiom may not fulfill this criterion. Even some of the late romantic Masses may be too advanced for some parishes. The liturgical compositions of Mozart, Haydn and Beethoven are easily grasped and appreciated by all, even the musically untrained.

There remains the practical objection that some classical Masses are too long for the confines of most modern liturgies.¹⁰ Some musicologists have used the phrase "oratorio-Mass" to emphasize their length. Many would argue that the composers never intended their Masses to be sung within a liturgical setting and that they actually wanted to write an oratorio using the text of the Mass.

The label "oratorio-Mass" is a strange term. The oratorio has a non-liturgical sacred text and the Mass a liturgical one. If a composer writes a Mass, it is not an oratorio. Sacred liturgical works may be done in concert as oratorios are, but then they are not performed in the setting intended by the composer. The term "oratorio-Mass" was probably originally applied to certain liturgical compositions because of their infrequent use within the liturgy. They were almost always performed in concert and were named after sacred works written as concert pieces: oratorios. Nevertheless, the term seems to be a misnomer.

Liturgical works ought to be performed within the setting for which they were written. However, there are obvious practical limitations to the use of some Masses within the liturgy. It may be unwise to attempt the Beethoven *Missa Solemnis in D* because of time considerations or simply because the musical forces are not available. The fact remains that it could be sung within a liturgy provided it was always subservient to the mystery unfolding at the altar. If one were to perform the *Missa Solemnis in D*, the ceremonies at the altar, the vestments and the other ritual observances should necessarily be as solemn and glorious as Beethoven's music. If this were not the case, then the music would become the dominant factor and the Mass would become a concert. The music must always remain the handmaid of the liturgy. Therefore, the ceremonies and the music must balance one another. With the wealth of ceremonies which the Catholic Church has, there exist the forms to balance any of the classical Masses, even Beethoven's *Missa Solemnis in D*.

Not only must the ceremonies and music balance, they must form an integral whole. There should be a unity of language between altar and choirloft.¹¹ If this unity be lacking, the music will not be an integral part of the liturgy. When either



of these practical requirements is missing, the music becomes the dominant partner and fails in its function. Then, the music exists for its own sake as in a concert.

There is nothing inherently unfitting in the classical liturgical compositions either from the standpoint of the primary function of the liturgy or its secondary function. However, the critics are correct in pointing out that these Masses are unsuited to simplified and inartistic liturgies. The solution is not to abandon the music, but to upgrade the ceremonies so that they are again the fitting counterpart to Viennese classical Masses.

RICHARD M. HOGAN



NOTES

1. L'Oiseau-Lyre, OIS 119. Recording of Mozart's *Litaniae Lauretanae in D Major* (K. 195) and his *Litaniae de Venerabili Altaris* (K. 243). The quotations are taken from the comments on the jacket.

2. Angel, S-36775. Recording of Beethoven's *Mass in C* (op. 86). Vanguard (Everyman Classics), SRV-258/9 SD. Recording of Mozart's *Great Mass in C Minor* (K. 427). Haydn Society, HSLP 2028. Recording of Haydn's *Missa Sanctae Caeciliae*.

The comments on the record jackets of these recordings all indicate that at least some of the classical Masses were written as oratorios, *i.e.*, sacred concerts to be used outside the liturgy.

3. See *White List*, Society of St. Gregory of America. 1951. p. 87. For similar views, see George Predmore, *Sacred Music and the Catholic Church*, pp. 37–38. I quote from p. 38: "Why are the Masses of Beethoven, Haydn, Mozart, Schubert and the *Stabat Mater* of Rossini rejected for use in the Catholic Church? Are not these works gems of musical art? These works and many others of similar character are rejected for use in the Catholic Church, not because they are gems of musical art, but because they are unliturgical in form and style and are generally written in the same style as operatic works. The similarity of these Masses to the operatic and secular compositions of these great composers is admitted . . . by all competent musical critics . . . their (the classical composers) religious music does not meet with the liturgical demands of the Catholic Church." This is a very concise and accurate summary of the common misinterpretation of the *Motu Proprio* of Pope Pius X concerning the sacred music of the classical period. This erroneous and almost puritanical viewpoint ought to be forever laid to rest.

4. See *Constitution on the Sacred Liturgy* of the Second Vatican Council, art. 121.

5. *ibid.* art. 112. Sacred music should "add delight to prayer."

6. The use of solo voices in sacred liturgical works cannot be condemned as secular. Certain sections of Gregorian chant have always been sung by a single voice and it is undoubtedly sacred.

7. See Alfred Einstein, *Mozart: His Character and His Work*. Oxford Univ. Pr. 1945. pp. 473–483. The *Singspiele* were counted as operas. Fragments of both operas and Masses were not included in the total number of each.

8. *ibid.* p. 56.

9. *ibid.* p. 57 and p. 344.

10. See note no. 2.

11. There must be a unity of language established between the choirloft and the altar. As a minimum, everything which is sung by the priest must be sung in the same language that the choir is using. However, it would be preferable if most spoken prayers could be said in the same language as the choir uses. If the ministers of the Mass use the vernacular and the choir uses Latin, the music is divorced from the liturgy. It is music *at* Mass and is not an "integral part" of the liturgy. (See *Constitution on the Sacred Liturgy*, art. 112.) I frequently experienced the effects of a Mass in the vernacular with a Latin, sung ordinary as a student at the Ludwigs-Maximilian Universität in Munich. St. Michael's in the center of Munich has an excellent choir which sings many classical Masses in their original language. Unfortunately, the Mass is said in German. Even the parts which the priest sings are in German. While the music is very beautiful, it never achieves its full, spiritual effect, since it is perceived as an interlude between the liturgical acts, rather than as *the* liturgy. In this case, the classical Masses are used in much the same way as they are used when done in concert. Even a smaller, less pretentious work, such as the Schubert *G Major Mass*, does not lend itself to use in a vernacular liturgy.

HOGAN: VIENNESE MASSES



San Francisco Convention and Visitors Bureau

Mission Dolores, San Francisco, California

A TWELVE TONE SETTING OF THE MASS

Ernst Krenek's musical compositions are very numerous. It seems to the observer that he is like a receptive vessel of a divine source which pours into him waves of compositional ideas and intentions, that he is a creature of God bestowed with great eloquence and desire for constant intellectual and musical renewal.

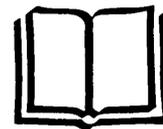
Many compositions of religious music and music with religious implications accompany the long trail of his creative journey. Liturgical compositions to Latin texts are:



1. *Proprium Missae in die Ss. Innocentium*, op. 89. Treble chorus (SSAA) *a cappella*. Mills Music, 1940/1953.¹
2. *Lamentatio Jeremiae Prophetae*, op. 93. Mixed chorus, *a cappella*. Bärenreiter (BA 3648), 1941/1957.
3. Motet — *Aegrotavit Exechias*, op. 103. Treble voices (SSA) and piano. Bomart, 1945.
4. Motet — *In Paradisum*, op. 106. Treble chorus (SSA) *a cappella*. Rongwen, 1945/1966.
5. *Proprium Missae in Dominica tertia in Quadragesima*, op. 143. Three mixed voices (SAB) *a cappella*. Schott, 1954/1957.

RIEDEL: TWELVE TONE

6. Motet — *Veni Sanctificator*, op. 141. Three mixed voices, *a cappella*. 1954/1957. manuscript.
7. *Psalm Verses for Communion for the entire Church Year*, op. 149. *Psalmverse zur Kommunion für das ganze Kirchenjahr (Veni Sanctificator)*. Two to four equal and mixed voices, *a cappella*. Schott, 1955/1957.
8. *Spiritus Intelligentiae, Sanctus*, op. 152. Pentecost oratorio for choral voices and electronic sounds. Universal Edition, 1955–56/1957/1964. Disc: DGG 17244.
9. *Missa Duodecim Tonorum*, op. 165. Three equal voices (SSA or TTB) and organ. Gregorian Institute (No. 1001), 1957–58/1958.
10. *Holiday Motets*.
 1. Christmas: *Gloria in excelsis Deo*. Four-part round. 1959.
 2. Epiphany: *Vidimus stellam*. Three-part round. 1966.
 3. Lent: *De profundis*. Three-part round. 1966.
 4. Easter: *Haec dies*. Three-part round. 1960.
 5. Thanksgiving: *Confitemini*. Introduction and three-part round. 1966. Broude Brothers.
11. *Proprium for Trinity*, op. 195. *Proprium für das Dreifaltigkeitsfest*, op. 195. Soprano solo, mixed chorus, 2 trp., timp., organ. Bärenreiter (BA 4122), 1966/1967.
12. *Proper for St. Mary's Nativity*, op. 202. *Proprium Missae per a la Navitat de la Mare de Déu*, op. 202. Mixed chorus, various instruments, organ. 1968.² manuscript.



Krenek's liturgical compositions in Latin are written in the atonal and twelve tone idiom. In addition Krenek, being a man of style and intellect, commits himself to traditional devices of the gothic and renaissance eras, *i.e.*, of the golden ages of liturgical polyphonic music. The result of this co-working of two forces from different centuries, cultures and styles is fascinating and worthy to be performed.

Ernst Krenek's *Missa Duodecim Tonorum* (written for three voices and organ) is a convincing *Missa cantata* of religious expressiveness clothed in the language of the twelve tone system. It was commissioned by the Gregorian Institute of America, with the idea of a Mass in "the modern idiom," yet accessible for medium-ambitioned church ensembles. The composer discusses this Mass briefly in an article of his, entitled "Vom Geiste der geistlichen Musik"³ in combination with two fundamental musical elements which are characteristic of the Palestrinian style: unity and variety of polyphonic writing.

Unity in the *Missa Duodecim Tonorum* becomes apparent through: 1) the use of one musical language, that of the twelve tone row, and 2) the use of a few theme-figures which hold the entire Mass together.

Variety becomes visible in the *Missa Duodecim Tonorum* through: 1) the ever changing variants of the fundamental theme-figures, and 2) the many different variants of a few melodic line formations.

In the *Kyrie* the twelve tone row is stated first in the first four measures of the organ introduction. It reads:

g#	d#	c#	e	f#	a#	f	c	g	d	b	a
1	2	3	4	5	6	7	8	9	10	11	12

The first soprano with the aid of the organ part states immediately its retrograde version in measures 5 - 9:

a	b	d	g	c	f	db	gb	e	c#	eb	ab
12	11	10	9	8	7	6	5	4	3	2	1

The same soprano part initiates a retrograde inversion of the row in measure 9.

The retrograde version of the row appears again at the end of the *Kyrie* (ms. 16) to tie over into the *Christe eleison* part (up to ms. 23). The second *Kyrie* choral part shows the transposition up a minor third of the retrograde version (ms. 29–32)

c	d	f	bb	eb	ab	cb	a	g	e	gb	b
12	11	10	9	8	7	6	5	4	3	2	1

Tone 5 and 6 appear simultaneously in this version. The *Kyrie* ends with the original row in the choral parts.

The row proves to be a very tight, unifying, yet flexible device in this *Kyrie* designed to establish order and direction. A similar handling of the row can be found in all other movements of the Mass, above all in the *Credo*.

The row provides some of the basic theme-figures of the *Missa Duodecim Tonorum*: 1) the tetrachordal theme-figure which appears in all five movements of the Mass is tone 3, 4, 5 and 10, 11, 12 of the original row; tone 12, 11, 10 and 5, 4, 3 of the retrograde version respectively.



