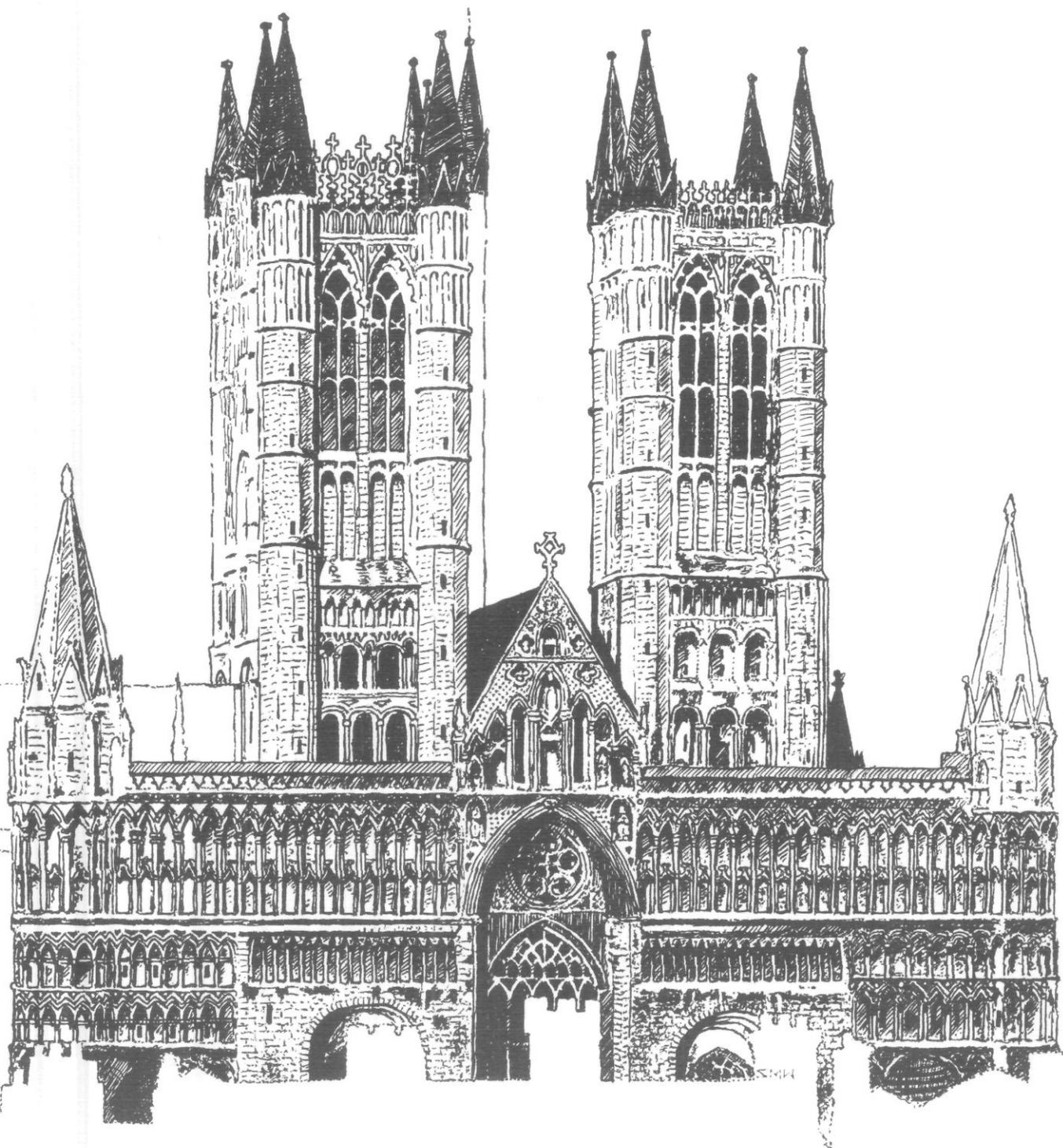
