

# SACRED MUSIC

Volume 103, Number 4, Winter 1976





The Peale Museum

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## RESACRALIZATION

Some fifty years ago when the reform with us was only a small cloud on the horizon, one of the great Swedish Lutheran theologians was writing:

When the claims of the pulpit to undisputed primacy, together with a rationalized theology, have all but completed the work of disintegration, another voice arises and claims to be heard; the irrepressible need of the soul of man for devotion, adoration, and mystery awakens again the sense of reverence for ancient forms, and demands outward beauty and spiritual depth in the Church's worship.

The danger for Protestantism is that its justifiable opposition to the external form has all too often involved the loss of the inwardness of the mystery; and the result has been that the holy rite has sometimes become like an empty shell, not without didactic value, but robbed of its deepest religious meaning. For wherever mystery, the apprehension of the supernatural, is present in living power, it is bound to find for itself some outward expression — as by the solemnity and dignity of the service, or by a "holy

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This paper was given first at the Oratory Parish Hall in London, October 16, 1976, to members of the Association for Latin Liturgy.

silence," full of sacred awe which words cannot express, for it is the outward form of the approach of the humble soul to meet its God.<sup>1</sup>

According to Brilioth, then, "the danger for Protestantism" lay in a desacralizing involving "the loss of the inwardness of mystery;" and who shall say that there is not now a similar danger for Catholicism?

However, the regaining of "the inwardness of mystery" is not to be accomplished for the whole Church — and we can be concerned with nothing less — by the retention merely of the old, "Tridentine" Mass in what could easily become a backwater Catholicism. It is because it is vital for the fostering of the whole sacral tradition of the Church that the Latin Mass must be a mainstream activity. Whether or not this would mean working primarily and exclusively in the revised rite we need not go into here.

The Latinist movement however would not be enough. There needs no less to be a rallying from within the vernacularist camp itself. And this rallying has three aspects. There must first of all be proper preaching and instruction — which goes of course for Latinists too. A sound and solid grasp of the doctrines of the faith, including the doctrine of the Mass, must be the principal aim of sermons. Secondly, a certain decent minimum of priestly department at the altar must be insisted on, together with a certain decent minimum of sacrality in the arrangement of the sanctuary and in particular with regard to the altar. In a word this must be basically "traditional." Thirdly, there must be a new vernacular translation of the Mass, both ordinary and propers, which shall adhere closely to the Latin and render it in a style of English traditional and suited to the task. A close rendering of the Latin need not mean a slavishly literal translation, but it does mean the avoidance of the sort of liberties taken by ICEL and ICET which amount to license. The notion that translators into the vernacular are to be free to produce versions owing as much to their own way of thinking and feeling as to that which is expressed in the Latin is highly dangerous. Of course, though indirectly, the three measures I have just indicated would help to dispose those who vaguely or sharply suspect Latin of being against their interests to see it rather as an ally.

It is not however with the first point, preaching, nor with the third, the quality of the vernacular, that I shall now be dealing, but with the second, in a word, with resacralization.

We need to think in terms of *mystery*; but mystery does not basically mean, though it may include, what is conveyed by the plural, "mysteries," as in the expression "the sacred mysteries." Such things may appear to some to be mumbo-jumbo, and so they are if there is not a basic mystery which they subserve, which they, according to the genius of a particular culture, express. At the very center of the great prayer in the Mass the word mystery is enshrined and given its proper context: the Mass speaks of the "mystery of faith," which mystery it is the function of the Mass by word and sacrament to "proclaim."

We come then to the Mass as the *mysterium tremendum*, the *mysterium fidei*. We can only indeed act, and it is right that we should do so, *humano modo*, in a human way. And the human way of acting when confronted with the *mysterium tremendum*, the *mysterium fidei*, is — in the traditional, cultic sense of the expression — the religious way: such as we see exemplified in what is known as the old



Mass, and which kind of celebration it was never the intention of the reform to do away with: to prune, to adjust, to develop, yes: to renounce, no.

Not all that has happened to the liturgy since the constitution was produced by the Vatican Council is in accordance with that document; and the last official instruction issued by what was formerly the liturgical commission in Rome has found it necessary to stress over and over again the *sacralitá* — it comes over well in the Italian — the *sacralitá* which alone comported with the mystery celebrated.

I should like, then, briefly to outline not dogmatically but as food for consideration how we could celebrate the Mass in order that what we do may answer both to the mystery at the core of our celebration and to that tradition from which we can only separate ourselves at the risk of losing our hold on the faith it enshrines.

The Mass is first of all an action: something happens which is not the work of man but of God, though it happens in the rite which was instituted by Our Lord Himself, and which must be humanly performed. The statement that the Mass is first of all an action is in flat contradiction to the persuasion all too widely to be met with in liturgical circles that the word has the primacy. It is a persuasion that has bedevilled Protestantism. Speaking of "the tyranny of the pulpit," Brilioth thus concluded: "The result is seen in the listless passivity which now comes to be the normal attitude of the churchgoer."<sup>2</sup> May Catholics not now note the same phenomenon resulting from the tyranny of the word, though not of the sermon so much as the set liturgy itself? Where the Mass, where the liturgy is concerned, it is with the East and with Orthodoxy that we have a common heritage, rather than with Protestantism, though this latter prophetically recalls us none the less to the importance of preaching. However, our own reform has in practice little stressed or understood this aspect of the theology of the Word. It is for Catholicism to integrate this valid insight of Protestantism — its very high doctrine of the Word as preached — with that liturgical tradition of adoration and mystery which, if we are true to ourselves, we share with the East.

But before treating of how we should speak and use our voices so as best to show forth the mystery we celebrate, and likewise how we should move and act in the liturgy, let us think of how things should *look*, quite apart from anything we say or do. For it is first of all through the eyes that we take in the right or wrong impression, and impressions can begin to impinge on us before Mass itself begins.

First of all, then, the altar. It is still at an altar that Mass is celebrated; and as Mass can only be allowed to be a "meal" if we allow it to be so with all the difference in the world, so can the altar only be allowed to be a table if it is something so different from an ordinary table that we shall do better to call it what it really is, namely, an altar. And whether it is brought forward in the sanctuary and the priest stands behind it facing the people, or whether it is in the old high position, it is the altar and nothing else which is or should be the center-piece both of the celebration and — in effect — of the space where the celebration takes place. This space is one that is set aside for a holy, sacral purpose, for the celebration of a divine mystery. And even if the space should need to double in function, becoming a hall for non-liturgical purposes when it is not being used for Mass, nevertheless in its use for Mass that space ceases to have a secular orientation: it becomes a sacred space, and its center is that which



has no secular but only a sacral function, the altar; and this is still the case where the presidential thronelet is given a prominent position behind the altar. Never mind what may have obtained in the fifth or the tenth century. In Norwich cathedral for instance, a mainly Norman building, the bishop's throne (rarely occupied) is up a flight of steps behind the old high altar. Nevertheless this is not what catches the eye in the first place. Nor in any case is ancient practice necessarily the best. A parish priest whose chair in the sanctuary takes visual precedence over the altar needs to be reminded of his true place in the scheme of things.

I have now mentioned the word *sanctuary*. I am afraid we cannot do without this. All the people are priests and kings, but this has nothing to do with the ministry at the altar. The royal priesthood of God's people has to do with the living of their lives, the sacrificial living, not with the sacramental sacrifice. It is in fact for the sake of all, that all may see and hear and equally participate, that there is a distinction made and a sanctuary set apart. We remember that when the people were thronging the sea shore Our Lord stepped into a boat and put out a little, precisely in order that He might reach them all with His words and with His presence. The theater-in-the-round has been tried and on the whole found wanting. It is a fallacy also to think that art and drama are to be taken down to the people so that at their level they can lay hold of what is presented. Rather, the people are to be brought up to the level of the art and drama presented, in order that *at its level* they may participate. A church then is to be so constructed that the people may be drawn up to the level of the altar, remembering that this is not just a table but the center of a mystery; and however near the people may be to that center, they need to be drawn up to it, visually, imaginatively, by the art and structure of church and sanctuary; and however far away they may physically be, yet to this center they are at once drawn — drawn forwards and drawn upwards — if the right sort of imagination and understanding have been exercised. The altar must have distance, that is to say, it must be seen to be set apart; and it is this that enables it to have equidistance, in impression, from all, and nearness in effect and openness to all. It is doubtful if altars centrally placed, in churches which may or may not be themselves circular, do in fact give this impression.

I shall not say whether anything should habitually be on the altar — crucifix, candlesticks etc. I shall content myself with saying what should not under any circumstances be there and which nowadays too often is. I refer of course to the microphone. Musical shows in the theater — those which are not just pop-group affairs — have the microphones (where they use them) concealed: otherwise they would so obviously ruin the scene. But we who pride ourselves on bringing in the secular skills to help articulate the liturgy, and who wire up our churches to that end, make this elementary mistake. But the effect is more serious: the sight of a microphone on the altar of God is not only aesthetically wrong and *gauche*: it is injurious to the symbolism of the altar and therefore to the Mass itself.

Generally speaking also there is no need for an altar microphone, even a concealed one, but I shall touch on this again later. There is, however, one point to add here. Those who minister in the sanctuary are not to be brought down to the level of those to whom and for whom they minister. Servants of the people, yes, but first of all of the Lord of tremendous majesty. It is always the people that



are to be raised up to the level of the ministry of the sanctuary in proportion as they take part in it. Inwardly of course they are on a par; but always speaking and dealing *humano modo*, externally and according to the formality of the occasion they are not. And there is no sin but rather rightness about what are known as "occasions" and the formality for which they call. The Mass is one such occasion, and indeed no other can compare with it. It calls among other things for the right habiliments. Those who serve in the sanctuary or those who enter it in order to perform a service, such as the reading of the scripture, should be suitably clad. And even if the lectern from which the laity read is outside the sanctuary, those who perform a liturgical function such as reading, which unlike the offertory procession is integral to the Mass, should be attired as recognizably ministers of the sanctuary, whether in alb or surplice and cassock or in a gown.

We now come to ceremony and deportment. For some reason it was held to be a reformed thing in the liturgy for priests when not otherwise engaged, that instead of holding their hands together as formerly in an attitude of prayer, they should do nothing in particular with them. Frequently this meant rubbing them together in a dry-washing movement. People who don't know what to do with their hands are liable precisely to do this. One of the first things taught at drama school is what to do with your hands. Nothing so much shows up in a public appearance as awkwardness in this matter. And priests in the sanctuary whether they like it or not are making a public appearance. The old rubrics told them what to do and this was not only practical but right. The priest in the sanctuary and about the things of the liturgy must not only preserve an inner but an outer attitude of prayer. He is not acting just as a private individual but as a *persona* and a public one. We have to rid ourselves of the illusion that the informal can be mixed with the formal in the liturgy, and the more so the better, as if informal is good and formal bad. When a gentleman takes off his hat to a lady he is acting formally, but he is also acting rightly and properly and humanly. *Ars est celare artem*, the adage goes. The art of the thing is to hide the art. The old rubrics of the Mass were designed to make every movement of the priest look *natural*: natural and right and proper in the circumstances, which were those of the liturgy and sacral and duly ceremonial. It is an error to suppose that we make it easier for the people by being sloppy, makeshift and amateurish when we are about our priestly business. On the contrary, like true artists the more we efface ourselves in the striving after formal perfection, the more the reality of what we are doing will come home to the faithful.

I think the time is arriving when some of the old rubrics and gestures too hastily discarded will be brought back. Meanwhile it is for us surely to make the most of what is at present laid down. The principal ceremonies of the Mass have by no means been abrogated, though some have been modified. For instance in the creed we are to bow instead of (except on two occasions) genuflecting. The result is that ordinarily nobody does anything. It would help perhaps if priests made a proper bow and not just a slight inclination, and if they turned towards the altar when they did so. To stand before the altar facing it and with their backs to the people for the creed, and for the *Confiteor* at the beginning of Mass, bowing deeply for the appropriate periods would be better still.

Nor at the *Orate Fratres* for example should priests indulge in a sort of mute dialogue with the people, casting meaningful *oeillades*. No more than when the



celebrant for the most part had his back to the people is he meant to be addressing them and not God in the first place (except in the sermon and to a lesser degree in the readings). If celebration *versus populum* means a lessening of the essential orientation *versus Deum* it is to be deplored. It can only be justified on the grounds that it gives the people literally a better view and with it a better hearing of what is going on, and so enables them better to enter into the mystery, though whether in fact it does this last we need not here inquire.

I now come to the most ticklish aspect of all: how priests should speak and use their voices. Let us consider first of all a simple spoken Mass in the vernacular. It is this which most priests will be celebrating most of the time. It can become monotonous, I mean for the people in the first place. The priest comes into the sanctuary. It is likely that he is never while speaking out of range of a microphone, which may or may not have been adjusted to his particular voice, and which he may or may not have learned to use. Unless our priest is unusually adept, he starts with the same volume and pace and tone of voice with which he ends, having hardly varied it in between. He is liable to be rather on the loud than on the subdued side, being persuaded that the people must at all events hear the word.

But they are not there in the first place to hear the word — and I am speaking now not of the word preached or of the lections but of the set words of the liturgy. The people are there to pray, to worship, to adore and to receive their Lord. It was the great merit of the old Mass that it was geared to this: to prayer and worship and adoration. If, before the dialogue Mass came in, it fell short on the congregational side, that is to say in vocal participation, and if careless and philistine priests could gabble and jerk their way through it, nevertheless by and large and not least by its quietness and its great pools of silence, and in the impressiveness of its gestures and movements, the old Mass spoke all the time of the mystery it was about.

A Mass properly said under the old order was quite an achievement, but so it must be under the new. There used to be definite directions with regard to the voice: silent, low, raised. We ought to adapt these directions. Monotony saps the attention as effectively as any other defect. There must be a variation of voice delivery in the course of the Mass. I would suggest, then, dividing the Mass vocally into that part which is more or less familiar and constant and that which changes from day to day. What is familiar — and where the canons are concerned, all but Canon IV become sooner or later familiar — need not be said in the same sort of full voice as the collects and the readings from scripture. It aids rather than hinders attention if what is familiar is said rather quietly, especially when it is so sacred and central a portion of the Mass as is the canon. I have to disagree with Professor G. B. Harrison when he advocates an almost dramatic and certainly elocutionary delivery here.<sup>3</sup> I would recommend therefore a moderate voice for the beginning of Mass; a full voice for the collect and other prayers of the day and for the scripture readings; and without going into too much detail, a somewhat subdued yet audible voice for the canon, and a more raised voice for the doxology and in general for the rest of the Mass. Pace also needs varying.

The liturgy as we know is primarily intended to be sung. Singing is the norm: speaking is a secondary adjustment. Of course a number of problems disappear



when Mass is sung. In order to sing you have to raise your voice to begin with, but without shouting. And even in the most cavernous of cathedrals there is scarcely need for a microphone. However, there is one part of the spoken liturgy which approximates to singing: I refer to preaching. Unless the building is very cavernous the preacher will not only be able to make his voice heard without mechanical assistance, but it will sound much the better for it. How much of the voice's natural range and quality is simply not called into play by the use of the microphone, whether we have mastered its technique or no. If we are to proclaim the Word of God we need every bit of the voice God has given us if we are to do it effectively. And I would say that in a lesser degree but nevertheless basically this is true for the reading of the scripture and for the enunciation of the prayers. A concomitant advantage would be that first of all no lectors would function that were not up to the mark (and here I am altogether with Professor Harrison); and secondly, the microphone would no longer be seen in the sanctuary.