2) the theme-figure of the fifth which is introduced in all five movements of the Mass is tone 1, 2, and 7, 8, 9, 10 of the original row and tones 10, 9, 8, 7, and 2, 1 of the retrograde version.



3) the theme-figure of two consecutive fourths which is used throughout the entire Mass is the intervallic inversion of tones 7, 8, 9, 10 of the original row and tones 9, 8, 7, 6 of the retrograde version.



The row material constitutes the quintessence of the entire Mass, since the Mass uses exclusively these row-established theme-figures. They are brief, singable and easy to be identified. All are connected with traditional formulae used by the Church through the centuries. Krenek is constantly changing his treatment of these figures. This can be seen above all in the *Gloria* and the *Credo*. In the *Credo* a combination of theme-figures plays an additional role in that they use the tone painting devices of ascending and descending motions to illustrate the words: *et ascendit; cujus regni; non erit finis; and before resurrexit tertia die*. In both

the *Gloria* and *Credo* the frequent change of tempi helps to bring in variety and fluidity.

<i>Gloria</i>		<i>Credo</i>	
<i>Et in terra pax</i>	M. M. 144	<i>Patrem omnipotentem</i>	M. M. 150
<i>Qui tollis</i>	M. M. 132	<i>Qui propter nos</i>	M. M. 72
<i>Quoniam</i>	M. M. 144	<i>Est de Spiritu</i>	M. M. 100
<i>Cum sancto Spiritu</i>	M. M. 180	<i>Et resurrexit</i>	M. M. 150
<i>Amen</i>	M. M. 96	<i>Et mortuos</i>	M. M. 120
		<i>Cujus regni</i>	M. M. 150
		<i>Et in Spiritum</i>	M. M. 120
		<i>Qui ex Patre</i>	M. M. 150
		<i>Mortuorum</i>	M. M. 120
		<i>Et vitam</i>	M. M. 150
		<i>Amen</i>	M. M. 108
		<i>Amen</i>	M. M. 72

It must also be noted parenthetically that Krenek achieves variety not only through frequent changes of tempi, but also through changes in dynamics which serve to strengthen the declamation of the word. In the *Gloria*, for example, (ms. 13–31), the words *propter magnam gloriam tuam* (ms. 28–31) are wonderfully emphasized through increasing dynamic levels, a sudden reversal and final crescendo: *Laudamus te* (p); *Benedicimus te* (mp); *Adoramus te* (mf); *Glorificamus te* (f); *Gratias agimus tibi* (f); *Propter magnam gloriam tuam* (f). In the *Credo* (ms. 143–150) changes in dynamics as well as in tempi highlight the text: *Judicare vivos* (f-ff), followed by *et mortuos* (pp) in a slower tempo, e.g., M. M. 150–120.

In the *Sanctus* all figures are used with discretion. The tetrachordal figure is used in its original version and variants. At the beginning of the *Sanctus* and of the *Benedictus* it appears in a reduced motto of two tones only, the interval of a fourth:



In the *Hosanna* refrain both of the *Sanctus* and of the *Benedictus*, the interval of the second of the figure is made to create a new and lovely “Susanni” figure. Its *Reigen duo* in pianissimo somehow illustrates the eerie shimmering of the voices of the angels singing humbly to God who is far away in the distant “Civitas Dei” (city of God). The pleading character of the threefold *Agnus Dei* is reinforced by the singing of the tetrachordal theme-figure in unison in all three voices. Even the last *dona nobis* utterance which quotes the tetrachordal theme-figure is pronounced in unison. For the first *dona nobis pacem* the composer has selected the interval of the sixth as a new figure full of pleading. This figure occurs only once at the very end of the Mass. It is of course the first three tones of the retrograde version, only the third tone going down an octave.



The introduction of a folkdance-like figure variant at the *Hosanna* of the fourth and the placement of a new and expressive figure at the fifth movement of the Mass give these two movements a special significance. The composer shows his gift of imaginative unpredictability within a system of highly rational and planned writing.

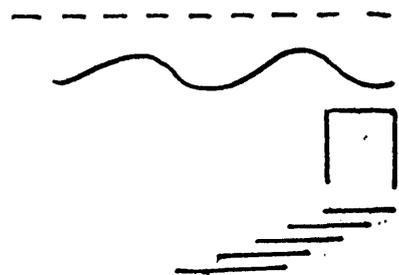
The essential quality of Krenek's style is its flexibility. It is in no way unchangeable but always *bildsam*. There is always the same kernel but the basic theme-figures are rarely presented in the same fashion. There is a continuous urge to shape, to vary, to expand and to shorten a given musical design. It is as if the composer wanted the manifoldness, magnitude, constant growth and change of God's creation to be reflected in the variational possibilities of a given theme. In the *Credo*, e.g., ms. 107–108 show the original tetrachordal theme figure (example A), ms. 83 its inversion (example B), ms. 1–10 one of its many expansions (example C) and ms. 24–28 another way of expanding it (example D).



This variational procedure helps to deepen the message of the Lord's Prayer while at the same time commanding the attention of the worshiper. The text is not treated in a routine style, but it contains many variational surprises. Enough instances of unfamiliar figural treatments are brought forth which may keep the listener's concentration from collapsing.

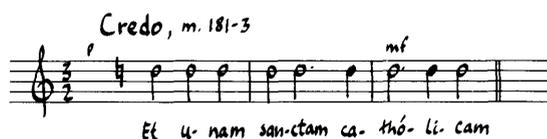
Variational flexibility is not only shown in the multiple theme-figure statements but also in the many different types of line formations which the composer uses in the five movements of the Mass:

- a) non-directional
- b) wave formation
- c) angular ascent and descent
- d) ladder formation



Some line variants are more frequent than others. All add to the vitality and declamatory truthfulness of the musical language of this composition. In the *Gloria*, for instance, a very lively alternation of directional energies is displayed.

The non-directional line movement is rarely used. When it occurs the composer uses it for explanatory reasons of statements such as *sepultus est* and *ut unam sanctam catholicam* (*Credo*).



In the *Sanctus* and *Benedictus* it pounds out formations. There are the delightful

sequential wavelets of the middle part of the *Credo* (ms. 107–150), not to forget the refrain “Reigen” of the *Hosanna* wavelets of the *Sanctus* and *Benedictus*.

The image shows two musical excerpts. The first is from the *Credo*, measures 109-110, marked *mf*. The melody is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notes are: G4, A4, B4, C5, B4, A4, G4. The lyrics are "Re-sur-ré-xit tér-ti-a". The second excerpt is from the *Sanctus*, measures 35-36, marked *pp*. It consists of two staves. The upper staff has a treble clef and the notes: G4, A4, B4, C5. The lower staff has a bass clef and the notes: G3, F#3, E3, D3. Both excerpts have a dynamic marking of *mf* or *pp* and a key signature of one sharp.

There is a sweeping surf wave in the *Christe eleison* section, the huge melodic swell at *Qui propter nos homines* (ms. 76) and *Et in spiritum* of the *Credo*. Most noteworthy of all appropriate ladder formations is the credal statement at the beginning of the *Credo* (ms. 1–75).

ladder formation	1– 75
huge swell	76– 91
gradual descending to monotone	92–106
wavelets	107–150
series of balanced wave formations	150–180
non-directional and ladder formation combined	180–187
gradual wave formation	187–206
angular ascent	208–220

It is important to notice that the composer uses the same music for the *de Spiritu Sancto ex Maria* section (ms. 154 ff). This, according to Krenek’s own statement, seemed to him more important than to start the final part of the *Credo* (*Et in Spiritum*) with a recapitulation of the *Credo*, as it was done in the traditional Masses.⁴

In this Mass the organ fulfills a variety of functions. In the *Kyrie* part its row-introduction is like a fanfare signal to sound the coming of the congregation to worship Christ. It often accompanies the choral parts by doubling or filling them. More often it participates in the process of working with the thematic-figural material. In the *Gloria*, the fundamentum-like presentation of the theme-figures in augmentation in the bass part (ms. 28–40 and 89–117) assists significantly in the glorification and sanctification message of the texts: *propter magnam gloriam* and *tu solus sanctus*. The organ does not only function as an introducer, participator, interpreter, but also as a summarizer. The end of the *Gloria* shows in the last three sostenuto measures all the major theme-figures of the *Gloria* combined.

The image shows musical notation for the *Gloria*, measures 118-20. It is marked *sostenuto (do c. 96)* and *f*. The notation is in 4/2 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines, with a key signature of one sharp (F#).

The most remarkable role of the organ, however, is that of a separator and mediator between the many different sections of the *Gloria* and *Credo* which are

separated one from the other by long rests. Since the composer is concerned with the specific messages of many sections of these two movements, rests are inserted for the sake of understandability and retention. The role of the organ there is to provide continuity and fluidity which otherwise would have been lacking. The organ mediates also between the two halves of the tone-row. Each of the two is diatonic in itself, so as to make it easier for singers accustomed to traditional progressions. The organ frequently provides the so-to-speak "modulation" between these diatonic configurations.

The treatment of the text is in conformity with the principles of the Council of Trent: the congregation should understand the words. To avoid length very few repetitions are used. Repetitions are only used where the text supports them: *tertia* (3 times), *iterum*, and *non erit finis*.

In this connection one must underline the importance of declamation for Krenek. Declamation of the word determines the melodic line. The word determines the musical accent and the structure of the entire Mass movement. The musical accents on the first three *Kyrie eleisons* are placed according to the word accents in all three voices, the last syllable of *eleison* obtaining the longest note values of two of them. This provides a clearly structured rhythmic punctuation of separation of one statement from the following:

3/2 Ky- ri- e e- le i- son —
 Ky- ri- e e- le i- son —
 Ky- ri- e e- le i- son.

Declamation of the word is in the composer's mind when he sets the words to be sung by three voices. He handles them in such a way that he allows the three voices to sing the same words at the same time, to couple one voice against two others or to present each voice by itself. The latter case is exceptional. When used it offers a unique contrast as one can see in ms. 107–150 of the *Credo*:

Credo, m. 126-128
 i- te- rum i- te- rum i- te- rum

Most frequently the three voices sing at the same time and to the same beat. The following grouping of voices can be seen in the *Agnus Dei*:

3 voices = 29 2/3 measures; 2 voices = 10 measures; 1 voice = 3 3/4 measures.



Valentine Museum, Richmond, Virginia

Cathedral of the Sacred Heart, Richmond, Virginia

WEDDING MUSIC

The telephone rang. "Is this Miss Wright, the organist? I am Susan Hauer. I am going to be married at Saint Joseph's Church in June, and I want to talk with you about the music for my wedding. Father Ward, the new associate pastor at our parish, told me to call you."

"I'm so happy to hear about your wedding, Susan. I hope it will be a wonderful event. Now what is it that I can do for you?" came the reply.

"Well, John and I have a friend who plays the guitar with a college combo, and we would like to have him play at the Mass."

"Has he played in church before?"

"Well, no. But he is good, you know."

"What music does he play?"

"O all the most popular songs. John and I have picked out several — ones that bring back memories of special days in our friendship. We've made a list. Would you like to have it?"

"No, really, it won't be necessary. You see, at Saint Joseph's the pastor wants me to select the music for all the services. That is our usual arrangement."

"But John and I would like to select our own music, just as we have made our choices for the readings."



“Could I ask you who is doing the photography for your wedding?”

“O yes. We have the best photographer in town, Joyce Studios. They are truly professional, highly qualified artists. Have you seen their work? They are really experts.”

“And have you selected a florist too?”