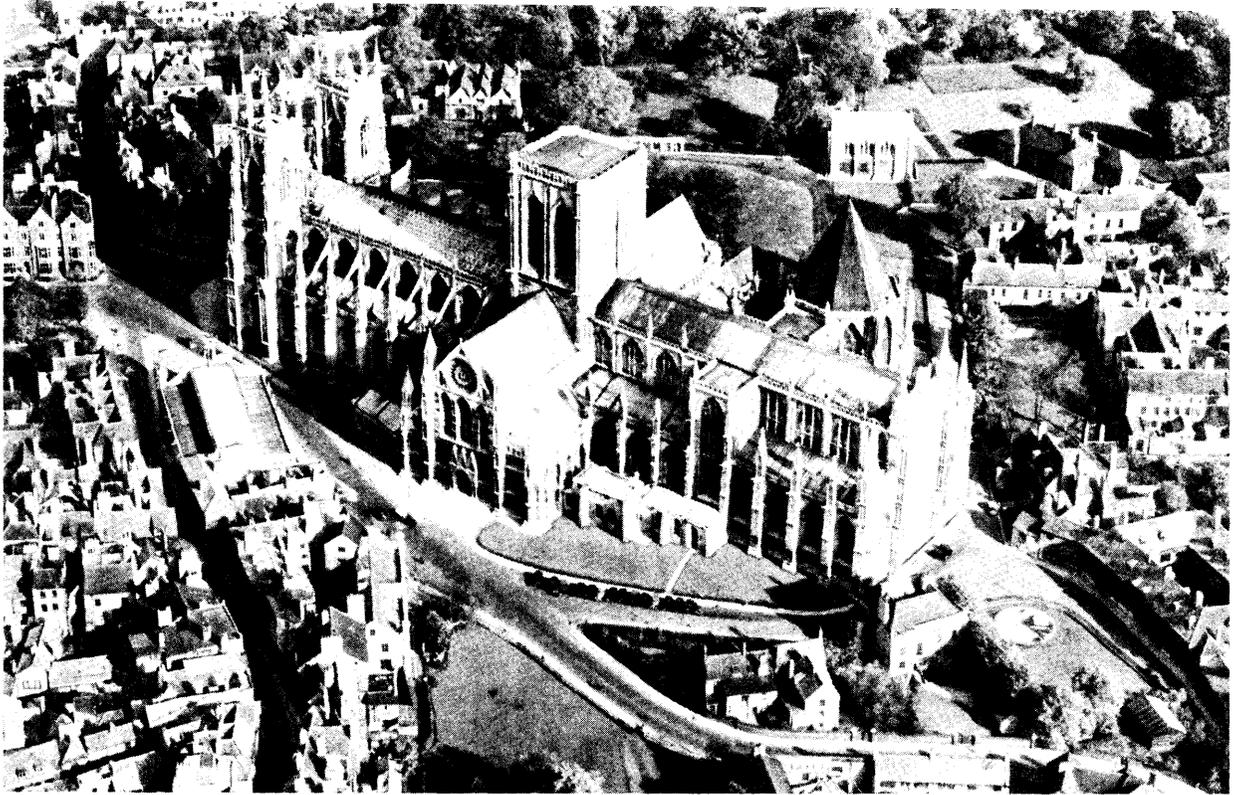