Nothing by way of comment or explanation or information should be spoken during the Mass if it can be avoided, as for the most part it can. The time for comment on the liturgy, supposing this to be required (which ordinarily it should not be), is before Mass begins, and at a sung Mass this may fittingly conclude the congregation practice beforehand where such is feasible. Rubric 29 should therefore be interpreted in this sense: it is in fact less suitable to introduce any comment or announcement "after the priest's greeting of the people." The sacred action has then begun and it is to be kept sacred. Nor is this greeting anything but formal, though in its sacral setting it is none the less real for that: it does not preface a business meeting or a parish bun-fight, but a gathering or *convocatio* in which the first step has already been taken towards the making present in its midst of the mystery of the Body and Blood.

Another rubric which needs to be sanely interpreted is that which enables the priest to give out notices after the communion prayer and before the blessing. If this sort of thing has to be done surely the communion prayer should come after this distraction and do something to repair it. There is a natural break and readjustment of wave-length before the sermon begins, and this is ordinarily the place for notices (sparingly) as it always used to be. For Mass is not just a *meeting* however religious: it is a sacred action which must not be interfered with, least of all after communion. It will be replied: But you've had or should have had your time of silent recollection. Even so it is fatal to the movement of the Mass to interrupt it in this way just before the blessing and dismissal, which should share in the solemnity of what has preceded them, and which they cannot really do after such a break. One may in any case question the worth of the recommended pause after communion. Mass is an action and the silence which may enhance the action is not that which extinguishes it.

I have not said anything so far about the offertory. The rubrics here leave a certain choice: between saying the prayers aloud — in a moderate voice I should hope, for they are familiar — and saying them silently, which is what I myself would choose in view of the reduction of silence in the new rite. We need all the silence we can get and I think a case could be made for some silence on some occasions in the canon, up till *Quam oblationem* in Canon I or its equivalent, and again after the acclamations till the doxology. We have to remember that at Mass



something happens which is not of our doing, though we must be busied about it. To repeat: we do not come to Mass just to hear what is being said but to follow what is being done. We *know* what is being done, and not because the priest should take it upon himself to tell us as he goes along; and we know what is being said at least sufficiently at the climactic moments, even though we may not clearly hear it.

We need to realize what it is we are aiming at when and if we make the sign of peace. This will affect the way we make it, the manner of sign that we give. There are two main types: the several minutes of greetings, hailings, slappings on the back and general fraternizing that goes on in a certain type of student Mass: that is one extreme; at the opposite pole is the liturgical *amplexus* as traditionally exchanged between priests and ministers at a solemn Mass. We have to consider what it is that our gesture — whatever it may be — is meant to convey. Is it the hot-house groupiness of student gatherings? Is it the slightly earnest or embarrassed or rather hearty expression of almost civic solidarity at the parish Mass? We give the *pax*, do we not, when the words of consecration have declared the real presence on the altar, the real presence in our midst, not a passive but an active presence, the presence of the saving God and Man, crucified and risen. Should we not spiritually at least be on our knees if not flat on our faces? Let us recall the event on the mountain when God revealed himself to Moses, albeit not face to face. “And when the Lord was come down in a cloud, Moses stood with him, calling upon the name of the Lord. And when he passed before him, he said: O the Lord, the Lord God, merciful and gracious, patient, and of much compassion and true, who keepest mercy unto thousands, who takest away iniquity and wickedness, and sin, and no man of himself is innocent before thee (*or*, who will by no means clear the guilty) . . . And Moses making haste, bowed down prostrate upon the earth . . . adoring” (Ex. 34, 5–8). *Who takest away the iniquity and wickedness and sin.* The “*pax*” comes between the *Pater noster*, with its prayer for forgiveness as we forgive others, and the *Agnus Dei*: the Lamb of God, who takest away the sins of the world. Is not the point of the *pax* the sign of our forgiveness of one another as one with our forgiveness by almighty God? Indeed by our mutual unforgiveness should we not block that forgiveness of which we all permanently and fundamentally stand in need? Reconciliation, the asking and the granting of forgiveness mutually among ourselves: is not this the point of the *pax*? And is this not within the context of the presence of the mighty and terrible and crucified and risen Lord, the omnipotent, holy, righteous God who has become for us the Lamb of God, who takes away our sin, who enables us to forgive as we have been forgiven? If this is the true way of looking at things, have we not been mistaken in the way that too often we have approached this element in the liturgy? And since in fact we may not be at Mass with those whom in particular we need to forgive or by whom we need to be forgiven, and if we are, it is unlikely that we shall turn to them or they to us if this has not already been done, any notion of spontaneity or informality, of its being primarily a personal gesture, has surely to be given up. It has of course nothing to do with the saluting of pals; nor is it just a social gesture. It would seem after all, then, that the old, formal, gracious liturgical *amplexus* is the right sort of gesture; and it may well be that ordinarily at least it should be restricted to priests and *ministri* in the sanctuary. It is rightly formal for it is part



of the symbolism of the Mass, and what it symbolizes is the mutual costly forgiveness in the hearts of the faithful in the presence of their holy, atoning, forgiving God.

Is there not a very real need now for the recovery of our Catholic and Roman identity, in doctrine, in ethos, in prayer: and does this not entail a traditional — I do not say traditionalist — liturgy: one in which we are not afraid to draw on our Latin treasury of music and chant, even though not exclusively, but in which whatever the language the orientation is what it always was, *to God, to the mystery of Christ, to the altar where the mystery is celebrated, and with recognizably the age-old ceremonies?* So shall we raise our people up, and only so shall we have anything to offer ecumenically. Ecumenism is the reverse of capitulation. It is a growing-together in due order, an order which finds the Catholic and Roman Church reaching out indeed, humbly and trustingly, but from the center. Our first duty is to heal the breach with Eastern Orthodoxy, with that great tradition of the Mass in all its splendor, of the seven sacraments, and of the Mother of God, *Theotokos*.

Meanwhile there is much that we can be quietly doing to resacralize the liturgy. May I in brief recapitulate or complete what I have been urging? 1) No microphone on the altar or in the sanctuary at all, at least visibly. 2) The varied use of the voice, with a due regard for silence. 3) It will take time to cancel the ICEL version of the ordinary and of the propers of the Mass, but we can meanwhile do something about the scripture readings. They don't have to be in the Jerusalem version or any modification of it. The Revised Standard Version is at least to be preferred. 4) Pastors should likewise know what to do with the responsorial psalm. There is no obligation to include this at all when there are only two readings, nor when there are three if the Mass is sung. The refrain of the responsorial psalm only makes sense if sung, and if the Mass is spoken, let the psalm be recited straight through without repetitions. 5) The use of Latin both chorally and congregationally as well as by the celebrant when the Mass is sung, as it regularly should be, though without prejudice to the use of the vernacular throughout or for the spoken parts if so desired. 6) The full use of ceremonial, incense etc. 7) The use of the chalice veil. 8) The holding of the hands in the traditional attitude of prayer when they are not otherwise engaged. 9) Care to bow to the altar for the *Confiteor* and at the *Incarnatus est*, if indeed genuflection at the latter point should not be speedily and authoritatively reintroduced. 10) The sooner the altar rails and kneeling communion are restored the better. An Italian ecclesiastic and liturgist explained to the present writer that in Italy there is no conflict between standing and kneeling. Ordinarily of course there are no pews in the churches, but the faithful either kneel to receive communion or they come up in procession and *on that account* receive it standing. The idea that standing to receive is meant to signify something different from kneeling — “active service of the Lord” — is of course nonsense.

The following points might be added, and not merely for North American consumption: 1) Priests should always be properly vested: to celebrate with a stole over ordinary clothes is philistine as well as forbidden. 2) That priests should fail to elevate host and chalice at the consecration and to genuflect is an abuse crying out for correction. 3) Priests should take care to genuflect after placing the ciborium (containing consecrated hosts) on the altar and before re-



moving it, and likewise, of course, at the tabernacle. 4) During the canon in concelebrated Masses only the voice of the leading concelebrant should be heard. It seems undesirable that more priests should concelebrate than can stand at the altar to do so, and even in special circumstances the number of concelebrants might well be limited to the symbolic number of thirteen (Our Lord and the twelve apostles) — a suggestion emanating from another monsignor. 5) Private Masses (so-called) are to be accorded their true value and dignity, and men who are not priests should be encouraged to serve them. Catholic boys should be brought up as in the past to serve Mass, while large and well-trained altar staffs with plenty to do should be the norm in parish churches. 6) Lay ministers of holy communion should be properly, *i.e.*, sacrally, clad. Such ministers should only be called upon to function where they are really needed. 7) Only lectors who are competent to do so should read the lections, and they should be suitably clad. 8) The chalice when it is to be received by the faithful must always be administered to them and not left on the altar for them to help themselves. 9) The faithful may not join the priest in reciting the doxology, still less any other part of the eucharistic prayer. 10) Let the sign of peace be made properly and sacrally or not at all.

The Mass, however, does not stand by itself. In the monastic order of the day it is the center-piece of a whole round of offices of prayer. And in the life of the faithful, where that life has not been reduced to its bare minimum spiritually speaking, Mass has always been supported by what are known as devotions, by para-liturgy. The *Constitution on the Sacred Liturgy* explicitly recognizes this, yet has there not been a thinning-out of these devotions which is not entirely to be explained by the advent of evening Mass or by an allegedly more critical or refined grasp of the things of God? The loss of regard for the Blessed Sacrament, for Our Lady and the saints, in prayer and prayerfulness, is surely due to a drying up of faith, which itself goes along with the drying up of the traditional spirituality of whatever grade in the Church. Prayer and meditation always were the most difficult things in the priestly life, and if they are to be kept up and the difficulties faced they must continue to be seen as what is most important. Along with spiritual renewal we also need a doctrinal renewal, a deepening and strengthening of mind: a critical orthodoxy to outflank a progressivism which would claim to be well-founded intellectually but which is often shallow and credulous.

Nothing, I believe, would so much help the faithful for the most part to recapture their feeling for the Mass, or rather to draw it forth, for it is there, and to reinforce the sense of the supernatural in their prayer and in their lives, as regular exposition and benediction of the Blessed Sacrament, and devotion to Our Lady. This might also give us second thoughts about the look of our churches.

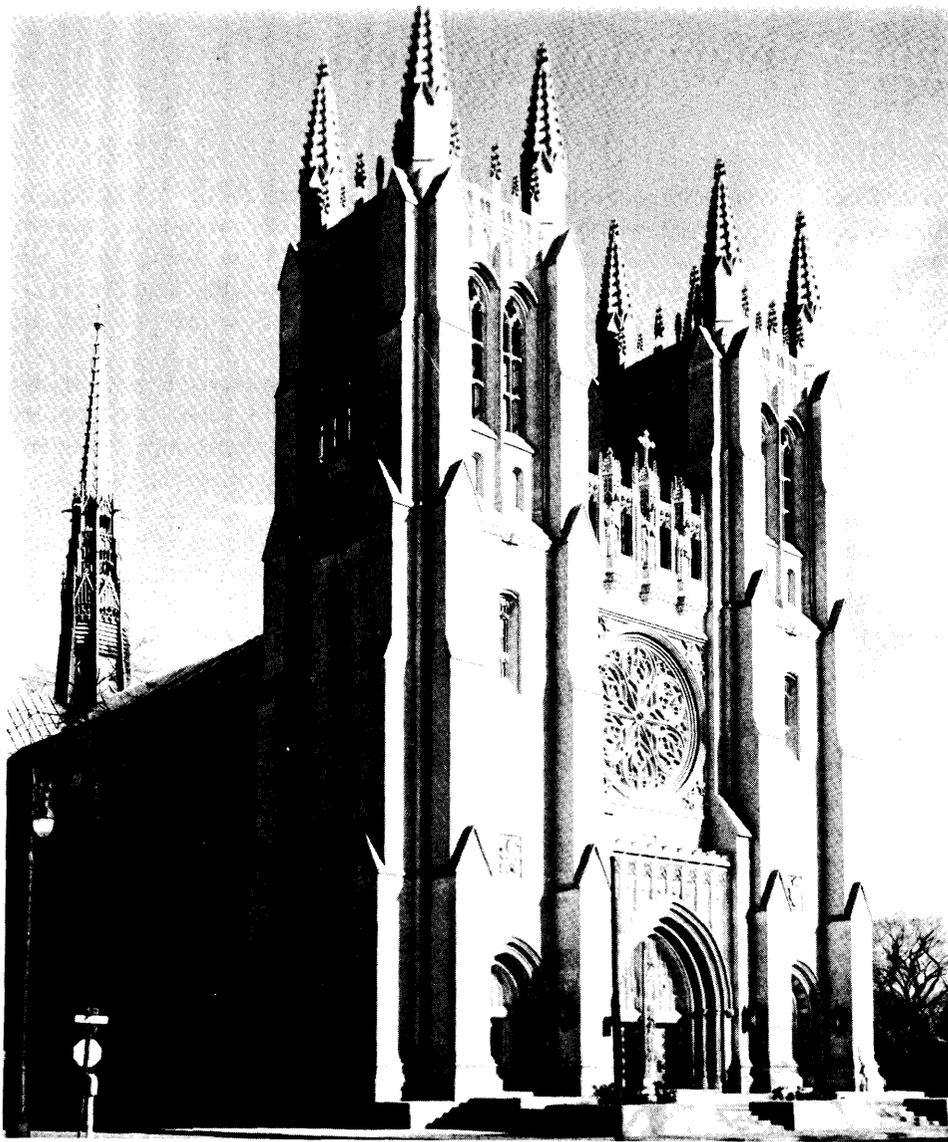
REV. DERYCK HANSHALL, S.J.

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<sup>1</sup> Y. Brihiot, *Eucharistic Faith and Practice Evangelical and Catholic*, pp. 1 & 68.

<sup>2</sup> *op. cit.* p. 274.

<sup>3</sup> *Clergy Review*, November 1975.



*Cathedral of the Most Blessed Sacrament, Detroit, Michigan*

## ANOTHER "SOUND OF MUSIC" IN AUSTRIA

In the Austrian province of Styria, amid high mountains and tree-clad hills, in a beautiful area where the former Austrian emperors used to hunt, there lies a monastery founded in the year 1327. A Cistercian abbey, it was eventually dissolved, but its church and cloisters still stand as an important example of medieval Austrian architecture. It is a masterpiece of high gothic, and it has been preserved in its original state. After the Second World War, the organization known as the Friends of Neuberg Cathedral has done much to restore and preserve this unique jewel.



HOLZER: SOUND OF MUSIC

The 650th anniversary of the founding of the Cistercian abbey at Neuberg by Duke Otto the Joyful will be observed in 1977. A center of culture and history throughout the centuries, the monastery cannot but continue to spread abroad the spirit brought to this area of upper Styria by the grey monks. The Friends of Neuberg Cathedral wish to make 1977 a culmination of those six hundred and fifty years of culture and artistic history.

Part of the celebration plans for mid-summer includes a music festival with a summer course and a symposium. Ten days from August 5 to 14, 1977, will be devoted to international events and will feature the Pueblo Symphony Orchestra under the direction of Gerhard Track, president of the Church Music Association of America. Mr. Track is an Austrian by birth and is well known as a former conductor of the Vienna Boys' Choir as well as the men's chorus of Saint John's University, Collegeville, Minnesota. As musical director and conductor of the Pueblo Symphony Orchestra and the Pueblo Symphonic Chorus, he has founded a Mozart festival in Colorado which has received wide acclaim.

The summer course will offer opportunities for instrumental and vocal master classes. Internationally famous artists will teach piano, violin, organ and voice lessons, and a festival chorus will perform the newly commissioned *Neuberg Jubilee Mass* by Mr. Track who will conduct the chorus and the Pueblo orchestra.