“Leven Brothers. They have consultants who plan the entire ensemble — flowers for the wedding party, for the church and also for the reception afterwards. The person I am working with has just recently returned from a special course in wedding arrangements. It is nice to have a feeling of reliance on their decisions and judgments. But to get back to the music. John and I have decided that we would rather not have the organ processional you usually play. We prefer the guitar and a small combo of flute and string bass. I just know that their playing and the songs we have selected will please our guests.”

“But the real purpose of music in church, Susan, is not to please the guests. Its purpose is the glory of God and . . .”

“Oh! I have heard those pious clichés before, from the nuns in grade school, but we really know what we like and what we want.”

“But I also know what is proper and correct, since I have studied music and liturgy for many years.”

“But Father Ward told us we could plan all our own music as well as the readings, and the combo is really good . . .”

This conversation and a thousand others like it could probably go on for an hour or more. Organists across the country at this time of year are badgered with requests and demands from brides that often go contrary to all they have learned and stood for throughout their careers.

Several issues are involved here. First, if prospective brides are willing to accept the authority and expertise of florists and photographers and bow to their judgments in their areas of proficiency, then the church musician must also be accepted as a knowledgeable and competent person in his area of study. One of the unfortunate results of the guitar craze has been the bringing into church of performers who simply cannot qualify either as musicians or as liturgists. With this the position of the trained church musician has suffered, and he has often come to be thought of as old-fashioned or reactionary. Not only in wedding music, but in all phases of church music, the success of a music program depends on the ability of the church musician to function with authority based on his learning and qualifications.

Second, the very purpose of music in liturgy is misunderstood by the bride who thinks music should be used to entertain her guests. The age-old purpose of sacred music, repeated so often in papal documents and reiterated by Vatican II, remains the glory of God and the edification of the faithful. When the music advisory board of the bishops' committee on the liturgy issued its 1967 statement and affirmed that the purpose of church music is to create a “truly human experience,” it opened the gates to music for entertainment, since that can also be a truly human experience. The show tunes, popular songs, or even selections from great classical music, cannot be said to fulfill the requirements of music to be used in church. Music that connotes to the bridal party or the guests some emotional or secular occasion does not qualify, given the primary purpose of church music — the praise of God. Even the secondary purpose of church music,



the edification of the listeners, is sometimes far beyond the music that many want to use at weddings. A church musician can never function in church as an entertainer.

The distinction between wedding music in church and the music provided for the dinner, the dance or the reception should be carefully pointed out. Favorite show tunes and secular combos are perfectly in order at functions outside the church where the entertainment of the guests is the chief concern. In church the glory of God is primary and exclusive. Only a competently trained church musician can say what music is fitting and what fails.

Third, organists responsible for wedding music in their churches are confronted with the growing problem of the failure of many to make a distinction between the sacred and the secular, which confuses the use of art in church in every form. For those who refuse to recognize the existence of "sacred" music, any composition of worthy musical merit may be admitted into church. But music can offend against the dignity and sanctity of the house of God by being secular or worldly just as it can offend by being poor art. Pope Paul VI has often repeated his demand that music used in church be "sacred." On April 15, 1971, he addressed a thousand religious who had participated in a meeting of the Italian Society of Saint Cecilia. He insisted that there be discernment in the selection of music. "All is not valid; all is not licit; all is not good," he said. Music for church must be both sacred and beautiful. He calls for a *sensus Ecclesiae*, "that inward feeling of reverence and love for the Church." This is drawn from the "inner fount of obedience, prayer and the interior life," and it thereby provides the "lofty and uplifting motive of musical activity."

A person with a true *sensus Ecclesiae* will know that secular ballads, show tunes, popular songs and dance music are not sacred; they are not set apart and dedicated to the service of God either in their composition or in their performance. Rock, jazz, country and western music are not sacred. The Holy Father warns, "These are not meant to cross the threshold of God's temple."

Texts for music to be sung in church must be taken from the Holy Scriptures or liturgical sources. The Holy Father repeats this directive of the Council. Secular words, love songs, folk ballads, musical comedy or operatic arias are not sacred and do not belong in God's house, interesting and salutary as they may be in their proper place. The excuse that popular songs are meaningful to the young has no validity, since the Holy Father says that the "changing fashions of the day have neither spiritual nor artistic value" as music for the worship of God.

The key word in judging all such compositions is "sacred," since the "liturgy is the exercise of the priesthood of Jesus Christ, the work of Christ the Priest and His Body which is the Church, an action sacred by excellence above all other." Therefore, the singing which accompanies it "must have the same sublime character." The Holy Father does not condemn secular music; he merely says that "there are occasions for these songs and this music: joyful gatherings meant to satisfy the modern aspirations of the young and to foster good resolutions; these, however, are not meant to cross the threshold of God's temple."

Pope Paul touched briefly on another quality of sacred music: beauty. Today many sacred texts have been set to music of less than worthy quality by composers of good will but less than adequate musical talent and training. The market is flooded with second-rate attempts to create music for the worship of God, but so



much of this fails out of lack of true musical value and for that reason is unworthy of the sublime role for which it is intended. The Holy Father speaks of "liturgical taste, sensitiveness, study and education" as qualifications for selecting and composing worthy liturgical music. All the good will or all the faith in the world will not make a composer out of someone who lacks talent or training. Pius XII in his encyclical, *Musicae sacrae disciplina*, clearly explained what a composer of sacred music must be: a man of faith and a man of trained talent. Thus, even when the texts are sacred, the composition may be unworthy of God's temple.

Fourth, we have the problem of who is to decide in these matters of art and the sacred or secular qualities of music intended for use in church. In an age which promotes a "one man, one vote" procedure in so many areas, the catastrophe of such action in the field of music and art is quickly apparent. The Holy Father points out the need of education, study, sensitivity and taste in making these judgments. These can be acquired only by long training. In a word, the professional musician alone can compose, direct and select music worthy of being an adequate medium for God's worship. If the musical reforms of the Vatican Council had been left in the hands of trained and talented musicians, the will of the council fathers as expressed in the Constitution on the Sacred Liturgy would be underway today. If music for weddings were left to the judgment of competent and trained musicians, some of the aberrations so widely practiced today would be eliminated.

A real difficulty in this matter of selection of music stems from the activity (I was tempted to say "interference") of the younger clergy, whose musical formation over the past ten years has left a great deal to be desired.* The importance of a correct training of seminarians cannot be over emphasized. When their training is poor or even wrong, then their role in the arranging of music for weddings becomes the problem for the church musician that so many have experienced today.

Finally, what *should* be the music for a wedding? Simply, music to worship God. It need not be different from music for other acts of worship. It can, of course, reflect the sacrament that is being celebrated. It can reflect the season of the church year. It may be sung by a choir, a soloist, a small choral ensemble or the congregation. It may have instrumental accompaniment or be a *cappella*. The instruments may be the organ or others suitable to the sacred character of the church. In a word, a trained musician with the *sensus Ecclesiae* spoken of by Pope Paul can select and perform music that fulfills the purpose of music in the liturgy: the glory of God and the edification of the faithful.



MSGR. RICHARD J. SCHULER

* Cf. Richard J. Schuler, "Preparation of the Diocesan Clergy in Church Music," *Sacred Music*. Vol. 101, No. 3 (Fall 1974), p. 3-8.

REVIEWS

Choral

You may not be convinced of it in August, but Christmas is coming! So here are some ideas for some new music for your choir to get off to an early start. *Dancing Day* by John Rutter. SSA, harp (or piano), is a cycle of traditional carols arranged for three equal voices with a performing time of twenty-two minutes. The carols are carefully arranged with considerable variety from verse to verse and from carol to carol. A prelude for harp opens the cycle, followed in turn by these pieces:

- 1) *Angelus ad virginem*, a fourteenth century melody and words with verses 1 and 3 in Latin, verse 2 in English.
- 2) *A virgin most pure*, traditional English tune and words.
- 3) *Personent hodie*, Latin text, *Piae cantiones* version.
- 4) Instrumental interlude.
- 5) *There is no room*, voice parts and texts from fifteenth century.
- 6) *The Coventry Carol* from the 1591 manuscript, slightly adapted in the voice parts.
- 7) *Tomorrow shall be my dancing day*, a climactic close to the cycle.

The whole collection should be very useful for SSA groups and is worth investigation. Oxford University Press @ \$7.65.

The repertoire for treble voices, an area so often neglected by composers, has been enlarged by four composers-arrangers:

To us a child of royal birth by Walter Ehret (ed.). SSA, accompanied. A Charles Wesley text set to an American folk hymn; simple and good. Flammer @ 35c.

What wondrous thing by Robert Preston. SSA, piano, optional flute obbligato. A simple arrangement of a traditional Austrian carol. Shawnee Press @ 35c.

Angel hosts on high are singing by Robert Preston. SSA, piano and optional oboe obbligato. Another version of a popular Polish carol. Shawnee Press @ 35c.

Donkey carol by John Rutter. SA. Unlike the previously mentioned selections this is an original composition by Rutter, words and music alike. It is rather sophisticated but not too difficult; it is scored for double woodwinds, horns, percussion, harp and strings. Oxford University Press @ 95c.

I sing of a maiden by Arthur Wills. SA, piano or organ. The fifteenth century English text has been set by Wills with wide ranging melodies in contrapuntal style against a rhythmic accompaniment that depends on extended chords for its harmonic bite and interest. Oxford University Press @ 40c.

Birthday carol by David Willocks. SATB, piano. This is an attractive piece with interesting rhythms; a good marriage of words and melody, with opportunity for audience or congregational participation. Oxford University Press @ 40c.

C.A.C.

Magazines

NOTITIAE, January 1976, No. 114.

A two part article, "Sacred Music Today", deserves some comment in these pages for its content and underlying philosophy. One could almost predict merely from the diversity of subjects grouped together under one title (e.g., a review of the ecumenical hymnal *Cantate Domino*,¹ a description of a new monastic liturgy that combines Gregorian chant with modern settings of the psalms in French, and a discussion of the role of Gregorian chant in today's Church) that the author's personal philosophy would be broad-minded and conciliatory. His comments bear out this observation if one is not led astray by what on the surface seems to be a pro-Gregorian chant stand in his conclusion.

He praises *Cantate Domino* as a hymnal which invites Christians to a new unity through song. Moreover, the adjective "living" (*vivant* in the original French) is only applied to those forms of the liturgy that have been renewed by contemporary musical compositions and the vernacular language although note should be made of the fact that he does make favorable mention of such traditional monasteries as Solesmes and Fontgombault and concludes the article with the hope that Gregorian chant might become a means of unity among Catholics, probably however because of his general attitude of tolerance. My impression is that this author, who is only identified by the initials A.D., advocates the philosophy of letting everyone do his own thing while refraining from criticism of anyone else's thing in the interests of unity.

But enough generalizing. According to *Notitiae* the fourth and entirely new edition of *Cantate Domino*, prepared by the World Council of Churches in co-operation with the Roman Catholic and Orthodox churches, contains 202 hymns in 25 languages arranged thematically in the following sections: psalms; the human condition; God's promises and providence; Jesus Christ — His advent and incarnation, His ministry and teaching, His atonement, resurrection and reign; the Holy Spirit and the word of God; the Church — its worship and praise, its experience and faith, its unity and mission; the holy communion and the last things; liturgical material; rounds and canons; two parting blessings. Each hymn is presented in its original language, in English and in such other languages that seem to carry it best. A few familiar classics appear in up to eight languages. In general, however, French, German and English are the basic languages of translation. In preparing this review I consulted the hymnal itself in order to present a more complete explanation of the format and to discern the reviewer's editorial bias. With regard to the format I found, for example, that *Veni, veni Emmanuel* is presented in eight languages (Latin, English, French, Spanish, Portuguese, Arab, Swahili and Japanese) as is *O Haupt voll Blut und Wunden* (*O Sacred Head Surrounded*) which is found in German, English, French, Italian, Spanish,

Arab, Swahili and Chinese. If these languages are not easily recognized by the reader, they can be identified in an index at the back of the book.