SACRED MUSIC

Volume 108, Number 2, 1981





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Sacred Place and Sound

Although we do not agree with all of its points, we have chosen to reprint the article "New Calls for Silence" by Father Dieudonné Dufrasne, O.S.B., with the hope that it will stimulate a re-thinking of the practices of both the old and the new liturgy and that it will inspire the development of a more reverent and spiritual celebration of the Mass as established by Vatican II. Its author is the editor of *Communautés et Liturgies*, a Belgian French language liturgical review with a liberal and experimental orientation. For a further discussion of this topic readers may also wish to refer to a thoughtful article written for *Sacred Music* eleven years ago by Father John Buchanan, "The Subject is Worship — An Evaluation of the Present," Vol. 96, No. 3 (1969), p. 3-11.

It seems to me that Fr. Dufrasne does clearly express very real dangers inherent in the new liturgy and their source which lies in a lack of understanding (or in my opinion perhaps a deliberate rejection) of the sacramental nature of the liturgy. It is all too true that in the rush to communicate, to be relevant, and to establish community, the Mass has become too often a distracting show which may or may not appeal to the worshiper's individual taste, thereby communicating more or less well. We all shake our heads knowingly when Fr. Dufrasne writes of the intrusive celebrant, the inappropriate music, the running commentary, and the "creative" revisions of the texts of the Mass.

I am usually rather protected from the most exaggerated manifestations of the new liturgy because the two churches I attend regularly carry on a prayerful and tasteful Mass following the directive of Vatican II. However, the appropriateness of Fr. Dufrasne's remarks was brought home to me recently when I attended Sunday Mass in a church built about twelve years ago in a contemporary style. Even though the liturgy was performed with much attention to detail and the congregation participated well, I found the same absence of silence Fr. Dufrasne writes of, so that the Mass was much less of a spiritual experience than the Masses I usually attend. Troubled by this reaction, I reflected on whether it was due to the liturgy or to the building in which it was celebrated because the churches I usually attend are built in a traditional style.

At first impression the contemporary church building itself was impressive. It was constructed of warm-colored brick on the exterior; the interior brick was painted white and vaulted with wood in a style that made reference to the gothic without copying it. After walking around the interior of the church, I discovered that the Blessed Sacrament was kept in a separate chapel. At first this did not bother me excessively because I am used to French churches where there is always a Blessed Sacrament chapel, but on reflection I realized that the absence of the Blessed Sacrament did contribute to the non-sacred character of the main part of the church.

However it was the experience of attending Mass that made it clear to me that although the church was architecturally pleasing and was planned to fulfill the function of a place of worship, it was not essentially a sacred place. Its design fostered a liturgy lacking in silence; one that was community-centered rather than God-centered. In this building the congregation is located on three sides of the sanctuary area so that one is tempted to look at the other people in the congregation rather than the celebrant offering the sacrifice of the Mass. The choir or music ministers are placed to the left of the sanctuary area. At this Mass the music was provided by a contemporary group (guitars, flute, tambourine, bass) which crowded the sanctuary, competing with the celebrant for attention. One's attention was also drawn to the extraordinary ministers of the Eucharist and to the lector. While there were many human distractions during Mass, there was no sacred counter-balance, nothing that focused the attention and lifted the

heart and mind to God. There were no statues, no stained glass windows, no tapestries, paintings or mosaics, however contemporary in style. Except for the processional crucifix that was carried into the church at the beginning of Mass, there was no crucifix in the sanctuary area although thin strips of metal were set into the brick wall behind the altar in a cruciform shape. Stations of the cross were located on one wall, but of a size and in a position so that they could not be seen well by the congregation.

My point is this. The very design and decoration of the church, although intended to create a place of worship, actually created an atmosphere that fostered a human rather than a God-centered experience and a liturgy lacking in the multiple kinds of silence described in Fr. Dufrasne's article. During the Mass my eyes moved from the priest to the musicians, to the extraordinary ministers of the Eucharist, to the lector, through the congregation, to the fans turning against the white walls, to the priest, to the musicians, and back through the congregation. Not a very edifying journey. When I voiced my observations to one of the priests after Mass, he said that my reaction was more or less normal, and that the congregation was supposed to look at each other, etc., because this created the desired community experience at Mass. He added that I should not have found the musicians distracting because the music ministers are an essential part of the liturgical celebration. Never mind my objection that it is their music that should be important and integrated into the Mass, not their movements. According to the priest every aspect of the church was symbolic and the lack of iconography was also intended.