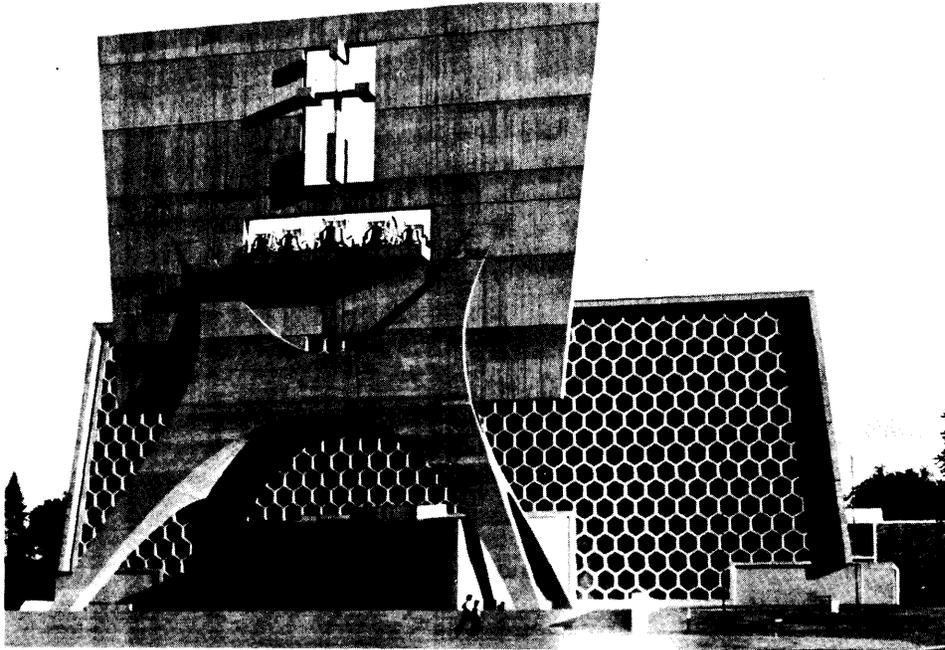
In the past, Europeans have usually brought their respective cultures to the United States, but the Neuberg festival will be an opportunity for Americans to return to Europe with the heritage they have received from there. It is hoped that through performances and discussions a new and deeper understanding between peoples can be brought about.

In the early years of Vienna's classical period, works by Mozart and both Joseph and Michael Haydn were frequently performed at Neuberg. The archives contain many original manuscripts of the eighteenth century. In addition, there are many very interesting instruments from that period which are now being restored. The organ is of special note, being built in the shape of a half-ellipse, truly one of the most interesting in Austria. The lectures and discussions are planned for the beautiful rooms of the monastery, in themselves works of art. The environs of Neuberg are beautiful, and the town is located within convenient access to both Vienna and Graz, both cities of many attractions for tourists. Excursions have been arranged so that everyone will have the opportunity to learn and enjoy life in Austria. The American plans for participation in the Neuberg festival are being made by Mr. Track through the Pueblo Symphony Orchestra in cooperation with the Church Music Association of America. Professor Gottfried Holzer of the Mozarteum in Salzburg is coordinating the European arrangements. For information, write to Prof. Gerhard Track, 130 Baylor, Pueblo, Colorado 81005, or phone him at (303) 566-0540.

Austria is a small country and Neuberg a tiny place, but the welcome to all American friends of culture and especially music is a warm and great one. We feel that this meeting of Americans and Austrians can be a real success and have eternal values.

GISELA HOLZER





*St. John's Abbey and University Church, Collegeville, Minnesota*

## CHURCH MUSIC AFTER VATICAN II

(This essay first appeared in *Church Music*, a semi-annual publication of Concordia Publishing House. It was part of a series of articles expressing many viewpoints on the status of church music in various denominations. It is reprinted here with permission of the editors from the 76-2 issue.)

In 1963, for the first time in Christian history, an ecumenical council of the Church turned its attention in a positive and extensive way to the subject of sacred music. It is true that the Council of Trent (1545–63) issued some decrees about music, but mostly in a restrictive sense. The Second Vatican Council called rather for a liberation and a purification of music in the service of the Church. It placed the final stone in a process of restoration begun a century earlier through the efforts of the monks of Solesmes Abbey, the Caecilian movement in the German-speaking lands, and the efforts of Pope Pius X through his *motu proprio* of 1903.

In fact, the Vatican Council decreed little that was new, but it put the approbation of the highest ecclesiastical authority on the basic principles underlying the use of music in the worship of God through liturgy. Chapter VI of the *Constitution on the Sacred Liturgy* clearly established that the musical tradition of the Church is a "treasure of inestimable value, greater even than that of any other



art." This sacred music is a "necessary or integral part of the solemn liturgy." Its purpose remains the same through the ages — "the glory of God and the sanctification of the faithful." In addition, it can "add delight to prayer, foster unity of minds, and confer greater solemnity upon the sacred rites." And significantly the point is added that the "Church approves of all forms of true art having the needed qualities and admits them into divine worship." Truly, these words leave little doubt of the role of sacred music in worship.

A great freedom, so necessary for the cultivation of any art, marked the paragraphs on sacred music in the council's document. There is scarcely a restrictive phrase. While former interpretations of papal documents had led to narrowing the limits of styles admitted to the church, now all styles from every age possessing the true qualities required of music for worship can be used. The classical Viennese Masses, frowned on in the pre-Vatican days by a puritanical and mistaken view of sacred music, now surely may be used in worship again. Instruments have their proper place; indigenous music, especially in mission lands, is to be encouraged; choirs should be fostered; the congregation is asked to sing; the vernacular languages are admitted to solemn liturgical rites. At the same time, Gregorian chant retains its pride of place; the pipe organ is recognized with great esteem for the wonderful splendor it adds to the ceremonies; the entire literature of the Latin rite, polyphonic as well as unison, should be the basis for further composition in both the vernacular languages and in Latin, for expert musical organizations as well as smaller amateur groups. Truly these words were the herald of a new springtime in church music, and musicians around the world hailed them as such. New compositions, new singing groups, the revival of old music, and new life for existing choirs was to be expected. The congregation was to be brought into its rightful role. Instruments and voices would rise to God's praise. Hopes were great in 1963.

By 1973 all that had been accomplished in the musical renewal begun a century before lay in shambles. What had been envisioned by the council fathers had not only failed to come to pass, but rather even what existed when they published their beautiful and encouraging decrees had now ceased to be in most places. Why? There are several basic problems involved.

First, the council fathers reiterated the repeated call for *actuosa participatio populi*, the active participation of the people in the liturgical action which Pope Pius X and other popes so often asked for. Unfortunately, this rather deep theological concept, based in the effects of the Sacrament of Baptism, was misunderstood by some to mean that everyone in the congregation had to be actively engaged in singing or in other ritual acts. Even though the council documents clearly distinguish between interior and exterior participation, many insisted that true "active" participation had to do away with the singing of choirs, because "listening" to the singing of a choir was not truly "active" participation. Everyone must himself sing. In reality, the term *actuosa participatio* refers to the action of the interior spirit of one who is baptized when he is present at the sacred liturgy; thus, a person who is blind or deaf or even mute could indeed be participating actively in the liturgy even though unable to sing or even listen, while an unbaptized person, even though singing and doing many other things, in reality would not be capable of true *actuosa participatio*, because he lacked the baptismal character which is essential.<sup>1</sup> Musically speaking, the misunderstanding of this key concept in the constitution on the liturgy wrought untold dam-

age. Choirs were disbanded in favor of the singing of the congregation; everyone was expected to sing and often to sing nearly all the time; the need for listening and the need for art music well performed was denied; external activity became the gauge for a successful liturgical function; the quality of the music was secondary to the fact of singing — it mattered not what one sang, as long as he sang.<sup>2</sup> Obviously the blow to serious church music in the disbanding of choirs and in the abandoning of discretion in selection of music was catastrophic.

Secondly, a confusion between the sacred and the secular, even a denial of the existence of the sacred, hurt church music which had long been considered a body of music set aside by connotation and text as specially dedicated to God. When music not intended by its composer as church music, compositions connoting worldly actions, texts not taken from the Scriptures or liturgical sources, or forms meant for dancing or concert were introduced into worship, then the whole nature and purpose of sacred music was changed. Music in the service of the Church became entertainment music, directed at man rather than toward God. Texts and styles taken from the theater, concert hall, the musical comedy and even Tin Pan Alley made their entrance into worship. The “hootenanny” Mass (later dignified by the term “contemporary” Mass) introduced secular music, often poor in itself and even more poorly performed. Warnings came from Rome and various bishops; documents from the highest authorities confirmed the distinction between sacred and secular;<sup>3</sup> Pope Paul himself reiterated the traditional position at a convention of Italian musicians.<sup>4</sup> He said that 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. They are not meant to cross the threshold of God’s temple.<sup>5</sup> And yet they have, a situation that has lowered the standards required in music intended for worship.

Thirdly, the promotion of the vernacular languages resulted in the abandoning of Latin, quite contrary to the directions of the Vatican Council which clearly *allowed* the use of the vernacular as a privilege but *commanded* the use of Latin as the language of the Roman Church.<sup>6</sup> In some areas Latin was even prohibited, despite the conciliar decrees ordering its use. With the abandoning of Latin came the demise of the Gregorian chant, the polyphonic music of the medieval and renaissance periods, and most of the compositions of the past 200 years, which simply could not be translated into the vernacular tongues, a fact proved after many artistically disastrous attempts. In setting aside the repertory of 1,500 years, the role of art music in the Church became almost nonexistent, and while some starry-eyed enthusiasts for the vernacular hailed the opportunity for the creation of a new repertory of church music in the mother tongues, little was actually forthcoming. Every age must stand squarely on the shoulders of those who have gone before; creation *ex nihilo* is a prerogative of God alone. Musical styles develop with their roots in the past; eliminate the past and one finds that the wellsprings of musical inspiration and composition dry up too. The introduction of the vernacular should have been an opportunity for the expansion of composition for worship and also for the performance by Catholic choirs and congregations of the vast body of music created in the past 400 years since the Protestant reforms. The introduction of the vernacular was intended as an expansion of the horizon, not a restriction of the glorious Latin heritage of 15 centuries. But no other factor did more to discourage choirs than this erroneous



ban on singing in Latin. Without a body of music to select from, choirs that were not deliberately disbanded by a misunderstanding of *actuosa participatio populi* disintegrated for lack of musical fare.

Finally, the question of the musical education of the clergy looms large in the post-Vatican church music scene. This is not a new problem, but its magnitude is emphasized by the role of the clergy in introducing the reforms of the council. When ignorance and misunderstanding of what the council ordered in musical matters are found among those responsible for implementing them, then disaster is the result. Musical training in seminaries in the United States was improving somewhat in the decade just preceding the council, as better trained teachers were employed and serious music courses were added to the curriculum. But with the infection of so many seminaries with the errors mentioned above, the present status of liturgical music in most seminaries in this country is lamentable. The truth is that there will be no flowering of the hopes embodied in Vatican II until students for the priesthood learn what truly is meant by *actuosa participatio*, by the distinction between sacred and secular, and by the commands of the Church that Latin is to be used and fostered. Without true understanding of these facts, little can be accomplished in any musical education for clerics.<sup>7</sup>

Is there then any hope for a new springtime? I would say a resounding yes. It lies, as always, with the youth. Little by little, a new generation is learning about the treasure that has been abandoned — Gregorian chant, the polyphonic Masses and motets, the orchestral Masses of Mozart, Haydn, Beethoven, and Schubert, the great liturgical works of the romantic 19th century. This is their heritage and they want it. Some day a finger will be pointed at those who have deprived them of it. It is interesting to note the age of the worshipers in a congregation in Paris or in Amsterdam who have come to hear a Mass sung in Gregorian chant, or the people coming out of the Augustinerkirche in Vienna after a classical 18th-century Mass, or at Westminster Cathedral in London, where they have heard an *a cappella* 16th-century composition. They are predominantly young people. Only when this heritage of centuries is restored, used, fostered and loved will a new music be added to that continuing tradition of musical worship and the decrees of Vatican II be implemented in fact.

MONSIGNOR RICHARD J. SCHULER

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1. See Colman E O'Neill, "The Theological Meaning of *Actuosa Participatio* in the Liberty," *Sacred Music and Liturgy Reform after Vatican II*. Rome: Consociatio Internationalis Musicae Sacrae, 1969. pp. 89-108.

2. Many of these ideas were expressed by Joseph Gelineau in *Voices and Instruments in Christian Worship*. Collegeville, Minn.: The Liturgical Press, 1964. See a review of the work in *Response*, VII, 2 (1965), 104-107.

3. An instruction from the Sacred Congregation of Rites, March 5, 1967, begins with the very words "Sacred music." Article 4 of that document specifies very clearly just what is understood as sacred music.

4. To the Italian Society of Saint Cecilia, April 15, 1971.

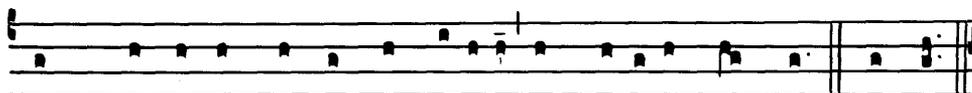
5. See Richard J. Schuler, "Pope Paul on Sacred Music," *Sacred Music*, Vol. 98, No. 2 (Summer, 1971), 3-5.

6. See Richard J. Schuler, "How Can You Have a Latin Mass?," *Sacred Music*, Vol. 103, No. 1 (Spring 1976), 26-31.

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

# I. INTRODUCTORY RITE

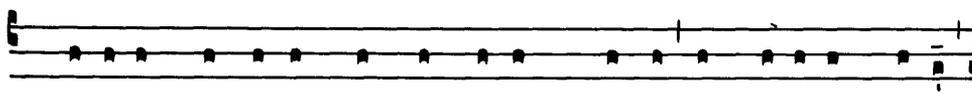
When the entrance song is finished, the priest and the people stand and sign themselves as the priest sings:



In nómine Patris, et Fili-i, et Spíritus Sancti. R. Amen.

## A. GREETING

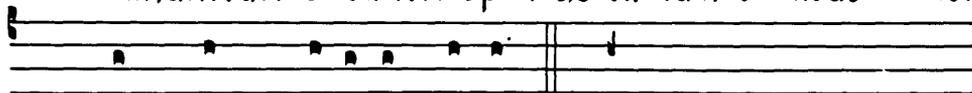
Then the priest, turned toward the people and with his hands extended, greets them saying:



Gráti-a Dómini nostri Jesu Christi, et caritas De-i,

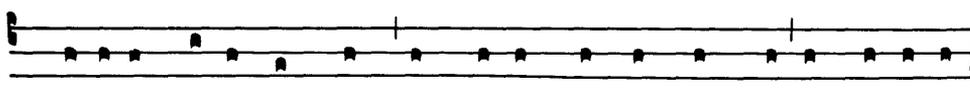


et communicáti-o Sancti Spíritus sit cum ómnibus vobis.



R. Et cum spíritu tu-o.

or:

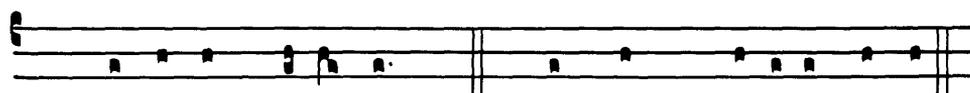


Gráti-a vobis et pax a De-o Patre nostro et Dómino



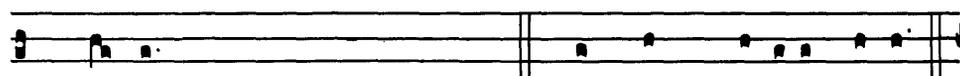
Jesu Christo. R. Benedictus Deus et Pater Dómini nostri Jesu Christi.

or:



Dóminus vobiscum. R. Et cum spíritu tu-o.

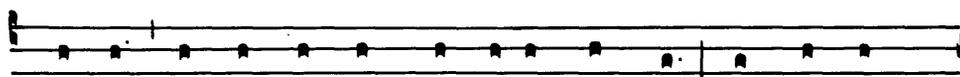
*A bishop sings:*



Pax vobis.                      R. Et cum spírítu tu-o.