The stated purpose of this hymnal is for use at international meetings and as a supplement to a parish hymnal in order to enrich the religious experience of the users. The author of the *Notitiae* review comments on these goals by saying that "Christians of all races and cultures are thus invited to open themselves up to a new and contemporary (*vivant*) musical world, through a prayer in common whose unity is no longer assured by Latin but by song." If we refer to the editor's introduction to further elucidate the goals as given in *Notitiae*, we find it stated that it is no longer necessary for members of an international congregation to sing each in his own language and that probably only five or six hymns in the book will be familiar to any given congregation.

I am perplexed. How can this hymnal be used and what is its real purpose? The editors say that it is not important for people to sing in their own languages, but how can they sing in another that is unknown to them? We Catholics have just been told by the liturgists that we should sing in the vernacular, not in a foreign tongue, in order more fully to participate in the liturgy. From observation one can also conclude that congregations sing most readily those hymns that are familiar. Indeed many American congregations totally refuse to open their mouths when presented with an unfamiliar hymn and one only hears the voice of the song leader over the microphone. Perhaps it is philosophically interesting to suggest the possibility of a sort of religious unity crossing language, nationality and doctrinal barriers, created through the singing of one another's hymns, but I would maintain that such an attitude is elitist and does not correspond to the concerns and needs of the people.

One might conjecture that it was a further attempt to break down the barriers that divide us that caused the editors of *Cantate Domino* to choose so many contemporary hymns. To cite an example, sixteen of the twenty-eight psalm settings have been composed since 1950, and there is no traditional Gregorian chant setting of a psalm included. In addition to a *Kyrie*, there are only four Latin pieces of Roman Catholic tradition; *Veni veni Emmanuel*, *Veni Creator Spiritus*, *Sanctus*, and *Adeste Fideles*.

All in all, *Cantate Domino* impresses me as the hymnal of a new sort of neutral religion where everyone feels equally ill at ease; a book that is all right for everyone and therefore for no one. However, the *Notitiae* reviewer does not share my apprehension, quoting as his conclusion the extremely positive statement of Philip Potter, general secretary of the World Council of Churches, which serves as the conclusion of the book's foreword: "This hymn book has also the great merit of expressing the faith and aspirations of people in modern idiom and in terms of their real concerns today . . . We now have an instrument whereby we can joyfully fulfill that other call of the Psalmist: 'Sing to the Lord, all the earth' (Psalm 96:2)."

The article on sacred music today continues with a description of an experiment in monastic chant as de-

scribed in *Information C.N.P.L.* (Paris, May, 1975). About five years ago an unidentified Benedictine monastery in France with about forty monks decided to set up a contemporary liturgy (again the word *vivant* in French) without breaking with the tradition of Gregorian chant. An open liturgy that would combine the best of the contemporary with the best of the traditional with an emphasis on quality was the goal. When the project began the monks viewed it as an act of faith because they had no idea whether or not they would succeed, but according to the reviewer they have now established a solid liturgy which denies no tradition, but welcomes all. With the collaboration of a professional musician new psalm tones were prepared to set the psalms in French according to the version of the *Jerusalem Bible*. The monks also called in professional teachers of singing and public speaking for lessons on a regular basis. Here is a typical program for a vespers service at the monastery, combining the traditional chants with the new ones: modern introduction, Gregorian chant hymn, psalm in a modern setting, reading, Gregorian response, modern setting of the *Magnificat* combined with the Gregorian antiphon, litany with a modern refrain, *Our Father* by Rimsky-Korsakov.

The *Notitiae* reviewer suggests that although some communities would not favor such an experiment, it could serve as a model for others. In his opinion it is a fine effort full of hope for the future. It is too bad that the monastery is not identified so we could see for ourselves.

The conclusion of this article asks whether Gregorian chant is still alive, or in other terms, does the past have a future? The author suggests that from first observation the answer would be no and gives three reasons for the decline of chant since Vatican II: the use of the vernacular in order to encourage active participation of the people; the attitude and taste of young people who consider chant to be a vestige of a medieval past; and an active polemic directed against chant as a sign of the bourgeois establishment.

However, the author sees a renewal of interest in chant especially in the secular milieu. He notes a manifestation of interest among young people and in university circles for aesthetic reasons and cites the fact that recordings of chant are sold at the rate of one every four minutes. Although some chant is sung in the context of the liturgy, the author contends that there has not been a real renewal of interest in chant in the Church, offering as proof the fact that chant is not a part of the living, contemporary liturgy for the average Catholic, in part because priests are incapable or unwilling to sing Mass in Latin. Chant has passed from cult to culture, and the fact that the *Mass of the Angels* is sung at a few famous shrines does not disprove this point.

The author suggests that chant could be actively restored to the liturgy, to be used in conjunction with hymns in the vernacular, according to the wishes of Pope Paul VI as expressed in *Jubilate Deo*, if there would be a change of attitude on the part of both its detractors and supporters so that chant would no longer be a mark of division, but of living faith and unity. Unfortunately, this

good counsel is not accompanied by a means of implementation. I personally have little hope that the propaganda machine alluded to at the beginning of this section will be re-tooled to rehabilitate what it has destroyed. If, as the author states, Gregorian chant vespers are now being sung in one of the most avant-garde renewed parishes in Paris, I fear it is from novelty and not conviction.

As a conclusion the article reminds the reader of the availability of the 1974 edition of the *Graduale Simplex*, prepared by the monks of Solesmes, and then quotes from comments made by Archbishop Bugnini when the first edition appeared in 1967: "*Graduale Romanum* or *Graduale Simplex*, Gregorian chant, polyphony, modern music or (traditional) popular religious hymns present as many means to attain a unique and elevated goal: to witness to the pressing love of the Church for the solemn worship of God and to nourish among the faithful their spiritual fervor in the bond of peace. What intrinsic difference does it make if they use one form or another, if they sing in one style or another, so long as they sing joyfully together the glory of God?"

I know that this quotation is designed to leave the reader in a state of enthusiastic euphoria, but I cannot keep myself from reading between the lines. At the risk of sounding suspicious, negative and divisive, I must voice my fears that Archbishop Bugnini and the unidentified author of this article are saying that one may use any kind of music for divine worship, no matter what the texts and connotations, that there is no difference between sacred and secular, and that suitability and quality should give place to fellowship, unity and renewal. Much as I would like to see a revival of Gregorian chant in the liturgy, I do not believe it can or will grow out of such a philosophy.

v.s.

¹ *Cantate Domino*, published on behalf of the World Council of Churches (Kassel: Barenreiter-Verlag, 1974).

SINGENDE KIRCHE, Volume 23, Number 3, 1975-76. *Quarterly of the Church Music Commission of the Austrian Bishops.*

The central theme of this Lenten issue of *Singende Kirche* concerns the new hymn book issued for all the German-speaking countries of central Europe, *Gotteslob* (Praise be to God). Josef Doppelbauer and Erhard Quack have extensive, critical articles touching on many of the problems with the new hymn collection. Their critical attitude echoes the opinion of their comrades who have published similar views in previous issues of *Singende Kirche*.

While Erhard Quack is primarily interested in the more technical problems concerning the editing of the hymns included in the *Gotteslob*, he does have a brief introduction treating the history of this hymn book and previous ones. Josef Doppelbauer's article will probably be more interesting to the non-German reader since his com-

ments have some bearing on all hymn collections. Doppelbauer does not think that a hymn book should be prescribed over a wide geographical area. He points to the very rich local traditions of many Austrian dioceses, and even parishes, which will be destroyed if *Gotteslob* is adopted to the exclusion of all else. Doppelbauer also reminds us that there are many different four-part polyphonic settings of the same melodies. *Gotteslob*, by enshrining one setting rather than another, has robbed the local choirmaster of his freedom of choice. Each individual church musician should be able to choose the version which best suits his choir and his situation. Furthermore, Doppelbauer points out that the standard by which settings of the various hymns were chosen was one of mediocrity. *Gotteslob* is supposed to be for all choirs in Austria, Germany, northern Italy (South Tyrol) and German-speaking Switzerland. It cannot possibly meet the artistic demands of a city such as Munich and the more modest needs of the local *Dorfkirche* (village church) of Hofolding. But in an attempt to meet every possible contingency the commission which issued *Gotteslob* established the mean between the two extremes as their standard. The result is far below what could have been done and still above the resources and capabilities of some localities. As Doppelbauer writes, the mean is not golden in artistic matters. In a more general vein, the article suggests that commissions cannot judge individual musical compositions. Artistic standards are somewhat subjective and therefore most judgments of musical compositions made by commissions are not based on the works themselves, but on other criteria, e.g., has the composer of this or that work cooperated with the commission?

Anton Reinthaler has an article suggesting appropriate music for confirmation ceremonies and Franz Lauterbacher has similar suggestions for first communion liturgies. There is an article taken from the December 5, 1975, edition of *L'Osservatore Romano* concerning the ethnomusicological symposium held in Rome in November by the *Consociatio Internationalis Musicae Sacrae*. Among the prominent American musicologists whom the article mentions is Dr. Bruno Nettl who addressed the symposium on the "Method of Ethnomusicology." As a final note, an American is impressed by the variety and richness of the church music performed in the major Austrian churches. Each *Singende Kirche* outlines the upcoming programs in the various diocesan cathedrals. There is hardly a cathedral which does not have a significant major work of Mozart, Haydn, Beethoven or Palestrina at least once a month.

UNA VOCE KORRESPONDENZ, Volume 6, Number 1, 1976. *Bi-monthly journal of Una Voce (Germany).*

The second installment of Georg May's "The old and the new Mass; the Legal Position of the *Ordo Missae*" appears in this issue. (See *Sacred Music*, vol. 103, no. 1, Spring 1976, p. 38.) In addition to May's contribution, there are three articles which discuss briefly some minor points raised by May in his much longer study.

The subtitle of this second section of Professor May's

study is "The Development of the *Ordo Missae* of Paul VI." His conclusion is that "the new *Ordo Missae* includes a number of harmful or senseless changes, abbreviations, *lacunae* and annoyances. The new *Ordo Missae* does not express or, at least, does not clearly and unmistakably express many truths of the Catholic faith" (p. 38). The first two sections of this second installment continue the historical treatment of the liturgical renewal which Professor May outlined in the previous issue of *Una Voce Korrespondenz*. He begins with the meeting of the bishops' synod in Rome in October 1967. The liturgical commission had a proposal for the new *Missale Romanum* which the council had called for. The commission wanted the bishops to approve this proposal, the *Missa normativa*. Again, as during the council, the liturgists and the reformers did everything possible to encourage, convince and urge the bishops to approve the *Missa normativa*. Despite these maneuverings, the synod did not give overwhelming approval to the proposed reform. Only by counting the "yes with reservations" votes as equal to the unqualified "yes" votes could the *Missa normativa* be approved. Even though the qualified "yes" votes were essential to the approval of the proposed reformed Mass, the reservations which the bishops expressed were totally ignored by the liturgical commission during the preparation of the final version of the new *Ordo Missae*. May points to the ambivalence of the reforming party on the question of collegiality. When collegiality seemed to be a means of achieving their goal, they used it, but after the bishops showed reluctance to approve the reform as it was proposed, then the same people who had been advocating collegiality used the authority of the pope to achieve their ends. May points out that the bishops hardly had any choice in the promulgation of the *Ordo Missae* and the *Missale Romanum* after the bishops' synod in 1967. The liturgists and the reforming party could not risk asking the advice of the bishops since many were opposed, at least in part, to the proposed reform.