My experience, which was after all a fairly standard one, does underscore the difficulty of establishing a silence in the liturgy conducted in a certain kind of space where the intention is more the creation of community than the worship of God. It is true that the Mass is not an experience of private prayer, and that it is an occasion when the community comes together to worship. But the purpose of the coming together is just that, to worship. I agree with Fr. Dufrasne when he concludes that there is a lack of understanding of the sacramental reality of the liturgy. I attend Mass to worship God with the community that has been joined together spiritually through baptism. Participation in that community is nothing if it is not first and foremost spiritual and interior. Pre-occupied as we are with daily problems, pushed as we are to keep up with the pace of this world, we need and we seek to be transported away from it, into a sacred place, and, if you will, into a sacred dimension, when we go into a church. It seems to me that in our materialistic and pragmatic world it is much harder to establish the sacred ambiance necessary for worship than the sense of community. It would therefore seem advisable to work on spirituality first, and let a true sense of community be developed from that.

My comments about this contemporary church building do not imply criticism of all contemporary architecture. Quite the contrary. I believe that churches built today should be an expression of the late twentieth century using the artistic talent and technology available, but churches should be designed for their purpose which is a sacred one. I understand that the idea of a multi-purpose church building has more or less been rejected recently by clergy, liturgists and church architects because it has been discovered that it is difficult to establish a sacred ambiance for Mass in a facility that is also used for non-sacred events. However, it is clear that more thought must be given to the successful creation of a place of worship using a contemporary style of architecture.

Physical things can enhance worship if they lead the heart and mind to God. Otherwise they are distracting and contribute to the lack of silence Fr. Dufrasne writes of. It is for this reason that I differ with his criticisms of pre-Vatican II liturgy which he describes as characterized by "thundering organs, pontifical pomp and obtrusive choirs." In my mind whatever is sacred in conception and artistic in quality creates an

atmosphere that enhances prayer. Moreover, ritual, processions, vestments and chant serve to remove human beings from the distractions and pre-occupations of every day existence and to remind them of their relationship with their Creator. When Fr. Dufrasne calls for a re-evaluation of silence in the liturgy, he seems to be asking for an end to the distractions that prevent the focusing of attention on the central action of the Mass. I do not believe that the great patrimony of sacred Catholic music which Vatican II asked us to preserve and use is a distraction. Quite the contrary. Its use creates an atmosphere that leads to what Fr. Dufrasne calls "the inexpressible mystery of the sacrament." The multitude of banal, non-artistic, contemporary hymns provided in our parish hymnals, even if sung with enthusiasm, cannot offer the transcendent experience of a great work of art like a Gregorian chant melody or a Haydn or Mozart Mass. In the same way a bare church offers no inspiration to worshipers. A great mystic can find Christ in the simplest wooden cross, but most of us need the help of a work of art of sacred and artistic levels comparable to Michelangelo's Pieta or a Chartres window to lead us to Christ.

The challenge to the contemporary musician, artist or architect is to create a sacred work of faith in a contemporary idiom at an artistic level that will allow it to communicate a sacred message as universally as possible. If the artistic work is a true expression of faith and of great enough artistic quality (both of these characteristics are essential) it will not distract, but will enhance the worship experience. Perhaps we should not put out a new call for silence in our liturgy, but rather a call for a unity of expression which will foster the greatest of all communities, the community of faith, and the deepest of all kinds of participation, that of the soul. There is also a challenge to the non-artists among us to develop a spiritual community that will provide the support necessary for the creation of the religious art and music of our age, while at the same time preserving and fostering the patrimony of faith that has been left to us.

V.A.S.

Church Music and Sanctification

One of the purposes of sacred music has always been the “sanctification of the faithful,” (no. 112, *Constitution on the Sacred Liturgy*), and in the economy of salvation this task is the special work of the Holy Spirit, the Third Person of the Trinity. Thus, church music in all its aspects should be intimately associated with God, the Holy Spirit.

But of the three Persons in the Holy Trinity, the Holy Spirit is, it seems, the most neglected. Today, in some charismatic circles, there is an attempt to correct this neglect, but perhaps it is not free from all exaggeration. We must never denigrate the Holy Spirit to some role beneath that of God the Father and God the Son. But, by the same token, we cannot elevate Him beyond the Father and the Son. He is co-equal in every respect. He has all the attributes of the Father and the Son: He is infinitely good, He is infinitely truthful, and He is infinitely beautiful. In fact, one can say about Him, as about the other Persons of the Trinity, He is Goodness, He is Truth, He is Beauty.