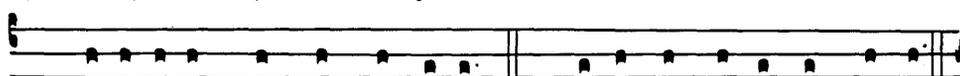
## B. PENITENTIAL RITE

*The priest invites the people to make an act of penance:*



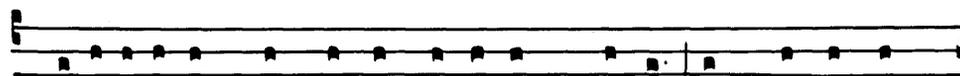
Fratres, agnoscámus peccáta nostra, ut apti  
simus ad sacra mystéri-a celebránda.

*After a brief moment of silence, he says:*



V. Miserére nostri, Dómine. R. Qui-a peccávimus ti-bi.  
V. Osténde nobis, Dómine, misericórdi-am tu-am.  
R. Et salutáre tu-um da nobis.

*The absolution of the priest follows:*

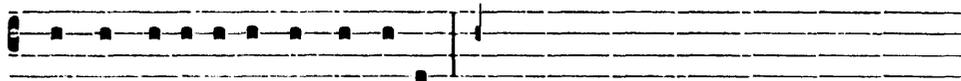


Misere-átur nostri omnípotens De-us et, dimíssis  
peccátiis nostris, perdúcat nos ad vitam ætérnam. R. Amen.

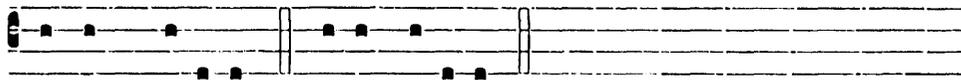
## II. ACCLAMATIONS AFTER THE READINGS

### A. FIRST READING

*Lesson tone*



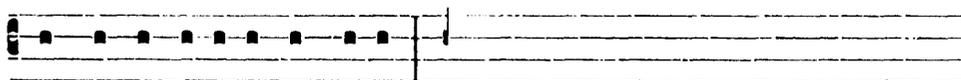
... et sancti- fi-cá-tus est in e- is.



Verbum Dómi-ni. R. De- o grá-ti- as.

### B. SECOND READING

*Epistle tone*



...omnis ecclé-si- a sanctórum.

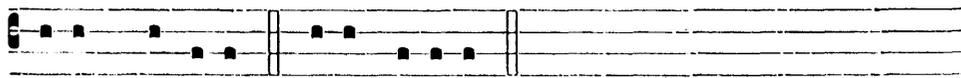


Verbum Dómi-ni. R. De- o grá-ti- as.

*or:*

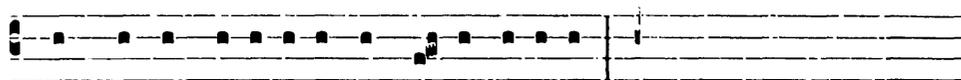


... et e-le- emó-sy- nas il-lí- us enarrá-bit omnis ecclé-si- a sanctórum.

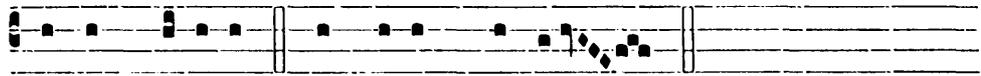


Verbum Dómi-ni. R. De- o grá- ti- as.

### C. GOSPEL



... hic magnus vocá-bi-tur in regno cæló-rum.



Verbum Dómi-ni. R. Laus ti-bi, Chri-ste.

*or:*



...hic magnus vo-cá-bi-tur in regno cæ-lórum.

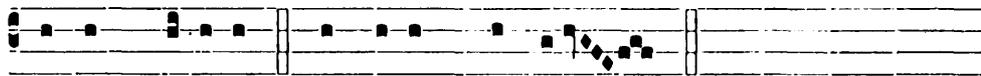


Verbum Dómi-ni. R. Laus ti-bi, Christe.

*or:*

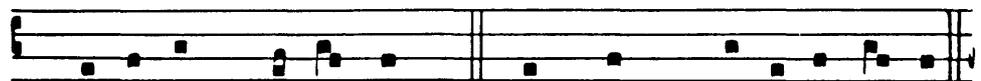


...hic magnus vocá-bi-tur in regno cæ-lórum.

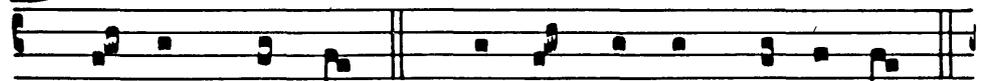


Verbum Dómi-ni. R. Laus ti-bi, Chri-ste.

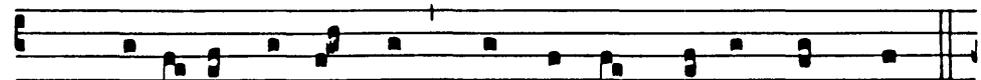
### III. PREFACE



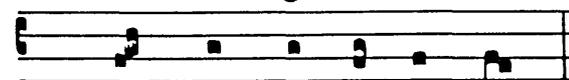
**D**óminus vobíscum. R. Et cum spí-ri-tu tu-o.



Y. Sursum corda. R. Ha-bé-mus ad Dómi-num.



Y. Grá-ti-as agá-mus Dó-mi-no De-o nostro.



R. Di-gnum et iustum est.

## IV. EUCHARISTIC PRAYER

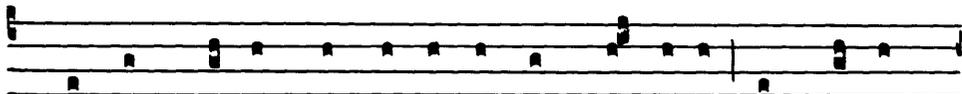
### A. ACCLAMATION AFTER THE CONSECRATION

*The priest shows the chalice to the people, replaces it on the corporal, genuflects and sings:*

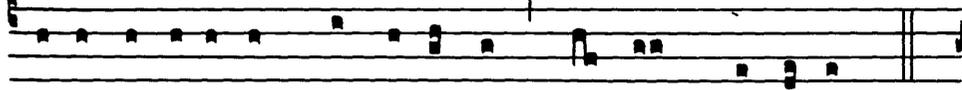


**M**ystéri-um fi- de- i : *vel:* **M**ystéri-um fide-i:

*The people respond:*



**M**ortem tu-am annunti-ámus, Dómine, et tu-am

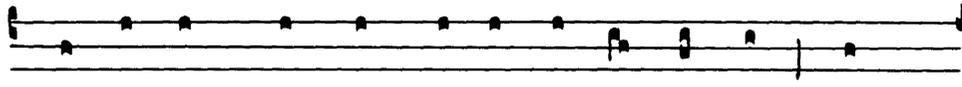


resurrecti-ónem confitémur, do-nec vé-ni-as.

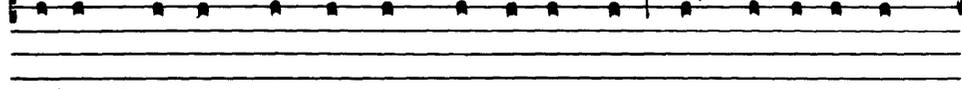
### B. DOXOLOGY

*The priest elevates the paten with the host and the chalice and sings:*

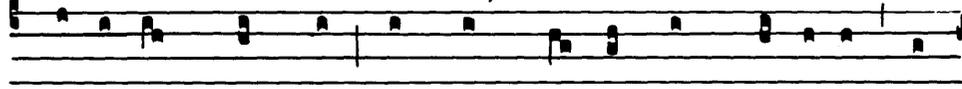
*Solemn tone*



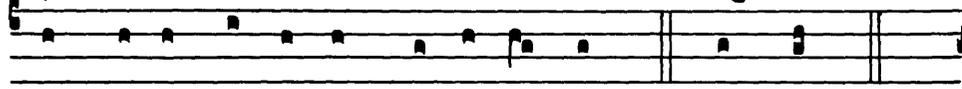
**D**er ipsum, et cum ipso, et in ipso, est



tibi De-o Patri omni-poténti, in unitáte



Spíritus Sancti, omnis honor et glóri-a per

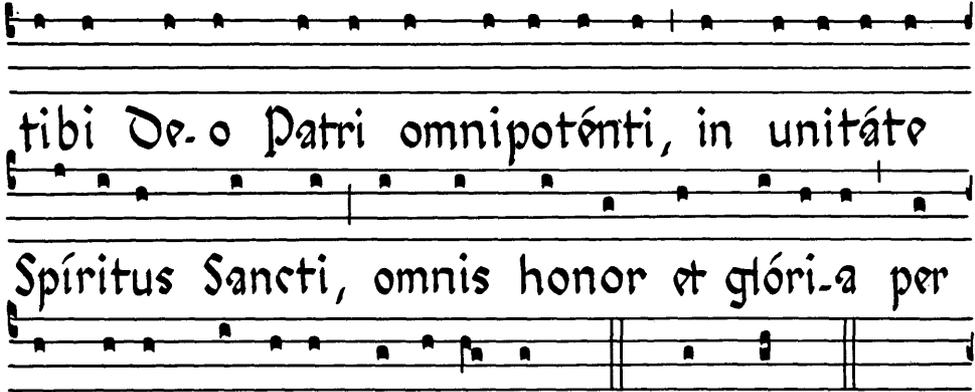


ómni-a sæcu-la sæcu-ló-rum. *R.* Amen.

*Simple tone*



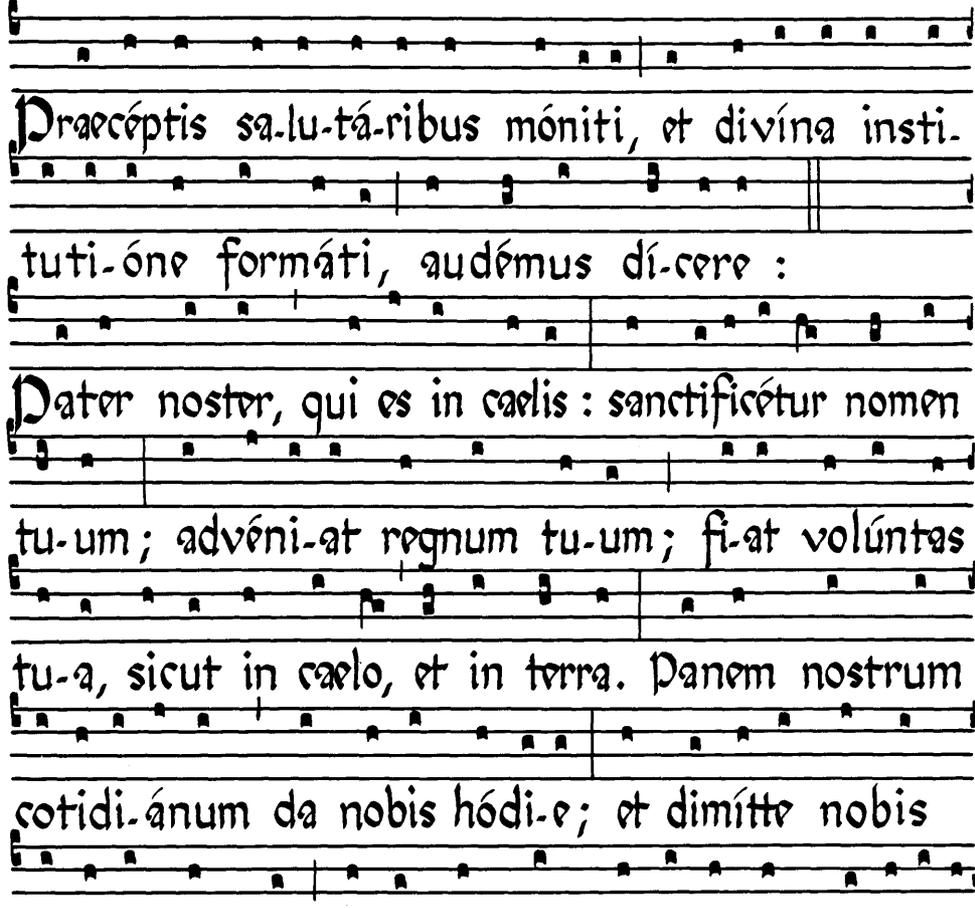
**D**er ipsum, et cum ipso, et in ipso, est



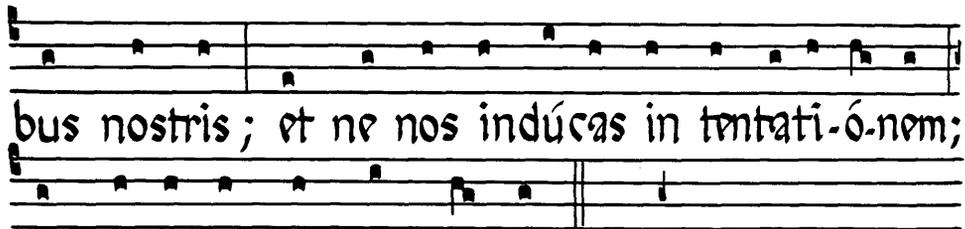
tibi De-o Patri omnipoténti, in unitáte  
 Spíritus Sancti, omnis honor et glóri-a per  
 ómni-a saécula saeculó-rum. R. Amen.

## V. COMMUNION RITE

### A. PATER NOSTER



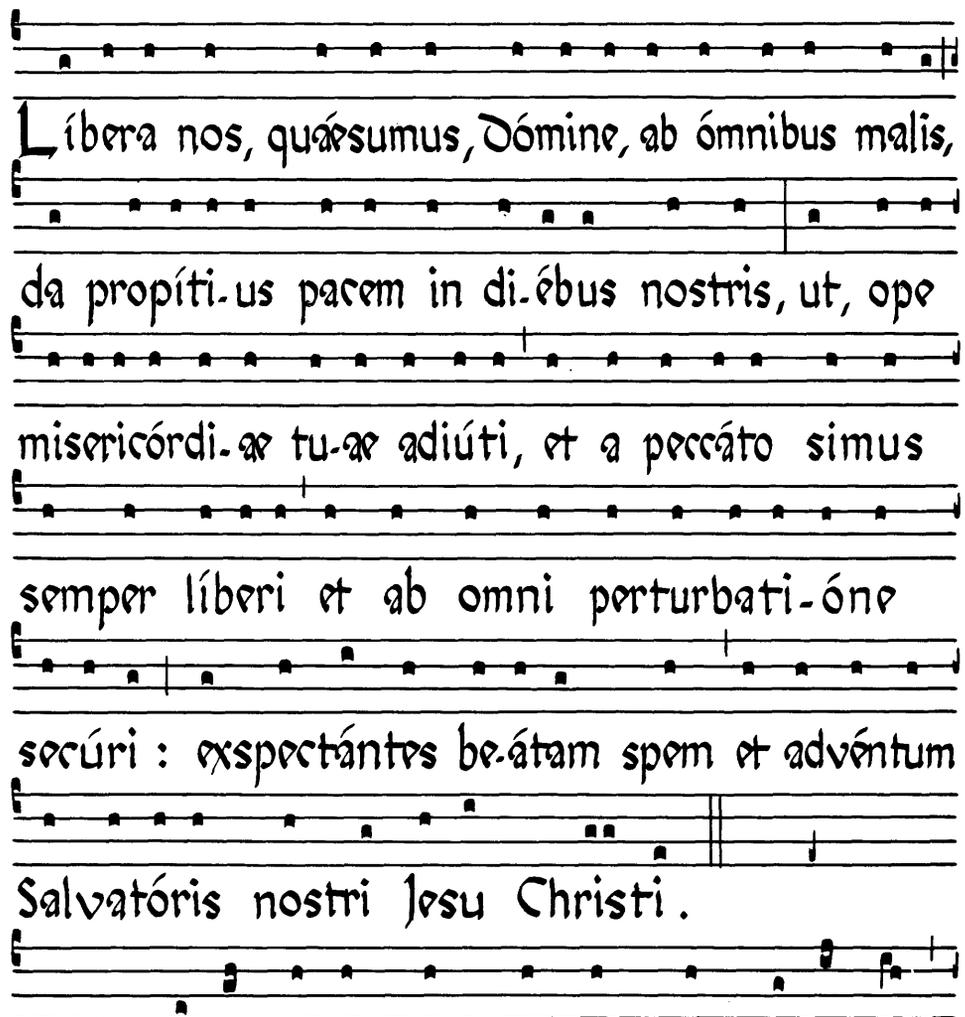
Præcéptis sa-lu-tá-ribus móniti, et divína insti-  
 tuti-óne formáti, audémus dí-cere :  
 Pater noster, qui es in caelis : sanctificétur nomen  
 tu-um ; advéni-at regnum tu-um ; fi-at volúntas  
 tu-a, sicut in caelo, et in terra. Panem nostrum  
 cotidi-ánum da nobis hódie ; et dimítte nobis  
 débíta nostra, sicut et nos dimíttimus debitóri-



bus nostris; et ne nos inducas in tentati-ó-nem;  
sed lí-be-ra nos a ma-lo.