In the second half of his article, May indicates some deficiencies in the new Mass. The definition of the new Mass as a "memorial" (*Gedächtnis*, p. 27) of the Lord is too weak, May argues. He dislikes the elimination of Psalm 42 and the shortening of the *Confiteor*. He questions the practical elimination or, at the very least, de-emphasis of sacramentals such as incense. The offertory in the new Mass is not clear enough. The words "*panis vitae*" and "*potus spiritualis*" (bread of life and spiritual drink) do not convey the full Catholic doctrine of transubstantiation. More generally, there is a de-emphasis on the Mass as a sacrifice and as an essential means of grace. The position of the priest is not as clearly defined as in the older Mass. The possibility of eternal punishment is not brought out. The angels and saints are not treated as extensively. Particularly trenchant are May's comments on the new canons. He sees these as a step backwards. If it is true that the Church in the course of its history has defined its doctrines ever more clearly, then to return to a third century canon is to use a prayer which conveys the doctrines of the Church less clearly than a later ca-

non, e.g., the Roman canon. Such a step backwards is regrettable at a time when the doctrines of the Church are under heavy attack both within and outside of the Church. The Catholic faith must be stated fully and unequivocally to everyone, but especially to the sincere Catholic who wishes to remain true to his beliefs. If doctrines are stated incompletely or somewhat ambiguously in the liturgy, then the understanding of the faith might be weakened among all Catholics. The *lex orandi* is the *lex credendi*. As a final note to this section of his monograph, May suggests that it is impossible for our age to create a liturgical renewal. Such a renewal must grow out of a deep faith and an intense spirituality. Our age of doubt and "crisis of faith" cannot produce a truly fitting *Ordo Missae*.

May's points seem to be well taken. Every criticism of the *Ordo Missae* is logically defended. It seems apparent that May is developing the defects of the *Ordo Missae* in order to encourage its withdrawal. However, if it is not withdrawn, are not Catholics bound to observe the directions concerning the *Ordo Missae* which Rome has given? Hopefully, May will treat this point in the next and final installment.

DER FELS, Volume 7, Number 3, March 1976.

This issue of *Der Fels* has a lengthy article concerning the validity of the new *Ordo Missae* of Pope Paul VI. The new Mass became binding in Germany as of March 7, 1976. In the light of Professor May's article in *Una Voce Korrespondenz* (See above), this article in *Der Fels* deserves some attention.

The article summarizes the requirements of all valid Masses and then analyzes the new *Ordo Missae* on the basis of these requirements. There are four fundamental requirements for a valid Mass: 1. a validly ordained priest; 2. the use of bread and wine; 3. adherence to the form prescribed by the Church; 4. the priest must intend to consecrate the bread and wine and to effect transubstantiation. The second requirement is very rarely missing. The editors of *Der Fels* point out that the first requirement cannot be assumed. There may be priests who are not validly ordained because either they themselves or the bishop who ordained them did not have the proper intention during the ceremony of ordination. The article questions the right of the Church to change the form of the canon, especially the much disputed elimination of the words *mysterium fidei* and the change in the vernacular from *pro multis* to *pro omnibus* in the formula of consecration for the wine. The editors find the question of intention especially disturbing. Since many people, even priests, no longer believe in transubstantiation, no one can be sure that a priest intends what the Church intends at Mass. If he does not intend to effect transubstantiation, then the Mass is invalid. The conclusion is that with the introduction of the new *Ordo Missae* it is impossible to be absolutely sure that the Mass is celebrated validly.

It should be pointed out that even with the former Tridentine Mass no one could be absolutely sure that the priest had the proper intention. It is impossible to know

what someone else intends when he does anything. We can only judge by outward signs and in the case of the Eucharist, these are of little help since the outward appearances do not change. There never was and there never can be any absolute assurance that the priest has the proper intention whether he uses the Tridentine Mass or the new one. The question of a validly ordained priest also concerns the problem of intention. There may not be any assurance now that a priest is validly ordained, but there was none before the introduction of the new *Ordo Missae* either. Furthermore, the Church does have the right to alter the form of its own liturgy. The Council of Trent made many liturgical changes. Neither the change from *pro multis* to *pro omnibus*, nor the elimination of the words *mysterium fidei* changes any doctrine. It seems that the editors of *Der Fels* are blaming the new Mass for evils which lie much deeper than liturgical reform.

RICHARD M. HOGAN

UNA VOCE (France) Number 67, March–April, 1976

Because the Mass in Latin seems to have become such a rarity in the United States, I thought some statistics about its celebration in France might be of interest to our readers. According to the editors of *Una Voce* some twenty Masses in Latin and Gregorian chant are celebrated every Sunday in the Paris area. Of these one third are according to the new *ordo* and entirely in Latin, one third in French with the chants of the proper and ordinary in Latin, also according to the new *ordo*, and finally, one third in Latin according to the rite of Pius V. Special mention is made of the Mass at the Church of St. Vincent de Paul near the Gare du Nord, which is in French and Latin and is the only one in the Paris area at which the *Asperges* is sung. The music is provided by the former chorale of the Church of St. Gervais and the ceremonies are described as impeccable by the editor. There is also a Latin Mass with Gregorian chant once a month at the Church of Saint Roch on the Rue St. Honoré. A complete list of Latin Masses in the Paris area is available from the editors of *Una Voce*.

v.s.

AMPLEFORTH JOURNAL, Spring 1976, vol. 81, part 1.

The editorial of this issue of the *Ampleforth Journal* is entitled "Traditional Mass." It begins with a quotation from the Christmas liturgy followed by a petition from the Latin Mass Society, an English organization. It could equally well have begun with the quotation, "In my Father's house there are many mansions," constituting as it does a moving plea for the inclusion of the traditional form of the liturgy among all the forms now tolerated in the Church.

In reading the editorial, it is necessary to remember that it is directed primarily at an English audience. It is also a reply to an editorial in the previous issue of the journal, which apparently (this reviewer has not seen it) was a plea for the acceptance of the Mass of Paul VI. This Spring '76 journal presents the other side of the case.

The article consists for the greater part of a letter from

an alumnus of Ampleforth, who describes himself as "a common layman, who at Ampleforth had the benefit of an education equal to any and better than most." The letter itself contains four quotations from what had become a prolonged and rather vehement correspondence in *The Times* of London. The interesting point about the quotations is that they are from precisely the same letters which are quoted in the '75 editorial in support of the *Novus Ordo*. These extracts are significant enough that they should be reprinted in full:

Extracts quoted from four letters to *The Times* appear to be selected solely to exacerbate this confrontation. I quote from the *same* four letters:

Firstly (*Times*, 13th Sep.), ". . . But the present case is one of liturgical discipline and not of faith or morals. It does not seem unreasonable therefore to ask that an obedience should be elicited by an explanation and accompanied by a clear understanding, understanding of the ways in which the Mass of St. Pius V . . . is now found to be so gravely scandalous, deficient, theologically offensive that its use must be absolutely prohibited."

Secondly (*Times*, 17th Sep.), ". . . There must be many other "traditional" Catholics who are not out to split the Church down the middle . . ."

Thirdly (*Times*, 22nd Sep.), you omitted to precede your chosen extract with the writer's ". . . Such open hearted liberality is denied only to those who are actually members of the Catholic Church and who wish to worship in the old and tried ways."

Finally (*Times*, 26th Sep.), ". . . The new regulations permit a wide range of performances . . . It does not appear then that the celebration of the 'Tridentine' Mass would add to the 'chaos'."

Unfortunately lack of space precludes the reprinting of the Ampleforth letter *in toto*. However, when one views the chaotic state of worship in the Church today, the following paragraph appears particularly pertinent.

If only the hierarchy could have realised at the beginning of the last decade that it already had the greatest instrument for good in its keeping, — ". . . with common ideals, a common basis and a common language; a real tangible entity that men believed in, considered permanent and thought worth fighting for . . ." — and built a renewal on THAT. It served its purpose during the lean years and grew to become the cynosure of all eyes as a haven of refuge and strength in a morally disintegrating world. Now we have a panorama of ceaseless innovation suffered in obedience by many a conscientious Catholic, imposed on the indifferent, and welcomed in its plurality only by the "with-it". The common ground, once so evident, has sadly disappeared.

As mentioned earlier, the editorial is directed primarily to an English audience. It is necessary when reading it to remember that a mere four hundred years ago, martyrdoms of those who suffered for adherence to Rome and

in particular to the Latin rite of the Mass of Pius V were almost commonplace throughout the land. It is little wonder therefore that many English Catholics are bewildered that what merited the martyrs' palm in the sixteenth century draws opprobrium in the twentieth. Perhaps the first sentence of the concluding paragraph of the editorial expresses it most eloquently.

To conclude, it is patently evident that I am not alone in the sincerity of my wish to be allowed to worship God in the rite of Mass which I was taught as, apart from the correspondence columns in Catholic newspapers and national dailies, the attendance in the crypt on Sunday morning 7th September of nigh on half the old boys gathered for the Ampleforth Society Centenary at Mass celebrated, *cum permissu*, in the Tridentine rite manifestly shouts, albeit in silent prayer, for recognition. These guests, let me emphasize, had come from every corner of the British Isles. For them and countless others the sense of deprivation is a matter the hierarchy may well ponder, as it will not just "go away."

The next article in the journal is an obituary of Archbishop David Mathew. This reviewer remembers the archbishop well, in particular in his celebration of Holy Week in 1946. The care with which he carried out what was then an onerous liturgy was in itself inspiring.

The archbishop's death was noted in the *London Observer* of February 8, 1976. An article by Patrick O'Donovan reviewed Archbishop Mathew's life, and included also the following comments on the observance of his death.

A quiet, sad Mass was said yesterday in the old chapel of Stonor Park. It was a requiem for Archbishop David Mathew who had spent his last active years living in the house which has been Catholic since history first recorded it . . . The Mass was said by an old friend, Mgr. Alfred Gilbey, who has special permission to say Mass in the old Tridentine manner. So very quietly, to the old formulae and the old Latin that David Mathew used, quite legitimately and without protest, it was done as it used to be done, the priest splendid in black and silver, and the small congregation dredging up the old responses from their subconscious.

The old low house was shuttered and empty; the lawns still scarred with the marks of the recent sale. The church itself is controlled by a trust supervised by Lord Goodman's firm of solicitors. The empty house, the cold and huddled little congregation who seemed all to know one another, the ancient words reused — it was the purest "Brideshead Revisited" — even to the fact that the sanctuary lamp burns on, whatever happens to the rest of this place.

Twenty miles from Oxford in the Chiltern Hills, Stonor Park was first mentioned in a land grant made by King Offa to the Bishop of Worcester in 774: the chapel retains much of its thirteenth century character. It is here that St. Edmund Campion (with his press) and a dozen other recusant martyr saints

found sanctuary during the Elizabethan persecution. The house was put up for sale, most of its contents to be auctioned, last October as a result of taxation. One is reminded not of Waugh so much as of a celebrated Victorian painting, "The Last Day in the Old Home."