But if the Holy Spirit is Goodness, Truth, and Beauty, then where He is, these attributes will also be. However, where these are not found, then His presence, the love of God, will be weak or even non-existent. Sins against goodness, moral evil, sins against truth drive out God’s love and the Third Person of the Blessed Trinity. However, where there is a genuine effort to be truthful and good, there will also be greater infusion of God’s life, the life of the Holy Spirit, which, in turn, will further increase the attributes of truth and goodness. But what is often forgotten is that there are sins against another attribute of God, beauty. Where man promotes and he himself cultivates ugliness and perverted art, the presence of God cannot be very strong. The Holy Spirit has been driven out. Of course, there are different styles and tastes and these differences are legitimate. Nevertheless, there are occasions when one senses that the endeavor is not to create the beautiful, but rather to promote ugliness. When that occurs, the love of God, the presence of the Holy Spirit is indeed weak. On the contrary, where the beautiful is present, there is the Holy Spirit because He, as God, is the source of beauty.

The human being is made for God and thus, he is made to desire God in all His attributes. Where those attributes are present, the human being desires to be. Further, in desiring them, his love for them increases. When his love for these attributes of God increases, His love for God grows stronger. In other words, the Holy Spirit sanctifies, increases the love of God in us, through Goodness, Truth and Beauty because in desiring these things we desire God, Himself. Not only does He enable these to be present in us and in our works, He uses them to lead us to Himself. The Holy Spirit sanctifies through sacred art, if it is truly beautiful. The beauty of the art leads us to contemplate the beauty of God which results in a greater love of God.

Think, then, for a minute, on the faith and the love that Beethoven must have possessed when he composed his *Mass in C*. Contemplate for a minute the gift he gave to every generation after him through this sacred music which always must be sung for the purposes he intended: the glory of God and the sanctification of the faithful. When we hear the stirring *Quoniam tu solus*, do not our hearts leap within us? Do we not perceive with our minds and even feel with a surge of emotion the beauty of that passage? Or, could anyone doubt the infinite beauty of God while listening and praying with Mozart in his *Exsultate Jubilate*? These composers could not have written this music to these sacred texts without the life of the Trinity in their souls. They cooperated with the Holy Spirit and thus we have these sanctifying gifts.

Further, think of choirs. Could they sing this music as they do without the love of God? High Masses (what few there still are) are not concert performances because each

choir member sings for the glory of God and to inspire those of us fortunate enough to be given this gift. In hearing these works, if we are truly listening, the Holy Spirit, present in the beauty of this art, increases His life in us. What a gift! What an opportunity! How glorious is the work of the Holy Spirit's sanctification in the Church!