B. LIBERA NOS

*With his hands extended, the priest continues alone:*



Líbera nos, quæsumus, Dómine, ab ómnibus malis,  
da propíti-us pacem in di-ébus nostris, ut, ope  
misericórdi-æ tu-æ adiúti, et a peccáto simus  
semper líberi et ab omni perturbati-óne  
secúri : expectántes be-átam spem et advéntum  
Salvatóris nostri Jesu Christi.

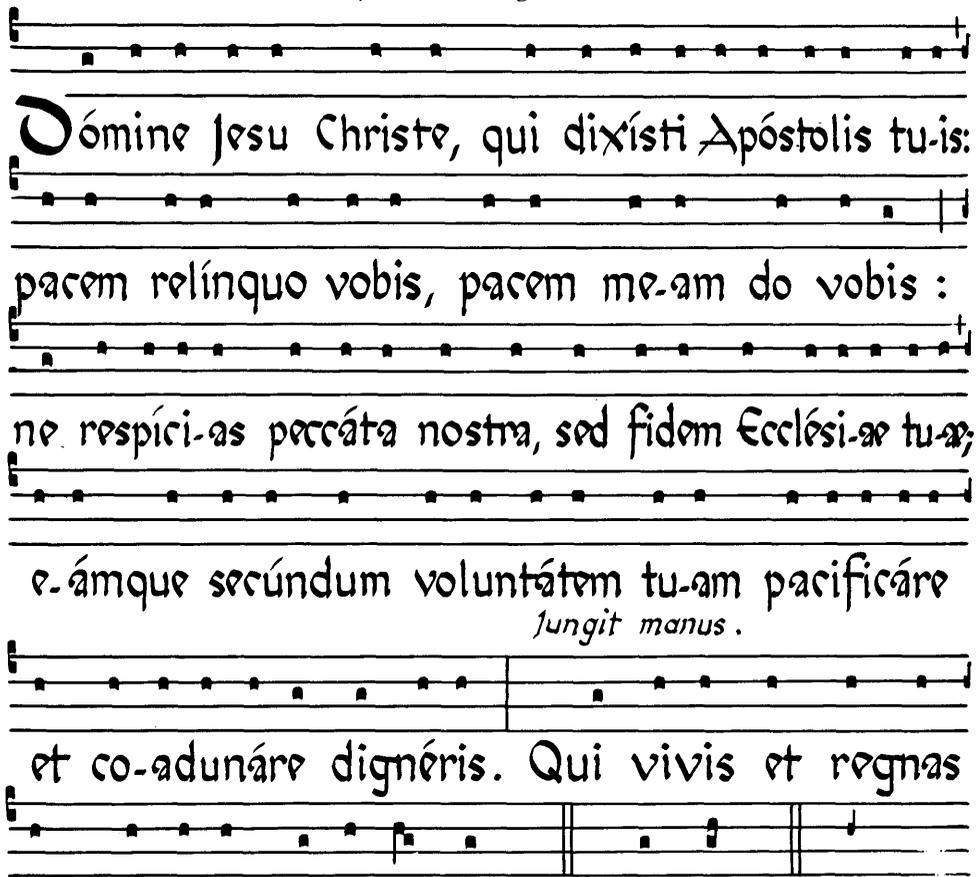
R. Qui-a tu-um est regnum et potéstas,



et glori-a in saecu-la.

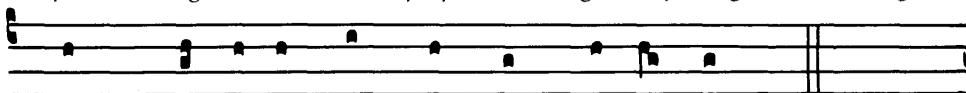
C. DOMINE JESU CHRISTE

*With his hands extended, the priest then sings:*



Dómine Jesu Christe, qui dixisti Apóstolis tu-is:  
pacem relinquo vobis, pacem me-am do vobis :  
ne respici-as peccata nostra, sed fidem Ecclesi-ae tu-ae;  
e-amque secúndum voluntátem tu-am pacificáre  
*Jungit manus .*  
et co-adunáre dignéris. Qui vivis et regnas  
in saecula saecu-ló-rum. R. Amen.

*The priest, having turned toward the people, extending and rejoining his hands, sings:*

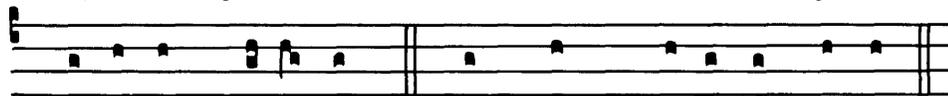


Pax Dómini sit semper vobiscum.

R. Et cum spíritu tu-o.

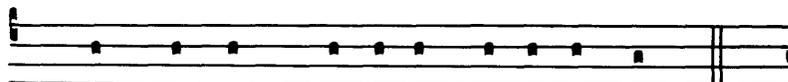
## VI. CONCLUDING RITE

*The priest, having turned toward the people, extends his hands and sings:*

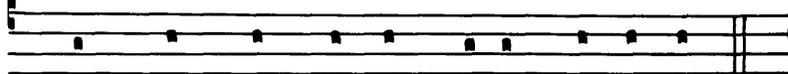


**D**óminus vobíscum. *R.* Et cum spírítu tu-o.

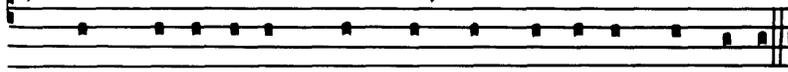
*At a pontifical Mass:*



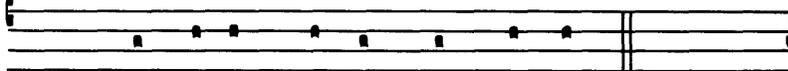
*V.* Sit nomen Dómini benedíctum.



*R.* Ex hoc nunc et usque in sǽcu-lum.

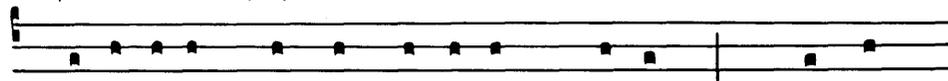


*V.* Adiutóri-um nostrum in nómine Dómini.

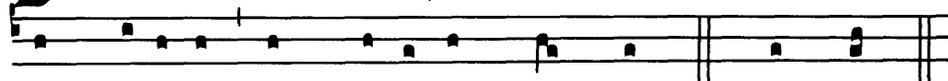


*R.* Qui fecit cœ-lum et terram.

*The priest blesses the people:*

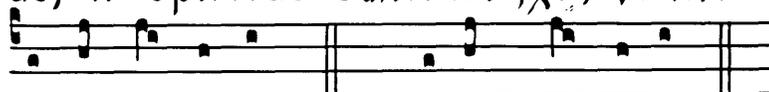


**B**enedícat vos omnípotens De-us : Pa-ter,



et Fí-li-us, et Spírítus Sanctus. *R.* Amen.

*Deacon:*



**I**-te missa est. *R.* De-o grá-ti-as.

# REVIEWS

## Special

As our musical supplement in this issue we have published the versicles and responses in Gregorian chant for a sung Latin Mass. So often choirmasters and even priests wonder about the basic music for the new order of the Mass. The monks of Solesmes have prepared a very practical volume, entitled *Ordo Missae in cantu*, which contains all the music required by the celebrant: the introductory and penitential rites, the intonations of the *Gloria* and *Credo*, the various acclamations, the eighty-seven different prefaces, the musical settings of all four canons and the various prayers in the communion rite. Harold Hughesdon described this book in his article, "The New Books for High Mass" *Sacred Music*, (Fall, 1975).

The chants required of the celebrant are simple, but the secret of singing them correctly depends on the recognition of the difference between the whole and half step. I point out to novices with the chants that the melody of *Three Blind Mice* (mi, re, do) is the basic arrangement — each at the interval of a whole tone. If a half-step is introduced, the mode is upset and difficulties begin to occur for the singer. Other chants utilize a minor third (do-la) interval. But over all, they are very simple and within the capabilities of any priest who will spend a few minutes revitalizing his solfeggio.

The congregation, furnished with a card containing the responses, can easily come to sing most of the parts meant for them. Many are the very same as the old rite. A good way to begin a Latin high Mass in your parish is to prepare these responses and sing a chant Mass for the ordinary parts. The proper sections can gradually be added. The Instruction of 1967 gave great detail on which parts of the Mass take priority for singing; these responses were first.

R. J. S.

## Choral

New arrangements of older melodies:

*Hosanna, Loud Hosanna* arranged by Paul Brink. SA. The SA arrangement will be welcomed by many choirmasters. This is a tonal setting with appropriate introductions and interludes growing out of the choral melody. Not difficult. Concordia Publishing House @ .35c.

*Two Chorale Settings* arranged by Ernst Pepping. SATB, a capella. The chorales are *Jesus I Will Ponder Now* from Melchior Vulpius and *A Lamb Goes Uncomplaining Forth* from Wolfgang Dachstein. The parts move in fluid lines in mildly dissonant tonal harmonies. Concordia Publishing House @ .35c.

*Ubi Caritas et Amor* arranged by Richard Proulx. SATB, 6 handbells. Proulx uses the chant tune for the *Ubi Caritas et Amor*, herein described incorrectly as a 4th mode plain-

song, sometimes in a four part harmonization, sometimes in unison or two parts with occasional bell accompaniment until the final verse when the piece builds up to a climax in intensity if not in dynamics. G.I.A. Publications @ .50c.

New music:

These three festive anthems may be added to a well-used repertoire that may need refurbishing.

*Gathering Song* by Alexander Peloquin. Unison choir with organ and percussion. Here the rhythm is important. The simple chant-like tune is applied carefully to the text. The organ accompaniment is imaginative but supportive with some colorful harmonies. A good festive piece. G.I.A. Publications @ .50c.

*A Canticle of Exultation* by Francis Wapen. SATB, brass, timpani, organ. The text is based on the sequence and antiphons of Pentecost and the composer has enhanced it with an exciting setting. Another good festive piece. Concordia Publishing House @ .70c.

*Come Ye That Serve the Lord* by Eugene Englert. SATB, organ, two trumpets *ad lib.* An Isaac Watts text in an attractive, vital setting. G.I.A. Publications @ .50c.

New arrangements of American hymn tunes:

*Rejoice Today with One Accord* arranged by George Brandon. Unison or two-part treble or mixed voices. An anonymous melody from the *American Tune Book*, 1869, in a simple, but effective setting. Augsburg Publishing House @ .35c.

*God of Our Country* arranged by David Johnson. Unison with organ, trumpet, timpani and congregation optional. The William Billings' tune, *Chester*, set to appropriate text for a patriotic festive occasion. A stirring arrangement that reminds us that *Chester* was a marching song of the American Revolution in the late 18th century. Concordia Publishing House @ .70c.

*The Lord's My Shepherd* arranged by S. Drummond Wolf. SAB, organ. Alexander Reinagle's tune, *St. Peter*, appears here in a fresh setting; simple harmonies with some polyphonic treatment. Concordia Publishing House @ .45c.

C. A. C.

## Books

Robert A. Skeris, *Chroma Theou. On the origins and theological interpretation of the musical imagery used by the ecclesiastical writers of the first three centuries, with special reference to the figure of Orpheus. Musicae Sacrae Melethmata 1* (Altötting: Verlag Alfred Coppenrath, 1976) 259 pages, \$26.00 or DM 65.

Somewhat more than four years ago, the board of directors of the CMAA began to lay plans for a series of scholarly publications dealing with questions, problems and tasks in the area of liturgy and church music. These plans matured and took shape in succeeding discussions

and conferences. As a result of detailed studies at the University of Bonn, West Germany, the first volume of the series, *Musica Sacrae Melethmata*, has now appeared. It contains a musico-theological investigation of musical imagery in the ecclesiastical writers from the inter-testamental period until the age of Constantine, and achieves results of such fundamental importance for the theological meaning and position of *musica sacra* that publication of the work was decided.

The liturgist or church musician who desired to acquaint himself with some of the lessons learned by the Church in the past concerning the problems of liturgical and musical adaptation was heretofore constrained to turn to the only two classic monographs which dealt broadly with patristic attitudes toward music: J. Quasten, *Musik und Gesang in den Kulturen der heidnischen Antike und christlichen Frühzeit*. LQF 25 (Münster i./Westf. 1973<sup>2</sup>) and Th. Gerold, *Les Pères de l'église et la musique* (Geneva 1973 — Paris 1931). From the pen of our own CMAA vice-president comes now a worthy companion to these two standard works.

The book, written in the spirit of informed dialogue, characteristic of the post-Vatican II era, consists of three major sections. The first presents 170 consecutively numbered texts carefully chosen to illustrate not only the use of musical images from the Dead Sea scrolls and the odes of Solomon through Eusebius of Caesarea, but also theological and philosophical attitudes, as well as the role of music in every-day life. The second main section is devoted to a careful analysis of these texts. Though the primary goal of the author seems to be the elucidation of the theological purpose of the individual writers, the antique sources of the imagery are pointed out in great detail and an attempt is made to illuminate the beginnings of a long process of liturgical adaptation. The third part supplements the abundant literary evidence with a well-documented discussion of the relevant archaeological evidence, concentrating on the figure of Orpheus in the catacombs and on early Christian sarcophagi. Here the author succeeds in giving a balanced and convincing interpretation. In addition to ninety pages of often extensive notes, the book includes several pages of illustrations and scriptural and patristic indexes along with lists of the classical and modern authors cited.

It is plainly impossible to do adequate justice to such a rich harvest of information and insight in such a short review, which perforce limits this reviewer to a few general impressions and evaluation. Add to this the fact that the book is not easy reading even for a priest-musician with some theological background.

For his interdisciplinary work the author has chosen a *thetic* method of presentation, formulating his judgments on the basis of abundant evidence which is, to a large extent, presented in the thoroughly weighty and therefore often quite lengthy notes, where the author has very modestly and selflessly hidden a good deal of his own achievement as a treasure trove for future authors (e.g., notes 104 ff., 111 ff., 125/6, 142/8, 171, 179/83, 191, 200, 202/4, 229, 238, 269, 332/4 etc.). The commentary is consciously *text-immanent*, in order to make possible the

comprehension of the objective sense of each text in the light of its context, avoiding thereby the easy trap of subjectivism or special pleading. If the body of the book, especially in chapter two, often reads like a well-formulated research report or summary of results, then the notes are more than adequate compensation in terms of length and richness of content. In this reviewer's opinion, the ninety pages of notes are most impressive for two main reasons: *first*, because of the author's knowledge of the literature, beginning with the original texts themselves (often in Fr. Skeris' own smooth translations from the Greek) and ranging through the standard works right up to the very latest monographs, including the scholarly reviews of these works. One is truly amazed by the vast number of titles cited here. Yet, every one of the studies quoted has been cited and used in such a way as to allow us to conclude that the author has read them carefully and used them with great understanding. At most it might be asked if we do not have here almost too much of a good thing. *Secondly*, these notes show the author's profound knowledge of pre-Christian philosophical developments. The significance and changes of meaning undergone by the key terms discussed here are traced without a break from the Orphics to Plato, the Pythagoreans and the Stoa, right up to the composite philosophical forms of the imperial age. See, for instance, note 126 at pp. 178/9 with the overview of "inspiration" from pre-Platonic times up to and including the Montanist Tertullian, not omitting even archaeological references to musical *plectra*; or notes 128/38 at pp. 179/81 on the much discussed problem of the "theft of the Greeks," the relationship between the wisdom of Egypt and that of Israel (Moses), and the arguments from age and antiquity in Jewish-Christian preaching.