Stonor Park, the home of Lord Goodman, was sold because of the punitive tax situation, which made it impossible to maintain yet one more of "the stately homes of England." Surely one can feel for the Catholics of England, who have given much to the Church, and who may now feel in this sphere too, "that they have labored in vain."

H. H.

Recordings

Gregorian Chant, Vespers of the Holy Trinity, Benediction of the Blessed Sacrament. Choir of the Monks of Saint-Pierre de Solesmes Abbey. Dom Jean Claire, director; Dom Claude Gay, organ. London Records (OS 26431).

Antonin Dvorak in a distinguished essay on Schubert in the *Century Magazine*, (New York, 1894) comments, "His sacred compositions, although very beautiful from a purely musical point of view, usually lack the true ecclesiastical atmosphere — a remark which may be applied, in a general way, to Haydn and Mozart, too . . . It must not be forgotten, too, that the notions as to what is truly sacred music may differ somewhat among nations and individuals, like a sense of humour. To the Viennese of their time the Masses of Haydn, Mozart, and Schubert probably did not seem too *gemütlich*, as the Germans say — too genial and sentimental."

And Schubert is quoted as saying of himself, "I never force myself into a devout attitude, and never compose hymns or prayers unless I am involuntarily overcome by them."

It seems so long ago when we lived under the *Motu proprio* of Pius X and its strictures against instrumental music of any kind, excepting, of course, the organ, its championship of pious polyphony and the Gregorian. The wrong thing about the new freedom is the corn and the porn that have poured in over the toppled down barriers.

Where does the Gregorian fit in today or does it? It does very much. If it is a question of a florid instrumental Mass, the Gregorian is a necessary rest period and a relaxation of emotion, a contrast. If it is simplicity and dignity that are being sought after once again, the Gregorian is a perfect answer.

Before Schubert *et al* the Gregorians "never forced (themselves) into a devout attitude, never composed hymns or prayers unless voluntarily overcome by them." They never "lacked the true ecclesiastical atmosphere."

Good recordings of plain chant are a rarity understandably because of their very low commercial demand. The present disc was licensed by Sarthe in France in 1975 and picked up by London Records for distribution in the States, OS 26431. The sound is good.

J. B.

PROFILES

Father Charles Dreisoerner, priest of the Society of Mary, plays the organ and teaches logic, Latin and New Testament Greek at St. Mary's University in San Antonio, Texas, where he has been assigned since 1951.



Born in Quincy, Illinois, he received his high school education in St. Louis, Missouri, and his B.A. degree from St. Mary's University after having joined the Society of Mary. While completing his theological training at the University of Fribourg, Switzer-

land, he studied chant and its organ accompaniment and served as organist-choirmaster in the seminary. After an assignment in St. Louis, he returned to Fribourg where he taught at the international seminary of his order and completed a Ph.D. degree in philosophy. He was also appointed to the staff of a new division of the state conservatory-academy of music in Fribourg to help train organists and choirmasters.

Fr. Dreisoerner has a long list of publications on church music, both books and articles, and has composed a number of hymns. He was formerly on the staff of the Boys Town summer music workshop, and this summer he will teach at Cantina '76 church music workshop in San Antonio. He is a member of CIMS and the Alamo chapter of the American Guild of Organists.



Enthusiasm and devotion marked Lillian Ziska's forty-six year career as organist and choir director at Blessed Sacrament Church in Belleville, Illinois. Although she retired from that post in 1971, her pride and interest in the parish's musical program have not waned. Moreover, her retirement is not total for she is still actively teaching piano from her home studio as she has since 1920.



Miss Ziska has seen the Blessed Sacrament choir through many phases, from a

mixed group in the 20's to a male choir and schola which was begun in the 30's back to a mixed choir and congregational singing in the 1960's. The Kilgen organ which was installed in the 1950's was enlarged from nine to twenty-four ranks in the 1970's. The tradition of good music fostered by Miss Ziska and the former pastor, Monsignor Louis F. Ell, flourishes still so that with the encouragement of Monsignor Charles A. Nebel and

under the direction of William Alley, the church has an active mixed choir, strong congregational singing and a well-trained children's choir.

But let me return to the subject of this profile although perhaps it is most natural to confuse the music program at Blessed Sacrament and Lillian Ziska's life and achievement, so much have they been intertwined. Miss Ziska holds the choirmaster certificate from the Gregorian Institute of America and a piano teaching fellowship from the Art Publication Society in St. Louis. She is a member of CIMS and the National Catholic Music Educators Association.



Paul Manz has recently joined the *Sacred Music* team as reviewer of organ music. His spring schedule of recitals



and workshops in addition to his regular duties as professor and chairman of the music and fine arts division of Concordia College in St. Paul and organist-choirmaster at Mount Olive Lutheran Church in Minneapolis leads one to wonder how he could possibly have time for one more thing, but we know from experience that Mr. Manz is a faithful, co-

operative and reliable collaborator. We are indeed fortunate that he has agreed to help us in our endeavor.

After having completed a Master's degree at Northwestern University in Evanston, Illinois, Mr. Manz was awarded a Fulbright scholarship to study organ, improvisation and composition at the Royal Flemish Conservatory in Antwerp, Belgium, under Flor Peeters. His year in Belgium culminated with a first prize with highest distinction and a Fulbright renewal enabling him to spend another year in Europe, this time in Frankfurt, West Germany, studying with Helmut Walcha.

Paul Manz is a prolific composer, having published nine volumes of chorale improvisations for organ and many choral compositions including two which were premiered at the VI International Church Music Congress in Salzburg. He has recorded for Schola Cantorum, Lutheran Records and the Concordia Publishing House.

Mount Olive Lutheran Church has just honored Mr. Manz by issuing a call which is characterized as a "call to freedom," allowing him to exercise the ministry of music wherever it is needed and can be used. This call may be activated at any time and in such a way as Mr. Manz sees fit.

Holder of an honorary doctorate from Concordia College, Seward, Nebraska, he also was awarded the St. Caecilia medal by Boys Town. The words of the citation, "For the outstanding contribution he has made to the Church as teacher, artist and Christian gentleman . . ." aptly describe our collaborator, Paul Manz.



v.s.

NEWS

The committee on sacred music in the Archdiocese of San Antonio has issued a comprehensive statement on the standards and education of church musicians. Dated February 1, 1976, the document is the first of several planned by the committee. Others will be forthcoming on the subject of wedding music, the pipe organ and church music in general. A workshop at Our Lady of the Lake University in San Antonio, May 31 to June 4, 1976, provided for practical discussion and application of the program initiated by the committee. W. Patrick Cunningham is chairman.



On February 26, 1976, Bishop Floyd Begin of Oakland, California, blessed the new pipe organ built by the Wicks Organ Company of Highland, Illinois, and installed in the Church of the Most Precious Blood, Concord, California. The nineteen ranks on two manuals are placed on either side of the sanctuary. Father James Aylward of San Francisco played the dedication recital. Monsignor Edward T. Varni is pastor.



The XVI International Congress of Pueri Cantores will convene in London, England, from July 7 to 11, 1976. Music to be sung represents all types of sacred music: Gregorian, polyphony and modern compositions. Composers include Lassus, Mawby, Tye, Morley, Byrd and Handel. Monsignor Charles N. Meter is president of the American federation of Pueri Cantores.



Programs of sacred music, both in liturgical and in concert settings, that have come to our attention include the following:

The Bonn Male Choir (Bonner Männer Gesang Verein) of Bonn, Germany, toured the United States during April, singing at Saint Michael's Church in Chicago, the Church of Saint Agnes in Saint Paul, Minnesota, Loretto Heights College in Denver, Colorado, and in Saint Leander's Church in Pueblo, Colorado. Adolf Hamacher is conductor of the fifty-voice group. Hans Joerg Boeckeler is organist and Eberhard Noest, pianist. Gerhard Track, president of CMAA, invited the choir to the United States.

Holy Week was celebrated in the Church of Saint John Cantius, Wilno, Minnesota, with a vesper service on Palm Sunday which included music by Telemann, Tallis, David Williams and a *Magnificat* by Pinelli. Glen Lovstrand directed singers from various churches in the area who alternated with the congregation. Reverend Robert Goblirsch is the pastor.

Recent performances of the Dallas Catholic Choir under the direction of Father Ralph S. March, S.O.Cist., included the *Stabat Mater* of Josef Haydn at Saint Bernard Church in Dallas, Texas, April 11, 1976, and Noël

Goemanne's *Missa Internationalis* and *Fanfare for Festivals* at Christ the King Church, Dallas, May 9, 1976. The Christ the King Chorale and members of the Dallas Symphony joined in the special music for the Mothers' Day Mass.

An ecumenical male choir called the Twin Cities Schola Cantorum sang Pietro Yon's *Missa Regina Pacis* at the Church of Saint Olaf in downtown Minneapolis, Minnesota, April 10, 1976. John Kaeder is chairman of the group. Richard D. Byrne directed the performance.

Gabriel Fauré's *Requiem* and an organ recital by Ivan R. Licht marked the Holy Week celebration at the Church of Saint Christopher, Rocky River, Ohio. The choir of the church was under the direction of Mr. Licht for the Palm Sunday performance. The Good Friday organ recital presented Marcel Dupré's *Stations of the Cross*.

The boychoir and parish choir of the Church of the Sacred Heart in Saint Paul, Minnesota, sang vespers of Eastertide at the Episcopalian Cathedral of Saint Mark in Minneapolis, April 25, 1976. Robert Kaiser is organist and choirmaster.

The music committee of the Diocese of Madison sponsored a choir festival in honor of the nation's bicentennial year at Saint Bernard's Church in Madison, Wisconsin, April 11, 1976. This was the sixth annual festival that brought together over one hundred singers from parish choirs. Roger J. Folstrom of the University of Maryland conducted the massed choir, and James L. Hofsteen directed the newly formed diocesan choir. Kary Hyre was organist. On the program were Flor Peeters' *Entrata Festiva*, *The Celestial Country* by Charles E. Ives and shorter pieces by Jean Berger, Knut Nystedt, J. Nathaniel Dett, Serge Rachmaninoff and Robert W. Thygerson. The finale was *Easter Fanfare* by Paul Fetler followed by Beethoven's *Hallelujah* from the *Mount of Olives*.

In Pueblo, Colorado, over four thousand attended a Mass celebrated by Bishop Charles A. Buswell in the public school stadium, September 28, 1975. The Pueblo Symphony Chorale and the Pueblo Youth Symphony Orchestra, under the direction of Gerhard Track, provided the music. On the program were Track's *Salzburg Mass*, Mozart's *Ave Verum*, Franck's *Panis Angelicus*, Scarlatti's *Exultate Deo* and Bruckner's *Locus Iste*. Track's *This World* was also performed. The congregational singing and the Gregorian chant were led by Father Warren Rouse, O.F.M., and Mrs. Fredi Brink was organist. Soloists were Roberta Arwood, Jan Stuart and Dan Brink.

The choir of the Church of the Sacred Heart, Yonkers, New York, presented its bi-annual concert of sacred music, April 16, 1976. Gary Britton directed the thirty-voice group in Francis Poulenc's *Gloria* and works by Theodore Dubois. He also played Jean Langlais' *Hymne d'Action de Grace "Te Deum"* and Samuel Barber's *Adagio for Strings*. Vera DeMarco was soprano soloist.