Unfortunately space is too short here to discuss the chapter on Orpheus, both interesting and convincing, for it not only describes previous research in the area but also because it carefully expounds the hermeneutic rules which must be observed in the Christian interpretation of motives which originate in heathen mythology. Suffice it to say that the author feels that Orpheus has travelled an odyssey of transformations "from pagan myth to neutrality and thence via monotheism to Christology."

The results of Fr. Skeris' investigation can be summarized briefly. The texts examined in detail fall into three main groups: some present bits of evidence for primitive musical practice, most express praise for music and some (primarily Tertullian and Cyprian) protest against musical abuse. For the author, this grouping serves as a starting point in reflections on the *una voce* image and the "harmony *topos*," on the pneumatic nature of Christian song in connection with the teaching on inspiration found in the Old Testament and in Greek philosophy, and in the "logocentric character of early Christian music." (By this the author means that this music proceeds from and is in the service of the word, since it is based on Christ himself, the for-word to the sung word of the new song.)

As far as the contemporary pastoral relevance of this book is concerned, the author expresses a hope to see a thoughtful and prudent evolution process similar to that which went on in the early Church in adapting musical forms (and the Orpheus image).

The reader is also reminded that *musica sacra* is a *pars integrans activa* of the solemn liturgy, which should not be degraded to a mere *participatio externa*. Thus the author writes that “. . . the attitude of the Christian pastors and teachers of the first three centuries documented in these pages is the exact opposite of the well-meaning but witless enthusiasm which proclaims that ‘all texts, actions and music are proper and effective to the extent that they serve the active participation of God’s people.’ Since ‘texts, actions and music’ are mentioned, it seems clear that external participation is meant, and the statement thus puts the means — active participation — where the goal should be, namely, ‘worship in spirit and in truth.’ Hence the statement can claim that ‘all’ means are suitable to reach what is falsely assumed to be the goal. This example illustrates an area in which it may be found profitable to consider thoughtfully the implications of the material investigated here. For after all, it is still true that the prophet’s statement, *Ne memineras priorum et antiqua ne intueamini* (Is. 43, 18) does not apply to theology.” (p. 160)

For the sake of completeness it should be noted that the list of *errata* can be increased by four typographical errors noted by this reviewer: p. 154, line 29; p. 197, line 20; p. 200, line 3 and p. 226, line 23. Only the last *erratum* can be misleading, since the transposition of numbers creates the impression that the second edition of Riegl’s work was printed in 1972, whereas the correct date is 1927.

But these are small blemishes indeed, and cannot really mar such a large accomplishment. Fr. Skeris deserves the highest praise and our warmest congratulations. The book deserves this reviewer’s enthusiastic recommendation to liturgists, church musicians, patrologists, philologists and historians of the early Church. The volume is available in this country from Catholic Church Music Associates, P.O. Box 4216, Irving, Texas 75061. May its tribe increase!

REV. RALPH S. MARCH, S.O.CIST.

## Magazines

UNA VOCE (France), Number 71, November-December, 1976.

This issue contains a mixture of discouraging accounts of abuses in the celebration of the liturgy in France and encouraging reports about Gregorian chant as well as reviews of some interesting new books. On the whole, one has the impression that the good fight continues, but against very heavy odds.

Shall we start with the bad? A new book by Fr. Gelineau, *Demain la liturgie* (The Liturgy of Tomorrow) is described in a review as the presentation of an anthropocentric liturgy whose most important element is the set of relationships that are established among the

co-celebrants who form the assembly. We are given to understand that co-celebrants means the members of the faithful who are co-celebrating the Mass, not concelebrating clergy.

Fr. Gelineau is one of the leaders of the Centre national de pastorale liturgique, the organization officially charged by the French bishops with the liturgy in France. Further enlightenment on Fr. Gelineau’s idea of the importance of the lay people in an assembly comes from an article by the CNPL for a special issue of *L’Eglise qui chante* (146) on the subject of assemblies without priests.

What conclusions would you draw from these statements taken from the CNPL article? There is a need for further adaptation of the liturgy. Lay people are more open to pastoral adaptation than clergy who are too bound by the traditional framework of ritual and the sacraments. The act of assembly is primordial for the life of the Church. Presently some priests are inept in animating the assembly because of physical handicaps and still others must carry on a sort of Sunday relay race from church to church because of the shortage of priests. This situation has no future and has a negative effect on the quality of our celebrations. *Una Voce* reports that the number of churches without priests is growing every day; in one small diocese thirty parishes conduct Sunday religious services without priests already. Moreover it seems that the CNPL is suggesting that priests who cannot run a quality show should move over and let laymen take charge!

A new book by André Mignot and Michel de St. Pierre, *Les Fumées de Satan* (Satan’s Smoke), (Paris: La Table Ronde, 1976), documents in a long painful cry the liturgical, catechetical and moral attacks on the faith in France. The reviewer says that one is dazed by this list of excesses, but what is equally scandalous to me is that the bishops of France, during their recent national congress, exerted great pressure on the leaders of Credo, the organization responsible for this work, in an attempt to have the book suppressed, not because it contained erroneous information, but because its publication was inopportune.

Now for the brighter side. A new pamphlet, *Liturgie et qualité dans la défense de la tradition catholique* by Paul Raynal is recommended as an excellent discussion of the history of the liturgy and a description of true liturgy according to the *Institutions liturgiques* of Dom Guéranger, with comments on the definition of true participation and the means to attain it. (By the way, Dom Guéranger’s work which is out of print will soon be re-edited in excerpts.) The reviewer concludes with the following quotation from Raynal, “Quality in liturgy is not up to our own discretion; it is not to give pleasure to a refined taste, but rather the condition *sine qua non* of the defence of true tradition.”

Once again reports show that Gregorian chant is much healthier in France than in this country. The second annual Gregorian chant institute took place last July at the abbey of Sénanque in southern France under the auspices of the Ministry of Cultural Affairs. Twenty-five specialist participants attended the two week session

under the direction of Canon Jeanneteau, honorary director of the Institute of Sacred Music of Angers. Another chant institute was held in September at the former abbey of Solignac near Limoges, this one organized by a group called A Coeur Joie. Their journal, *Chant choral*, also dedicated an entire issue to Gregorian chant recently. The professors of the Schola St.-Grégoire from Le Mans not only conducted a summer session at home, but also gave several workshops in Paris and one in Provence. They are available on request for weekend sessions.

As for music at Mass, La Rochelle announces a Mass in Gregorian chant every Sunday at the cathedral to be sung by their newly organized choir. v.s.

BOLLETTINO CECILIANO. Vol. 71, No. 8-9. August-September 1976. *Review of the Italian Society of Saint Cecilia*.

The big event in church music circles in Italy this autumn was the much publicized congress in Naples. September 22-26, 1976. A message from the Holy Father and several statements from other important members of the hierarchy were issued on the occasion. This current issue of the *Bollettino* carries last minute instructions to the participants.

The on-going debate between Ernesto Moneta Caglio and Don Ciro Blasutic over questions on Gregorian chant fills several pages as Caglio replies to the charges made by Blasutic in the last issue concerning the first remarks of Caglio. One of the issues is the relationship between chant and polyphony and whether chant was destroyed by the later polyphonic development. Caglio reminds Blasutic that it is a law of art history that every new form has no love for its immediate predecessor, and thus museums are filled with paintings and other objects that have been removed from churches to make way for new styles. That chant formed the basis for polyphonic writing is admitted, but the very changes made in it by these devices led to its disuse. Blasutic had written that Caglio called chant a dead language. But Caglio insists that simply because a language is known by some who have learned it, it can't be called a living language; if that were the case, Sumerian and Hittite or Egyptian hieroglyphics would be living languages because some people know them but they did not learn them at their mothers' knees, which is the real test of a living language. Latin is a dead language although it remains in great use in the documents of the government of the Church and in ecclesiastical studies. In calling Gregorian chant a dead language, Caglio says he does not intend in any way to denigrate the chant, but rather wants to say that the problems of using and interpreting chant are not those of a form in current use. Interpretations for practical use remain always hypothetical, even as further studies continue to explore the subject. The argument continues with the old problem of the reforms of the chant initiated after the Council of Trent and the role played by Palestrina and his contemporaries in that mutilation of the melodies and rhythm in the name of scholarship, and finally points out the variations even within the memories of the older Cecilians on how chant was sung.

In reply to Blasutic's remark that Gregorian chant cannot be reborn since it never died, Caglio says that all evidence shows that it had indeed died but was restored in the nineteenth century with the musicological efforts of many great scholars whom he lists. Esthetic appreciations of chant were not written during the Tridentine period. If the chant melodies were preserved, it was because they were joined to the text of the missal, which for scriptural and theological reasons were maintained. Pius V removed many of the accumulated texts, for example, the sequences and tropes, but once the appreciation of the beauty of Gregorian melodies faded, the Church continued to cling to her texts only because of their biblical and theological basis. The texts had preserved the chants, not *vice versa*. Finally, the question of the Solesmes interpretations is discussed, Caglio pointing out that many of the students and successors of Mocquereau have come to quite different conclusions than those of the pioneers in the meaning of the neums and in the ever-complex problem of rhythm and division of measures. The similarity and diversity of Latin and Italian accent is mentioned. But the conclusion is clear: the mere imitation of the past does not produce progress in an art. Pius X in his *Motu Proprio* spoke of Gregorian chant as the supreme model, but he meant this in a spiritual sense, says Caglio.

Notices of diocesan institutes of sacred music at Vicenza, Florence, Treviso and Torino show interesting activity in those cities. Two other meetings are noted: the 24th International Congress of Polyphony, August 27-29, 1976, with choirs from many nations participating; and the First National Congress of Organ Students, Venice, April 26 to May 1, 1976.

1976 was a holy year at the shrine of Saint James in Compostella, Spain. An ancient center of pilgrimage, Compostella was filled to overflowing with people from all parts of Europe on July 25, the saint's feast. E. Papinutti gives a vivid description and some very interesting commentaries on the events. The music for the occasion included Domenico Bartolucci's *Missa de Angelis*, a work by the director of the Sistine choir which was very well received by the king, the bishops and the faithful. However, a reviewer in the local paper thought it was preconciliar since the people did not have a part. Papinutti is greatly disturbed by such rationalistic nonsense being attributed to the Vatican Council, and demands to know if so-called popular participation demands musical poverty that amounts only to noise and annoyance. He is further upset by criticisms of the famous thurible in the cathedral, which weighs a hundred pounds and swings from the roof, burning incense at frequent intervals during the day. Critics had been scandalized by the ancient object, but he calls them pharisees and objects to a priest who warned the people not to come into the church only to see the swinging censer. He asks if it is better to come in to hear poor sermons, or the scriptures read badly, or to repeat in parrot fashion some responsorial verse. He concludes by asking God to bless the thurible and to deliver us from over-zealous priests and rationalistic liturgists.

R. J. S.

SINGENDE KIRCHE, Volume 24, Number 1, 1976-77. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Hans Trummer begins this first issue of the new volume of *Singende Kirche* with an article entitled, "An Unexpected Catechesis." After an illuminating comparison of the Church in Austria with the state of the Church behind the iron curtain, Trummer discusses the role the Church should and even must play in the preservation of western culture, especially in the area of music. In our era of technological wonders we are blessed with the ability to reproduce music in the home, office or car. These recordings, if we make use of the latest available equipment, are often more perfect and more closely attuned to our own specific tastes than any single, live performance ever could be. However, the very success of these sound reproductions has discouraged live music. The excitement and joy of music can now be obtained regularly without the necessity of long and dreary hours of practice. It is much easier to drop a record on the turntable, than to learn to play an instrument. Not only do we no longer wish to produce music ourselves, we have begun to take most music for granted. Many no longer are able to appreciate the work, effort and art necessary to any good performance, be it in the recording studio or the concert hall. When we pay \$6.00 for the latest recording of Beethoven's *Ninth* or Mozart's *Jupiter*, we forget how much musical talent was essential to that reproduction. We tend to be very critical of anything which does not come up to the standards set by the recording industry, even though, in many cases, the recording was made under ideal conditions after many attempts. Furthermore, there are many technological tricks which make a recording sound better than any live performance. Thus, very few of us take up an instrument because it involves expending much time and effort for pleasure which we can enjoy via the phonograph. Those few who do make the effort are criticized by the "disc jockeys" who compare the live performances with the latest recordings without so much as a nod of thanks to the performers for their efforts. If the live performance is not exactly the same as the recording, then it is worthy of condemnation. With this attitude, it is not surprising that live performances have declined!

Trummer suggests that the Church has an essential role in the preservation of live music. He argues that only the Church has steadily maintained the tradition of live, usually amateur, (but, in the best sense of that word; perhaps semi-professional would be a more appropriate term) music. It is essential to the liturgy and therefore must be maintained, but, argues Trummer, it is also essential to western culture, especially its musical culture. At least one institution must preserve the musical traditions for future generations and this, he suggests, the Church can do. Furthermore, liturgical music may be a means of drawing more people to the services of the Church. Devout Catholics come to Mass because they wish to participate in the Sacrifice of Calvary. Other Catholics come because the Church compels them to go to Mass once a week. Still others, even non-Catholics

may be attracted to church services by the music. This is not wrong. It is a means of drawing more people to the Church. Thus, the Church, in preserving its church music, is not only performing a service to western civilization as a whole, but may also be gaining more souls.

Herbert Gadsch has an interesting contribution analyzing the state of church music today. Church music, argues Gadsch, suffers from three different trends which have more or less spent themselves: experiment, nostalgia and sacro-pop. The experimentalists sacrifice art for the sake of something new. Anything is fine provided it is different. They also remove all restraints from the artist and he does not know what technique or form to choose. Furthermore, the new technical aspects of the avant-garde compositions are more important to the experimentalists than the sound produced by them. Clearly, this is a misdirected emphasis. Almost as a reaction against this movement is the second trend, nostalgia. Often people wish to revive what they knew as children. One thinks of the present revival of the 50's in the United States. However, in Europe this trend seems to have affected church music, whereas in the United States it has not. Gadsch suggests that this trend is also headed wrong. It can only lead to the stifling of church music. The attempt to bring present day popular music into the church, what Gadsch calls the sacro-pop movement, is also misdirected. Implicitly, the followers of this trend would have the Church adapt to the world rather than *vice-versa*.

However, each of these ideas, although misdirected in their present forms, has an element which will be important for future church musicians. The nostalgic ideal should bind the future musician to the tradition of church music built up through two thousand years of church history, but without preventing him from developing new forms which the experimental ideal suggests. Still, whatever is created must have a popular appeal (the sacro-pop trend) without being the latest worldly fad. Future church musicians must be grounded in tradition, willing to try new techniques suitable for church and to create music that will encourage worshippers to pray. Gadsch's analysis seems sound and should provoke some reflection.

There is an article considering manuscript difficulties of Schubert's *German Mass* as well as a discussion of the employment problems for Austrian church musicians. Fritz Wieninger contributes a piece on renaissance church music. As a member of the Twin Cities Catholic Chorale, it was interesting for me to note that on November 2, 1976, the Salzburg Cathedral Choir sang Mozart's *Requiem*. The Chorale sang it on the same day at Saint Agnes, the "Austrian" church in St. Paul. Since Europe was and still remains the heart of western culture, it is important for American church musicians to maintain European traditions as much as is possible.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 6, Number 4, 1976. *Bi-monthly journal of Una Voce (Germany).*

After the extensive and exceedingly provocative arti-

cles of Georg May which appeared in the previous three *Una Voce Korrespondenz* issues, the present volume may seem somewhat disappointing. Erwin Sturm has a discussion of the new hymnbook for the German-speaking lands, the *Gotteslob*. Sturm repeats many of the same criticisms voiced repeatedly by a variety of different authors in previous issues of *Singende Kirche*. Considering the number of objections and the number of times they have been raised, one is forced to conclude, even without having seen the hymnbook, that there must be serious difficulties inherent in it. To most American church musicians, these considerations may be of marginal interest, but hopefully the problems of the *Gotteslob* will be avoided in any future American hymnbooks.

Andreas Schönberger has two articles. The first one discusses the wealth of different canons which may now be used in the Mass. The author is obviously opposed to the new missal of Pope Paul VI and wishes to return to the older rite. In the second article, Schönberger treats the present state of the Church with particular attention to the problems of Archbishop Lefebvre and his seminary at Ecône, Switzerland. The author's general point seems to be that there is much more amiss with the universal Church other than Lefebvre's supposed aberrations. If Rome wishes to suppress Archbishop Lefebvre's seminary, then it ought to deal similarly with the leftist aberrations, particularly those noticeable in France. While we may agree with Schönberger's basic point, his articles seem to be tinged with a bitterness towards the Catholic hierarchy which seems unnecessary. A Catholic may disagree with a liturgical change or a disciplinary action which Rome has seen fit to make without losing his reverence for the universal Church or respect for the papal office. But, Schönberger seems to be filled with a veiled hostility towards the present administration of the Church. This attitude does not help to heal any of the wounds so apparent in the post-conciliar church.

RICHARD M. HOGAN

UNA VOCE KORRESPONDENZ, Volume 6, Number 5, 1976. *Bi-monthly journal of Una Voce (Germany)*.

Continuing the theme of the preceding issue, the present volume of *Una Voce Korrespondenz* discusses in two articles the problem of Archbishop Lefebvre and his seminary at Ecône, Switzerland. André Piettre suggests that the schism which threatens the Church from the right, *i.e.*, that of Archbishop Lefebvre, is not nearly as serious as the aberrations of the left. Decrees from Rome are ignored; doctrines are no longer taught; the sacraments are not used and in some areas not even dispensed with any regularity. The Church, suggests Piettre, is threatened with serious heresies (doctrinal aberrations) and ought to solve the less serious problem of schism (rejection of the proper hierarchical order of the Church) and then move against the leftist heresies. Thus, Lefebvre and his seminary ought to be tolerated and maintained within the Church because it is sound doctrinally whereas the leftists are not. Schönberger contributes an interesting article indicting the hierarchy, especially the bishops, for not suppressing errors and

heresies when they first appeared. He argues that the movement against Rome was the last resort of faithful Catholics who could not tolerate the aberrations of the left any longer. These errors were not suppressed as they should have been and instead of continuing the seemingly hopeless battle against these errors and their perpetrators, the radical traditionalists began to attack Rome for its failure to act. But this campaign very quickly evolved into an attack on Pope Paul VI personally. However, the traditionalists still maintain the Catholic faith, including the doctrine of papal infallibility. Thus, such anomalous situations occur as the fervent singing of *Tu es Petrus* at a Mass expressly forbidden by Pope Paul. Schönberger suggests that Rome reconcile the traditionalists and move against the doctrinal and liturgical errors of the leftists.

Klaus Gamber has a short article showing that the old Mass is really not a Mass composed by the order of the Council of Trent. The Council of Trent only applied the Roman rite to the universal Church. It did not create a new *ordo*. Many of the elements of this Roman ritual have their origin in the fourth and fifth centuries. Gamber also points out that in the era of the counter-reformation, one which most of us would label intolerant, Rome respected local traditions and allowed other *ordines* to be used. But in our "tolerant," post-Vatican II age, Rome is using every tool of the pre-conciliar Church to enforce the *novus ordo* irrespective of the traditions of the liturgy which stretch back to the time before the fall of the Roman Empire. Gamber's thoughts inevitably provoke the question: what is it about the old Mass that makes it completely and totally unacceptable to Rome now? Unquestionably, Rome has the authority to impose a new *ordo* and most Catholics will obey, but some would like only to know why so many different variants are allowed, but *not* the old Mass? What does the old *ordo* represent that is unacceptable? Perhaps the answer is that those who oppose the new ritual also have doubts about the council. Perhaps the curia is fearful that if it allows the old Mass it will open the door to open criticism of the council. The question is whether or not the *novus ordo* is being used by some as a *cause célèbre* against papal authority or if there are genuine and important objections to the *novus ordo per se*. This is, in fact, what the Holy Father himself says very clearly in his last letter to Archbishop Lefebvre.

RICHARD M. HOGAN

## Organ Music

*Chorale Preludes* by Dennis M. Lovinfosse, Augsburg Publishing House, 1976. 2 vols., \$2.75 ea.

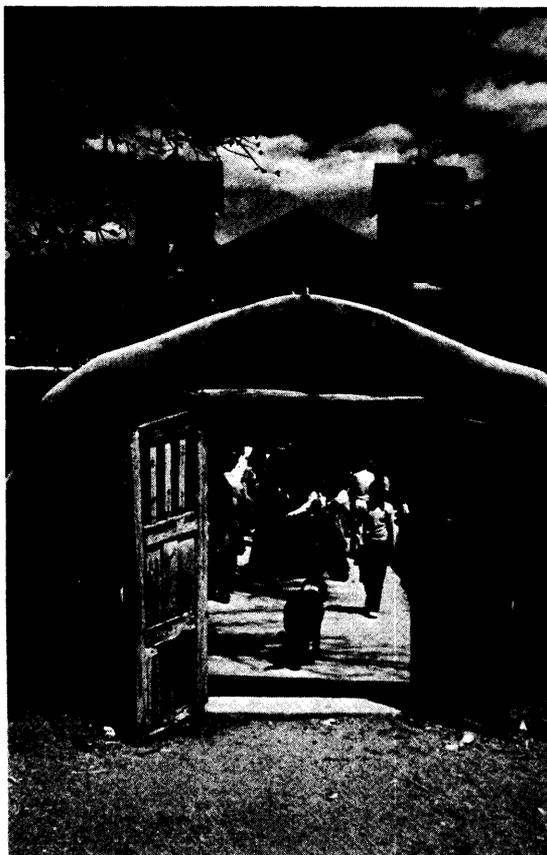
Here is a two-volume collection of chorale preludes covering the liturgical seasons of Advent, Christmas, Epiphany, Lent and Easter. These settings, written in a forthright if not arid contemporary idiom, display a variety of treatments of the hymn tune ranging from straight *cantus firmus* to free paraphrase style. The ten compositions include settings of *Veni Emmanuel* (the first of which comprises an entire two-part canon). *Wachet auf*

and the Passion chorale, *O Sacred Head*. This last melody is given plain *cantus firmus* treatment in the first setting while the second is composed in a free improvisatory style — a characteristic that pervades many of the pieces in the collection. In general, these compositions offer an easy and fairly approachable introduction to contemporary liturgical organ music.

*Spanish Organ Carols* by Norberto Guinaldo. Augsburg Publishing House, 1976. \$3.50.

Perhaps a more interesting collection is contained in a volume entitled *Spanish Organ Carols* — settings of five traditional tunes. Here the compositions are more than “chorale” preludes. Indeed, they are almost *partitas* after the Bach fashion, where the sections of the carol are successively subjected to varying treatment. Imitation is much in evidence and the part writing betrays a sparsity — often in two parts and rarely exceeding three — which enhances the folk-like flavor derived from the original tunes. The general style is immediately accessible and is characterized by a rhythmic vitality which is accentuated by the use of fluctuating tempi. There is little in this collection that poses any real technical problem to the performer.

DAVID BEVAN



*El Santuario, Holy Family Parish, Chimayo, New Mexico*

New Mexico Department of Development

## MEMBERS IN PROFILE

Born in Angers, France, Lucienne Gourdon Biggs worshipped during her early years in the famed gothic cathedral of that city and was introduced to Gregorian chant at the abbey of Solesmes only forty kilometers from her home. This early influence is manifest in her lifetime devotion to chant and all types of sacred music. She and her late husband, organist-composer Richard Keys Biggs, taught and performed sacred music together in Catholic churches and schools all across the United States for over forty years. Moreover, the women's choirs, boy choirs, school chorales and scholas conducted by Mrs. Biggs were heard not only in church, but also in motion pictures and on television and radio.



Five of Mrs. Biggs' eleven children have become professional musicians. She says that her greatest joy nowadays is in translating old Latin and French songs for the John Biggs Consort, or substituting for her daughters in directing choirs and spreading the love of liturgical music. Last Easter she conducted Holy Week services at St. Patrick's in North Hollywood, maintaining as much of the great tradition of sacred music as possible, with both the Saturday and Sunday Masses in Latin.

Pope Paul VI honored Lucienne Biggs with the Benemerenti medal in recognition of her contribution to the field of sacred music. Mrs. Biggs serves on the board of directors of CMAA and is also a member of AGO and ASCAP.



Last spring the paper presented by Catherine Dower at a meeting of the Puerto Rico Musical Society on the influence of the Spanish-American war on the musical culture of Puerto Rico was reviewed by the *San Juan Star* as a dramatic and effective refutation of the widely-held view that the island's musical life collapsed after 1898 when Spain ceded the area to the United States. This significant study represents only one of Dr. Dower's research fields which range from music libraries in the Caribbean area (an article in the new edition of *Grove's Dictionary of Music and Musicians*) to eighteenth century Sistine Chapel codices in the Clementine Library of the Catholic University, the music theorist William Mitchell, about whom she prepared an article for the supplementary volume of *Die Musik in Geschichte und Gegenwart*, and music editions of works by Palestrina and Matteo Simonelli.



Miss Dower is professor of music and chairman of the music department at the State College of Westfield, Massachusetts, where she was named professor of the year in 1975. She is also very active in civic affairs related to music and the arts, serving on numerous boards in the Holyoke area. Her vital interest in church music began when she was New England representative for the Gregorian Institute of America. In 1973-74, she received a grant from Westfield State College for research in the history of Catholic church music in America.

Miss Dower holds a Ph.D. from the Catholic University of America and is a member of a number of professional organizations including CMAA, CIMS and NCME.



Chairman of the music department at Roosevelt High School, choirmaster at St. Charles Borromeo Church, executive secretary of the San Diego diocesan music commission and editor of its monthly music bulletin, father of eleven children between five and twenty-six years of age, Joseph F. Rossi gives indication from his pleasant smile that he can balance such a busy schedule with equanimity and good humor.



His other activities in the San Diego area have included being president of the San Diego community concert association, music director at Immaculate Heart Major Seminary until it closed and assistant professor of music for six years at San Diego University. He was previously associated with the churches of Mary Star of the Sea and St. John the Evangelist as choir director and organist.

Before going to San Diego in 1961, Mr. Rossi was director of music for the Bismarck, North Dakota diocese, serving under Bishops Ryan, Hoch and Hacker. At the same time he was chairman of the music departments at Bismarck Junior College and St. Mary's Central High School and choirmaster at St. Mary's Church and the Cathedral of the Holy Spirit.

Mr. Rossi holds a B.A. from St. John's University, an M. Ed. from DePaul University and the doctorate of music degree from Metropolitan University. He is former lieutenant governor of the National Association of Teachers of Singing, a member of the Union mondiale des enseignants catholiques and a fourth degree Knight of Columbus.

v.s.

## FROM THE EDITORS

### Weddings

The most recent issue of *Una Voce* (France), Number 71, November-December, 1976, contains a brief account entitled "Marriage and the Hit Parade." A reader describes a wedding she attended in Arras last July which could best be called a gathering rather than a ceremony. There was no Mass and no holy communion, nor was there an official blessing; but rather a talk by the priest, vested in alb, about how the young couple met, their future plans, their work, their rights, with music provided by their favorite popular records. At the conclusion the couple pledged their consent and the gathering was over. The whole event lasted forty-five minutes, long enough for a Mass it would seem, and was preceded and followed by other weddings using the same scenario.

In the same issue another wedding is described, this time with a Mass, but instead of the gospel according to Matthew, Mark, Luke or John, the young couple themselves read a text they prepared, "Marriage is the result of the meeting of two beings," developing the theme with all the most popular clichés. Given that the congregation is reported to have been most edified by this ceremony, the second event is more dangerous than the first because more insidious.

In the light of the above descriptions which are certainly not unique to the other side of the Atlantic, it would seem most *a propos* to print excerpts from a very attractive brochure published by the Diocese of Trenton, New Jersey, as a guideline for wedding music called, "A Wedding is a Day; A Marriage is a Lifetime." It says:

Your wedding day is your day; but it is not yours exclusively. At your wedding you make a solemn, life-long promise, a covenant with each other and with God, witnessed by God's people, your friends and relatives.

Just as the rest of the day is planned jointly with family and friends so also the wedding ceremony should be carefully planned to be a memorable and joyful religious experience for all.

Remember that the Church and the community do not witness your solemn promise in just any place, but in a special, holy place — your parish church. The clothes you choose to wear give honor to the occasion; you decorate your home and parish church in a festive manner; you choose a special community to gather as your witnesses; everything takes place at a special time, at a unique moment in your lives.

Realizing that the place of your wedding, the clothes you wear, and the decor of the occasion are all very carefully chosen, you would expect then to be just as careful and particular in the choice of special texts and music used within your wedding liturgy. You would also welcome the assistance of the Church — your parish priests and musicians — to share in the selection of appropriate readings and songs.

Just as you would not expect to pronounce your wedding vows in street language, so you would not expect to

hear everyday love songs within a ceremony celebrating Christian married love. Certainly this sort of music may help celebrate another part of your wedding day, but during the wedding ceremony you hope to rise above everyday concerns to celebrate more than worldly love. Your concern is spiritual love: the love of God for you, your love for Him; the love of the community for you, your love for them. These support and confirm your love for each other.

The Church loves you also; and, out of this love, asks that you have a high regard for this one moment in "your day" and consider choices of texts and music in the light of guidelines the Church proposes. Should you follow these guidelines, you will help express your faith and enhance your wedding liturgy as an act of worship. . . .

The words, gestures and music for your wedding ceremony should show all present what is happening within you: an encounter with Christ through the sacrament of matrimony. Therefore, whatever songs are sung during the celebration should demonstrate for all present your love for one another in Christ and community.

Instrumental music, too, may express to everyone present the festive nature of this occasion of Christian witness.

You should avoid any music that has strong associations either for you or your guests with situations and activities contradicting Christian values.

Although you may not be aware of it, there is much beautiful and exciting music speaking of God and Christ in your lives; of the holiness, joy, and beauty of marriage; of the special Christian significance of "your day." Before choosing music for your wedding, know all the possibilities. Your parish musician can show them to you. This takes time, so be sure to make contact well in advance of the wedding date.

The foremost practical consideration is to be *considerate*. This means that you will make plans for your wedding ceremony as soon as you begin to plan the rest of your wedding day. Consultation with the parish musician regarding the selection of music should take place long before the day, certainly before you plan the wedding program for printing.

Your parish organist likes to plan his life, just as you do. Therefore he needs to know the date and time of your wedding as soon as you know it. Make sure he has this information.

Because your parish organist must rely on fees from special services to insure a livelihood, he has the right of employment for weddings. An organist from outside the parish may be employed only under very special circumstances, and with the prior knowledge and consent of the parish organist and pastor.