Recent liturgical music programs at the Church of the Holy Childhood, Saint Paul, Minnesota, included a Palm Sunday concert sung by the Schola Cantorum under the direction of Bruce Larsen with Merritt Nequette as organist. The major work was Johan Michael Haydn's *German Miserere*. On Easter Sunday, the group sang

Giacomo Puccini's *Messe di Gloria* and his *Crisantemi* together with Larsen's *Canticle* and Pietro Yon's *Victimae Paschali*. On succeeding Sundays the choir scheduled a three-part Mass by Aiblinger, Michael Haydn's *Deutschesmesse*, Missa Latina by Bonaventura Somma and Josef Haydn's *Mariazeller Mass*. The orchestra ensemble was made up of members of the Minnesota Orchestra. Father John Buchanan is pastor.

The choir of the Church of Saint Aloysius, Jersey City, New Jersey, presented a bi-centennial concert, May 22, 1976, under the direction of Joseph Baber. The chorus and orchestra programmed early American and contemporary works as well as compositions by Handel, Haydn and Sibelius. Following the concert Mass was celebrated at which parts of Mozart's *Missa Brevis in D Major*, Schubert's *Mass in G Major* and Joseph Gruber's *Jubilee Mass* were sung. Monsignor John J. Cassels is pastor.

Holy Week at the Church of Saint Agnes, Saint Paul, Minnesota, was celebrated with solemn Masses and sung offices, including *Tenebrae* for Thursday, Friday and Saturday in full Gregorian setting. A schola under William F. Pohl sang the chant sections and the parish choir the polyphonic compositions. On Easter Sunday, the Twin Cities Catholic Chorale with members of the Minnesota Orchestra sang Mozart's *Coronation Mass*, followed by Joseph Haydn's *Heiligmesse* on May 2, his *Mariazellermesse* on May 9, his *Paukenmesse* on May 23, and Beethoven's *Mass in C* for Pentecost. Monsignor Richard J. Schuler is director.

The John Biggs Consort and Instrumentalists have recently completed a tour of the country having performed some forty-five concerts of renaissance music. Sacred music from Spain and Mexico included *Salve Regina* by Morales, *El Fuego* by Mateo Flecha, *Magnificat I* by Francisco Lopez Capillas and *Musica para la Navidad* by Juan Gutierrez de Padilla. Both indigenous music of the southern California Indians and music taught to the Indians by missionaries including music for Mass made up the program of "Early California Mission Music." John Biggs' *Canticle of Life* received a premiere performance at the Santa Barbara Lobero Theater in January. The California Historical Society and the California State Parks Foundation sponsored the series of concerts in the old missions.

Merritt Nequette directed a Lenten concert by the Choralis sine Nomine, a chamber chorale of sixteen voices, at the Church of the Holy Childhood, Saint Paul, Minnesota, April 4, 1976. Works performed were *A Hymn of St. Columba* by Benjamin Britten, *Four Motets for the Season of Lent* by Francis Poulenc and J.S. Bach's Cantata No. 131, *Aus der Tiefe rufe ich Herr*. A string and woodwind ensemble accompanied the singers. Bonnie Wurscher was organist.

The 12th Annual Wanderer Forum, meeting in Saint Paul, Minnesota, June 18-20, 1976, attended pontifical Mass at the Church of Saint Agnes, celebrated by Bishop David M. Maloney of Wichita, Kansas, in the presence of Cardinal Carberry of Saint Louis, June 19. At the Mass the Twin Cities Catholic Chorale sang Franz Schubert's *Mass in Bb* with members of the Minnesota Orchestra.

The following day, the delegates joined the parishioners to celebrate the feast of Corpus Christi with pontifical Mass sung by Bishop Joseph V. Sullivan of Baton Rouge, Louisiana, and a procession of the Blessed Sacrament around the parish grounds. The Twin Cities Catholic Chorale sang Mozart's *Coronation Mass* for the event, and a brass ensemble supported the singing of the congregation in the procession.

The Southwestern Singers of Memphis, Tennessee, performed the *Shepherds Song* by Daniel Pinkham, *Come, Go with Me* by Noël Goemanne, *How Excellent Thy Name* by Howard Hanson and *Lauda Anima* by Donald Freund among other compositions on their spring concert tour. Tony Lee Garner was conductor and David Ramsey, accompanist.



Five thousand children from the schools of the Archdiocese of New York participated in a bi-centennial celebration planned and organized by the members of the archdiocesan music commission. Three Masses were scheduled at Saint Patrick's Cathedral during the month of May. The children took part in the musical programs, the processions and the reading of the lessons. They prepared banners and some wore colonial costumes. Choirs from the schools of the parishes of St. John, Kingsbridge, Ss. Peter and Paul and St. Philip Neri in the Bronx supplied the choral music that supplemented the congregational singing. A brass ensemble supplemented the cathedral organ.

R.J.S.

FROM THE EDITORS

WHAT IS C I M S ?

On the feast of St. Cecilia, November 22, 1963, Pope Paul VI established an international association of musicians with a document called a chirograph, *i.e.*, one written in his own hand. He called his society the Consociatio Internationalis Musicae Sacrae (CIMS). He appointed Monsignor Johannes Overath of Cologne, Germany, as president and Prof. Egon Wellesz of Oxford University, England, and Monsignor Richard Curtin of New York as vice presidents. Its work was to be the carrying out of the decrees on sacred music very shortly to be promulgated in the Vatican Council's *Constitution on the Sacred Liturgy*, officially given to the world on December 8, 1963.

The first general assembly of CIMS took place in 1966 in Chicago-Milwaukee when the Church Music Association of America joined with the international society in the first major meeting of musicians following the council. The deliberations of those meetings with the papers presented were published in both a German and an Eng-

lish edition. The American volume is entitled *Sacred Music and Liturgy Reform after Vatican II*. Published in Saint Paul, Minnesota, at North Central Publishing Co., the book contains papers by Bishop Graber of Regensburg on the relationship of religion and art, Karl Gustav Fellerer on the relationship between music and liturgy, Colman O'Neill, O.P., on the true meaning of *actuosa participatio populi*, Eric Werner on problems of congregational singing and many other well known figures in the world of music. Truly it is a basic work in establishing the principles so sorely needed today in putting the decrees of the council into effect.

The next congress of CIMS was held in Salzburg, Austria, in 1974. It is the Sixth International Church Music Congress. Chicago-Milwaukee was the fifth, and before that there were meetings in Rome, Vienna, Paris and Cologne. The minutes of that meeting have just been published under the title *Conservare et Promovere* with Monsignor Johannes Overath as editor. The title is taken from the words of Pope Paul addressed to the tenth anniversary meeting of CIMS, held in Rome in the autumn of 1973. It can be translated "preserve and foster." This is the Pope's commission to CIMS — to preserve the heritage of sacred music and at the same time to foster the creation of new sacred music. The volume is a record of this work.

In addition to the musical programs, both in the liturgy and at concerts, the volume contains the sermons, discussions and prepared papers presented during the week-long congress. Three subjects were considered: Gregorian chant in today's liturgy; new music for the liturgy against the background of contemporary composition; and the preparation of the clergy in music. Among those who presented papers are Dom Jean Prou, abbot of Solesmes, Dom Jean Claire, Dietrich von Hildebrand, William Peter Mahrt, Joseph Lennards, Gerard Mizgalski, J. F. Doppelbauer and many others. Each contribution is printed in the language in which it was presented along with brief summaries in other languages.

Another publication of CIMS recently released is the account of the symposium held in Rome last November. It was reported in *Sacred Music*, Winter 1975. Entitled *Musica Indigena*, it contains the addresses and discussions on music for missionary lands presented by internationally known ethnomusicologists as well as missionaries working in Africa, India and Australia. Previously CIMS had arranged symposia on the music of eastern European lands, new music and Gregorian chant.

Sacred Music will be happy to place your orders for these books. *Conservare et Promovere* sells for \$9 plus postage from Europe. *Musica Indigena* is the same.

R. J. S.

MASS TODAY — BUT WE HOPE NOT TOMORROW

The Summer 1976 issue of *AIM (Aids in Ministry)*, published by J. S. Paluch Co., contains a remarkable article by Father Lucien Deiss, C.Ss.P, entitled "Theophilus, Philothea, and Spring, or the Mass Today." It bears comment.

The article is frankly iconoclastic: churches must have only one altar, the fetters of Gregorian chant must be removed, etc. The opening salvo of the article is reminiscent of Wordsworth. "Twelve years have passed!" says Father Deiss. Wordsworth was happy that a mere five had brought his life full circle, and that he was once again able to visit his favorite spot on the river Wye. Father Deiss, however, appears to feel that even twelve years have not taken him far enough from pre-Vatican II liturgical practices.

The body of the article is a fictitious account of an attendance by Theophilus and his wife Philothea, (whose names, we are assured incorrectly, mean essentially the same thing), at a Mass celebrated by Father Elias, their pastor.

Father Elias appears to be an unusually fortunate parish priest. He has for an organist Ms. Harmony, who "has a gift for creating an atmosphere of joyful and dignified welcome, making it easy for all to know that the Eucharist is really a feast of the risen Christ." The parish also boasts a gospel book, which "Mr. Page, a retired bookbinder, has bound to perfection." In the gospel procession itself, Father Elias is accompanied by Mr. and Mrs. Dupont, carrying candles, and "their slender 18-year-old twin daughters, carrying roses." When one sees the average procession of people in lay clothes in the sanctuary, one wonders whether one should wish for the presence of slender 18-year-old twins, or whether this would prove an even greater distraction than what one usually sees. Perhaps the question should be left to moral theologians rather than to a mere liturgist.

Father Elias, we are told, "is not too enthusiastic about altar boys." He regards liturgy not as child's play but as an adult ministry. It would be difficult to disagree with this. In fact, the eminent liturgist Adrian Fortescue pointed out in *Ceremonies of the Roman Rite Described* (London, 1930) that "It does not add to the dignity of the rite that a crowd of useless boys stands about the sanctuary doing nothing." However, it is doubtful if Fortescue would have gone as far as the fictitious Father Elias who, Father Deiss tells us, believes altar boys should be exterminated. He suggests that a simple way of accomplishing this is to recycle the altar boys as *inter alia* commentators. This is to be done "without upsetting the community, which is accustomed to gaze with pride upon the sight of its own children in the sanctuary." We are not told how this is to be accomplished. Surely when one generation of altar boys has grown into commentators and they continue to comment for the next several years, the community is *nolens volens* deprived of gazing with pride on its own children in the sanctuary.

It is deeply disturbing to think that the new universality in the Church is to be similar to that of the airlines, where one is assured of the same fixed smile, the same ready "Welcome aboard!" be it in Russia or Australia. As one who has had the privilege of seeing the satisfaction which altar boys develop from their participation in the liturgical action, it is difficult to see any justification for obliterating this participation.

It would be possible to continue to comment on the

article *ad nauseam*; however, its inherent self-contradiction can perhaps be brought out by comparing a sentence in the paragraph on altar boys (to the effect that liturgy is not child's play) with the conclusion of the article.

Here we are told that after Mass Father Elias asks Theophilus to take communion to Mrs. Martin, a little old lady in the neighborhood who lives by herself. She is semi-paralyzed and presumably this is the reason that she is exempted from the obligation to attend Mass and allowed to receive communion at home.

However, we learn that immediately after the reception of communion she accompanies Theophilus and Philothea home for lunch and subsequently "the trio goes to the park." May one ask who is really indulging in child's play?

H.H.