If you plan to have a soloist sing at your wedding, the soloist should be engaged at an early date. No parish organist should be asked to accompany a soloist without a rehearsal. Be sure the organist and the soloist know of one another and that they have a chance to rehearse together.

Together with your parish, your parish organist has established a proper fee for wedding participation. Find

out what this fee is, and remember that it is customary to pay the fee in advance of the ceremony, either directly to the organist, or to the parish, whatever the practice may be. If you wish the organist to be present at any time other than the wedding itself, there will be an additional fee, of course.

And now, for some of your questions.

#### **Why can't we have any music we want?**

Much of today's music describes a narrow view of married love. It says little about God, you and the community, and the role of each in this sacrament. The music and texts you choose show to all present that you have selected them because they are "special," reaffirming all you say and do in a Christian marriage ceremony.

#### **May we have the "traditional" wedding marches?**

You may not want a "wedding march." More and more couples are choosing quieter, more contemplative music for the processions and recessions at their weddings. You might consider a congregational hymn for the occasion.

The two well-known wedding marches became popular in the United States (mostly through the movies) only the last century. They are rarely used elsewhere. Both were composed as parts of large dramatic works. We all know the music from Wagner's *Lohengrin*, but how many of us know that it accompanies an illegal and illicit ceremony, a marriage doomed to fail? Mendelssohn's incidental music to Shakespeare's *A Midsummer Night's Dream* accompanies a farcical wedding.

There are better choices for processional and recessional music, which do not call to mind other places (opera houses or movie theaters) and meaning (invalid marriages).

#### **What about "our song"?**

Unless the song is clearly appropriate to the wedding rite, it can be celebrated much more effectively at the reception where it can be properly announced, and even the reasons for it being "your song" can be explained to guests and friends, and all may sing it or dance to it. . . .

#### **May we use recorded music?**

Your wedding celebrates "life." "Live" music implies "life." Would you expect either of you to be present by "proxy," or send a recording or picture instead?

#### **We plan to have a special booklet printed for our wedding. May we print the words or the words and music for songs?**

This is an excellent way to ensure that all may participate in the service. But it is *your* responsibility to secure the permission of the copyright owner, whether you print *only the words* or both words and music in your wedding program. In some cases there is a fee for this use. After permission is obtained, the program booklet must include whatever copyright notice the owner requires. . . .

#### **Why have a Mass? Why not just a ceremony?**

Why *not* have a Mass? The opportunity to celebrate the

Eucharist together on your wedding day is one which should not be sacrificed without careful thought. The source of love between you is Christ. What better way to share in this love than to share Christ in the Eucharist? The liturgy of the word is common to both ceremony and Mass, but the opportunity for the fuller celebration should not be discarded because you don't want to spend too much time in church. v.s.

## Cathedrals, an Abbey and Several Parish Churches

In this issue, the last of the series featuring historic American Catholic churches, we include a photograph of the mother church of Catholicism in the nation, that of Baltimore, Maryland. Its official title is now the Baltimore Co-Cathedral, Minor Basilica of the Assumption of the Blessed Virgin Mary, but it remains in our hearts as the seat of the first American diocese, founded in 1789 by Pope Pius VI to be presided over by Bishop John Carroll. The actual church was designed in 1806 by Benjamin H. Latrobe, inspired most probably by the Pantheon in Paris and Lulworth Castle chapel in Dorchester, England, where Bishop Carroll was consecrated. It is considered Baltimore's finest building and architectural historian, Nikolaus Pevsner, calls it North America's most beautiful church. With the addition of the towers in the 1830's, the portico in 1863, and enlargements in 1879 and 1890, which lengthened the building, the church stands now as Latrobe originally planned it. Baltimore was raised to an archdiocese in 1808, and the suffragan dioceses of Philadelphia, New York, Boston and Bardstown, Kentucky, many of whom have been featured in this series, were founded.

Although the Cathedral of the Most Blessed Sacrament in Detroit, Michigan, is a twentieth century building, Catholicism has a very long history in the diocese. The first parish, Ste. Anne's, was founded in 1701 with the arrival of the Marquis de Cadillac, thus making it the second oldest U.S. parish with a continuous history, after St. Augustine, Florida. The cathedral itself was built as a parish church. The first Mass was said there on August 12, 1915. It was designated a cathedral in 1938. The basic design of the cathedral is English gothic, although the spire, rising 180 feet over the center of the building, is a sign of the French influence in the diocese. The cathedral has a Casavant organ of 4,494 pipes with the main console in the choir loft and a secondary console in the sanctuary.

The Cathedral of the Holy Spirit in Bismarck, North Dakota, was dedicated on August 30, 1945 by Bishop Vincent J. Ryan. The church, designed by architect William F. Kurke, is a first example of monolithic concrete construction. The cathedral is dominated by a tower that rises 178 feet above the building itself.

St. John's Abbey and University Church at Colleville, Minnesota, is at the center of a group of build-

ings (monastery, library, dormitories) designed by internationally famous architect Marcel Breuer, as part of a long-range plan for replacement of the buildings of the famous Benedictine monastery and university. The worshiper enters the church by walking under the slender, cantilevered bell banner, through a rather low atrium baptistry into the very open and spacious nave of the church, seating 2,000 people. The entire north facade of the church is composed of 500 stained glass windows set in concrete in a honeycomb design. In the medieval tradition, the glass itself was designed and made on the abbey grounds. The building is constructed of architectural concrete, showing the marks of the form boards. Most exterior walls are sheathed with granite. There is a 64-rank Walter Holtkamp organ in the abbey church.

Some seventy-five miles from St. John's in St. Paul, Minnesota, stands the lovely onion-domed church of St. Agnes, built in the baroque style of Austria and Bavaria, so familiar to the German-speaking immigrants who settled the area in the 1880's. St. Agnes remains faithful to the traditions of its founders, for it is there that the Twin Cities Catholic Chorale, under the direction of our esteemed editor, regularly sings the great classical orchestra Masses of Haydn and Mozart.

Also reflecting the national origins of its congregation, but very different from St. Agnes, is the church popularly known as El Santuario in Chimayo, New Mexico. Since 1816, the picturesque village has had a miraculous shrine, very similar to one in Esquipulas, Guatemala.

Thus concludes our commemoration of the bicentennial. In the past six issues we have attempted to include churches from every part of the United States which are significant to the story of the growth of Catholicism in this land. We were limited by space, the availability of photographs and information, but we hope that you have seen some familiar places in these pages and have found the series interesting. v.s.

## CONTRIBUTORS

*Father Deryck Hanshall* is an English Jesuit living in London.

*Gisela Holzer* lives in Neuberg in the province of Styria in Austria, where she is cooperating with the local pastor, Reverend August Jamning in preparations for the festival that she writes about.

It was incorrectly stated in the last issue that *Charles W. Nelson* is professor of English at Northern Michigan Technical University in Houghton. This should have said that he is professor of English at Michigan Technological University in Houghton.

*Helen Wagner*, who is employed in public relations by Minnesota Mining & Manufacturing in Saint Paul, did the layout work on our music supplement in this issue. It is a practical guide to the chants for the new order of the Mass celebrated in Latin.

# NEWS

Saint Louis University has received a grant of \$135,000 from the Andrew W. Mellon Foundation to assist scholars who wish to conduct research on the post-doctoral level in the university's collection of microfilms of the Vatican Library. Mellon fellowships will provide travel and living expenses for periods ranging from a few weeks to a full semester. Among the areas of study in which fellowships are granted are classical and vernacular languages and literature, philosophy and sciences of the middle ages and the renaissance, history of music and history of manuscript illumination. †

The University of California at Los Angeles offered a course entitled "Gregorian chant in the modern world" as part of its 1976 extension summer session program. James White, associate professor of mathematics at UCLA, was instructor, assisted by Kari Windingstad. The climax of the course was the singing of pontifical Mass celebrated by the Most Reverend John J. Ward, auxiliary bishop of Los Angeles, at the Church of Saint Timothy. The event coincided with ceremonies connected with the closing of the 41st International Eucharistic Congress in Philadelphia. †

The Church of St. Leo in Saint Paul, Minnesota, has sponsored a choral festival conducted by Paul Salamunovich, February 4-5, 1977. Among the works studied were *O vos omnes* by Vittoria, *Jubilate Deo* by Johann Roman, Brahms' *Let nothing ever grieve thee*, Mendelssohn's *He watching over Israel* and Vaughan-Williams' *O clap your hands*. Elizabeth Abeler Stodola is music director at Saint Leo's. †

Recent organ recitals brought to our attention include these:

At the University of Dayton, Ohio, a series of organ concerts brought Barbara Harbach to the organ at Seventh-Day Adventist Church, Kettering, Ohio, for a program that included works by Mendelssohn, Hugo Distler, Olivier Messiaen, Litaize and Widor.

In the same series, on December 5, 1976, Richard Benedum played the same organ, assisted by Earl Jones, trumpeter. He played works by Giovanni Bonaventura Viviani, J. S. Bach, Pavel Josef Vejvanovsky, Dalibor C. Vackar, Claude Gervais and Jean Langlais.

Robert Schuneman played the organ at Westminster Presbyterian Church in Dayton on January 23, 1977, performing works by Brahms, Franck and Liszt.

David Bevan, organist at Westminster Cathedral in London, England, played concerts at Macalester College and at the Church of Saint Agnes in Saint Paul, Minnesota, November 14 and 21, 1976. His program included works by F. Couperin, J. S. Bach, Franck, Max Reger and Mulet. On a short-term appointment as organist at Saint Agnes, he has also played recitals in California and in New York. †

Recent choral programs sent to us include these:  
The Harrisburg Choral Society joined in the celebra-

tion of the 150th anniversary of the founding of the cathedral parish of Saint Patrick, Harrisburg, Pennsylvania, presenting a concert in October, 1976. Donald L. Clapper directed the 125 voices and 40 piece orchestra in Horatio W. Parker's *Hora novissima*, an oratorio based on a text from a poem of Bernard de Morlaix, a monk of Cluny. Soloists were Kay Lorenz, Arlo Rader, Gwen Jones and David Bailey.

Richard Benedum conducted the Dayton Bach Society in a concert on May 15, 1976, at the Seventh-Day Adventist Church, Kettering, Ohio, which included the *Mass in B minor* by J. S. Bach. On January 16, 1976, the group performed motets by Schütz, Distler and Bach as well as Mozart's *Vesperae solennes de confessore* at the Church of the Immaculate Conception in Dayton.

The Choralis sine Nomine has scheduled a series of three programs at the Church of the Holy Childhood, Saint Paul, Minnesota, under the direction of Merritt Nequette. The group sang Joseph Haydn's *Missa brevis Sancti Joannis de Deo* and Pergolesi's *Miserere* on December 5, 1976. On March 6, 1977, they will present Bach's *Jesu meine Freude* and Schütz's *Musikalische Exequien*. On April 24, 1977, they will sing Mozart's *Vesperae solennes de dominica*.

The Saint Dominic Choirs of Shaker Heights, Ohio, sponsored a festival of choirs on December 12, 1976. A program of best loved carols of Christmas was performed by two hundred and fifty voices from the churches of St. Anselm, St. Christopher, St. Dominic, St. Robert and St. William. The chief work on the program was a premiere performance of *A Christmas Triptych* by Richard Proulx. Cal Stepan is music director at Saint Dominic's.

The Sacred Heart boychoir and parish choir presented a concert of coronation anthems by George Frederic Handel and other compositions by Salieri, Mozart and Elgar at Hamline United Methodist Church in Saint Paul, Minnesota, November 21, 1976. Robert Kaiser is conductor of the groups.

Father Ralph S. March, S.O. Cist., directed the Dallas Catholic Choir in a baroque concert at Saint Bernard Church, Dallas, Texas, November 14, 1976. The program included Buxtehude's *Magnificat* for five-part chorus, soli, strings and continuo, J. S. Bach's *Jesu, der du meine Seele* and Buxtehude's *Rejoice, earth and heaven* for chorus, soli, strings, trumpets, timpani and organ. The main work of the concert was a first American performance of Johann Ernst Eberlin's *Missa in C (Brevissima)* for the same scoring.

Minnesota Public Radio has begun live broadcasts from the Church of Saint Agnes, Saint Paul, Minnesota, of Sunday high Masses at which the Twin Cities Catholic Chorale with members of the Minnesota Orchestra perform the great masterpieces of Catholic church music, particularly the works of the classical Viennese school. The series began with the midnight Mass of Christmas, celebrated by Bishop Alphonse J. Schladweiler of New Ulm, Minnesota, and will continue through April. The proper of the Mass is sung in Gregorian chant. Settings of the ordinary in repertory this season include three Masses by Joseph Haydn, one of Mozart, two of Schubert, one of Palestrina, and one by Beethoven.

The Church of Saint Anthony, Fort Lauderdale, Florida, celebrated the fiftieth anniversary of its parish school with pontifical Mass celebrated by Archbishop Coleman F. Carroll of Miami, November 10, 1976. The children's choir, under the direction of Mr. & Mrs. George Gilbertson, sang the *Jubilate Deo Mass* as well as several vernacular settings for processional and communion motets. The group has only recently been organized.



Christmas was celebrated musically by the following choirs:

Saint Patrick's Church, Edina, Minnesota, heard Joseph Haydn's *Missa brevis alla capella "Rorate coeli de super"* sung by the parish choir and assisted by instrumentalists under the direction of Ita Vellek. Other music on the program included Mozart's *Sonata in C* for organ and strings, H. Berlioz' *Thou must leave thy lowly dwelling*, and Christmas carols selected from many ethnic backgrounds.

Queen of All Saints Church, Concord, California, began the midnight service with a concert which included Handel's *Pastoral Symphony* from the *Messiah*, J. S. Bach's *There were shepherds* from the *Christmas Oratorio*, and selections by Max Reger, Pietro Yon, Praetorius and Hector Berlioz. Music for the Mass came from Gregorian chant and compositions by Michael Haydn, Franz Schubert, Vittoria and G. F. Handel. Director of music is Reverend Harold J. Pavelis.

Saint Aloysius Church, Jersey City, New Jersey, presented a Christmas concert with carols from many countries and selections from Handel's *Messiah* before the midnight Mass at which the choir and orchestra performed Mozart's *Missa brevis in D* and parts from Joseph

Gruber's *Jubilee Mass*. Reverend Timothy Hourihan is moderator of the choir. Professor Joseph Baber is choir-master and directed the Christmas music.

The Church of the Holy Childhood, Saint Paul, Minnesota, celebrated Christmas, its patronal feast, with an elaborate musical program reaching over several days. An orchestral prelude and singing of Christmas carols preceded the midnight Mass at which Anton Diabelli's *Missa pastoralis* (1830) was performed. The schola of men and boys is under the direction of Bruce Larsen. At the Mass in the day, Sister M. Edward, SSND, directed the girls' choir in Pietro Yon's *Mass of the Shepherds* and several settings of Christmas carols. On New Year's Day, the Christmas program was repeated, and on the Epiphany the schola sang Samuel Rousseau's *Messe pastorale* and works by André Jolivet, C. Franck and Adolphe Adam. Merrit Nequette is parish organist and Mary Downey was guest organist. Reverend John Buchanan is pastor.

The Church of Saint Agnes, Saint Paul, Minnesota, began the Christmas feast with first vespers followed by the Mass of the vigil in Gregorian chant. After matins and lauds sung in chant by a schola under the direction of William F. Pohl, a program of Christmas music preceded the entrance of Bishop Alphonse J. Schladweiler who celebrated the pontifical Mass at midnight. The Twin Cities Catholic Chorale with members of the Minnesota Orchestra performed Franz Schubert's *Mass in Bb* with the proper in Gregorian chant. David Bevan played works by Couperin and Widor. Celebration of the Christmas octave included vespers and high Mass sung each day in Gregorian chant. The festival was closed with Joseph Haydn's *Paukenmesse* on January 2, 1977.

R. J. S.

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