MUSIC TO GO TO CONFESSION BY

A recent issue (Vol. IV, No. 4) of *Gemshorn*, which is published by the office of divine worship of the Archdiocese of Milwaukee, is largely given over to a discussion of music for the communal celebration of the new rite of penance. As well as conventional suggestions such as familiar hymns, Gelineau psalms and spirituals ("Amazing Grace" works in nicely), there are some more original ideas. Father R. J. Wojcik of Chicago suggests ". . . an excerpt from Handel's *Messiah*, or a recorded excerpt from Stravinsky's *A Symphony of Psalms*. . . . Perhaps a meditative listening to 'Sing God A Simple Song' from Bernstein's *Mass* could be effective here . . . Recorded music should be used *most sparingly* to be effective." The last is a true statement, but it doesn't go far enough.

One's first reaction is to dismiss all this as inane, and in fact to dismiss parish communal penance rites as altogether impractical, something dreamed up by monks idled by the demise of the sung office and by ecclesiastical bureaucrats with nothing to do. But one reaches a different conclusion if he considers the matter more carefully, as have certain writers recently. (Cf. Schuler, *The Wanderer*, April 29, 1976, p. 4; Williams, *Homiletic and Pastoral Review*, October 1975; (unsigned), *The Wanderer*, May 20, 1976, p. 1; Fox, *The National Catholic Register*, May 16, 1976, p. 5.) The musical suggestions of *Gemshorn* seem to be part of a plan to disrupt and destroy the use of the sacrament of penance.

Let us try to visualize this new communal rite in use in a parish situation. After some scriptural readings and hymns, we will be expected to sit listening to records while several dozen people make their private confessions. If these confessions take place in reconciliation rooms (rec rooms, for short) the process will take forever. As a result either parishioners will shun the service, or else the individual confessions will be dropped from the service. And what will be the result of a communal penance service deprived of the individual confessions? People are already confused about the difference between the communal rite of penance and general absolution, a procedure to be used only under extreme conditions which do not now exist in this country. Moreover many priests have been lax in the matter. Hence many

people will think that they are receiving absolution for their sins without the need for individual confession. Nor is the rite of individual confession in the rec room going to work. Should scandals arise from this dangerous arrangement it would be shunned by priests and people alike.

We can but hope that those much tried men, the pastors, will preserve the old arrangement of individual confession in the confessional box under the new rite for which we don't need any music.

W.F.P.



SAINT CECILIA AND THE ROMAN CALENDAR

Recently I read two articles which mention St. Cecilia, "The Roman Calendar in Ecumenical Perspective" by Father Richard Nardone (*Worship* 50, No. 3, May 1976), and "The *Graduale* of S. Cecilia in Trastevere and the Old Roman Tradition" by Thomas H. Connolly (*Journal of the American Musicological Society* 28, No. 3, Fall 1975). What a contrast! The first article, written by a Catholic priest and published under more-or-less Catholic auspices, contains: "Saint Cecilia is the only 'doubtful' saint still listed, but why is her memorial obligatory rather than optional?" The second article, published by a professor at a secular university in a secular scholarly journal, goes on for five pages or more recounting her martyrdom and the history of devotion to her, up to the middle ages. He then brings this to bear on the question of the origins of an important chant manuscript.

I must admit that the first article got my Irish up, that our patron saint should be called "doubtful" by a Catholic priest. Whether there is any basis for it, I am too busy to rummage the writings of the Bollandists to find out. I would be prepared to grant that the traditional account of her martyrdom might contain certain embellishments. But having consulted several sources I can say for certain that she lived and was martyred; that she was the object of strong and widespread devotion from early times, even in the Greek church; that one of the oldest churches in Rome, a stational church, has had the title of St. Cecilia from at least the fifth century; that her feast is provided for in the oldest Latin manuscript that can be called a liturgical book; that the chants of her Mass and office (those of the latter from a complete proper set of antiphons and responsories whose texts are taken from the account of her martyrdom) are some of the oldest and finest of the Gregorian repertoire; that veneration of her as the patron saint of church music grew in the late middle ages and has been and continues to be an important source of inspiration of works of musical and visual art; that her feast was observed even by the Anglicans with musical presentations. The certainty, universality and ecumenicity of the devotion to and honoring of St. Cecilia is thus established.

This isn't the end of the unfortunate statements in Father Nardone's article.

"The dedication feasts of the four major Roman basilicas do not really belong in the general calendar. At most, the dedication of the Lateran basilica is of some historical

significance . . . and could be listed as an optional memorial." (Remember that St. John Lateran is the mother church of Christendom.) But even worse is the editorial comment in the same issue of *Worship* by Father Aelred Tegels, who complains that there are too many Roman saints in the new calendar and not enough from the northern countries. "*There is no need to insist on a policy of including in the calendar and martyrology only saints who lived and died in formal communion with the Roman See.*" (Italics ours.) He suggests including John Wesley in the Roman calendar. I suggest that he then be added to the litany of the saints. There are also interesting possibilities for a musical proper for his Mass!

For a Catholic, Rome, the city of the apostles and martyrs, is the center on earth of his religion, and her saints therefore deserve his highest devotion. Fathers Nardone and Tegels have shown themselves to be anti-Roman. As they and their likes continue their effort to wreck our Catholic religion, we can be consoled by the continued interest of secular and non-Catholic scholars, evidenced by the Connolly article, in the culture of Catholic Rome.

W.F.P.

AMERICAN CATHOLIC CHURCHES

EAST AND WEST

It is most fitting that the Cathedral of SS. Peter and Paul in Philadelphia appear on the cover of this issue because the Forty-first International Eucharistic Congress will take place there in August. The cathedral, begun in 1846 under Bishop Francis P. Kenrick and completed in 1864, is modeled after the Church of San Carlo al Corso in Rome and is one of the finest examples of Roman Corinthian architecture in America. Its brownstone exterior, now weatherworn and pinkish in color, is crowned by a copper dome covered with a green patina. Of special interest to our readers is the organ, one of the largest in the city of Philadelphia, having seventy-two ranks of pipes and four manuals. Originally built by the Austin Organ Company, it was renovated in 1957 by the Tellers Organ Company and a new console was installed. Major renovations were completed during the past year. Dr. Peter LaManna directs the collegiate choir which sings each Sunday at the eleven o'clock Mass.

Like the city of Philadelphia the Mission Dolores in San Francisco has an important association with the bicentennial for it was founded in 1776, the sixth of twenty-one missions established by the Franciscans in California. Its true name is Mission San Francisco de Asis, but it received the name Dolores from a nearby lake, Laguna de Nuestra Senora de los Dolores, long since filled. Moorish, mission and Corinthian styles are combined in the mission church, believed to be the oldest structure in the city. The church has four-foot thick adobe walls and hewn roof timbers lashed with rawhide. Its altar and decorations are from Spain and Mexico.

On September 7, 1962 a spectacular fire destroyed the seventy-two year old mother church of the Archdiocese of San Francisco. Five years later four monolithic pylons marked the beginning of the new St. Mary's Cathedral. Its startling contours forming a huge hyperbolic paraboloid have been described variously as a monu-

mental washing machine agitator or a majestic schooner in full sail. The cathedral seats up to 2,400 worshippers in a column-free nave. In the interior the eye is attracted by a most unusual baldichino formed by a cascade of 7,000 free-hanging aluminum rods suspended above the sanctuary and by the fact that the walls are open on four sides permitting panoramic views of San Francisco. The organ in the cathedral is a Ruffatti whose design repeats the cathedral's contours.

We are very grateful to our good friend Mrs. Jean Findlay of Afton, Virginia, secretary of the Latin Liturgy Association, for having gathered the pictures and prepared the following description of some of the historic Catholic churches in her state.

A Spanish Jesuit mission from Florida reached Chesapeake Bay in September 1570 and, on the way up the James River, is believed to have stopped for Mass, the first in Virginia, at the site of the present shipbuilding city of Newport News. The Church of England was established after the founding of Jamestown, however, and the way was not open for organized Catholic religious life until Thomas Jefferson issued the religious freedom act in 1785. The first Catholic Church in Richmond was a small wooden chapel, followed in 1834 by the first sizable permanent church, St. Peter's, which was dedicated on May 25. In July, Father O'Brien of St. Peter's was able to write to the Archbishop of Baltimore that "our Musick is very fine and attracts a pretty large congregation," and that the governor "and one or two other respectable Protestant gentlemen have taken pews." St. Peter's became the cathedral of the Diocese of Richmond when it was created in 1850 and remained so until the new cathedral was built in 1906.

It stands today as one of the gems of nineteenth century ecclesiastical architecture in Richmond, a fine example of Roman revival style, only because the popular sentiment of 1882 to raze it and rebuild the new cathedral on the same site was thwarted by the fact that the area was too small for the proposed plan. Richmond's present Cathedral of the Sacred Heart is a limestone structure of Italian renaissance design, with dome and portico, and an ambulatory on one side.

A number of gothic revival churches were built in Virginia during the latter half of the nineteenth century and at the beginning of the twentieth; among the most notable is St. Mary's in Norfolk. The history of Catholicism in Norfolk dates from August 1791, when the Abbé Dubois, a refugee from the French revolution, landed there on his way to Richmond. Norfolk had the first Catholic parish in Virginia. The original church was a wooden chapel, followed in 1842 by St. Patrick's, a handsome Greek revival building, which burned in 1856. St. Mary's was built immediately thereafter on the same site. It has been called the finest antebellum gothic church in the South, and may have been inspired by the architect's impressions of St. Patrick's Cathedral in New York.

On September 19, 1858, Bishop John McGill laid the cornerstone of St. Mary's, Fairfax Station, near Alexandria. St. Mary's was in many ways typical of the poor, predominantly Irish, Catholic Church in mid-nineteenth

century Virginia. A number of Irish immigrants who had come to work on the Orange and Alexandria railroad ultimately settled at Fairfax Station and became the nucleus of the new parish. Their names can still be read on the tombstones in St. Mary's cemetery. The church had barely been completed when the Civil War began; the battle of Second Manassas and Chantilly in August and September, 1862, brought it to St. Mary's. As the Union army withdrew before Lee, a Federal field hospital was moved to the church to care for the wounded. Trains moved 1,000 wounded men at a time to Washington, but many died and were buried in St. Mary's churchyard. The first of these trains brought Clara Barton to the hospital. As she worked for three sleepless days and nights in driving rain on the hill outside the church, where the wounded were laid out while doctors operated inside, she completed and put into action her plan to organize the civilian society devoted to the care of the wounded which became the American Red Cross. St. Mary's is an active parish church today, run by the Claretian Fathers.

Many Virginia churches have been built in the local red brick with white trim — if not neo-Jeffersonian, at least planned to accord with the Jeffersonian canon. This was of course done in Charlottesville, where Jefferson's University of Virginia set high standards. The first focus of life in Charlottesville, however, was Courthouse Square, of the eighteenth and very early nineteenth century. Holy Comforter Catholic Church, a couple of blocks from the square, is a 1925 design of originality and distinction by Stanislaw Makielski, then professor of architecture at the university.

One of our members from Florida and also a Canadian music company wrote to tell us that the picture we published as the Cathedral of St. Augustine, Florida, was really the Flagler Memorial Presbyterian Church of that city. We called this fact to the attention of the Florida News Bureau who had supplied the picture and description. They apologize for their error, stating that the print they sent us was evidently mislabeled. Gathering pictures for this bicentennial series has been difficult, and we have had to rely heavily on our sources for accurate identification and information. After this problem, we are doubly grateful to Mrs. Findlay for the careful professional help she has given. v.s.

CONTRIBUTORS

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