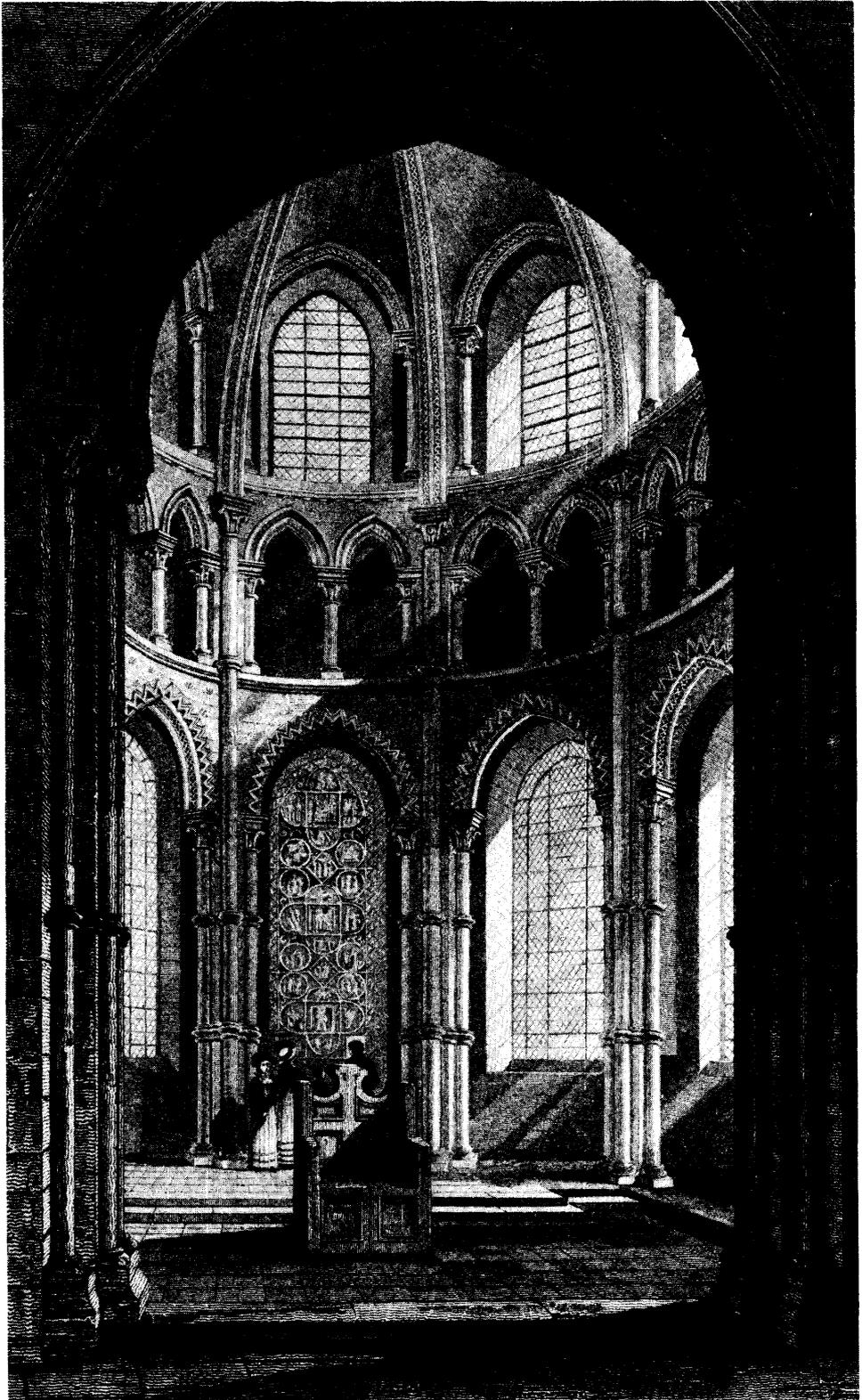
All this leads one to some conclusions: 1. Church music must be written as art by competent composers endeavoring to give their most beautiful works to God. 2. It must be sung for the glory of God (*i.e.*, it must be a prayer) by men and women trained so that the beauty which the composer has endeavored to communicate is, in fact, communicated. 3. It must be received by those of us in the pews as a prayer to God given by the composer and the singers.

Has this been the Catholic experience of church music over the last ten years? For most of us I doubt it. First, so much music is poorly composed. It is, for the most part, not art-music. Second, it is sung badly. (Think of the four-hymn Masses with the organist "trying to lead" the handful of singers in the "congregation" by two or more beats.) Third, under such circumstances, it is hard to receive this as a prayer!

Why? How did this develop, you ask? The major reason for our present near catastrophic situation is that there has been a vicious and unrelenting attack against any and all music set to Latin texts. In the wholesale and misguided discarding of Latin, the sacred music of the Church was also thrown out. It was replaced with the sounds we hear from our churches today. Such sounds are indeed sins against the Holy Spirit because they are ugly, the opposite of the beautiful. The answer: make our church music beautiful again by drawing on the "treasury of sacred music" (no. 114, *Constitution on the Sacred Liturgy*) and allowing young, faith-filled, and trained composers rooted in that tradition to write new sacred music for both vernacular and Latin texts which will be beautiful. But such new compositions cannot ever be produced from the present vacuum.

This is a noble work. It is cooperating with the Holy Spirit in leading men to God. It is time for musicians to call a halt to the present glut of ugliness in our churches.

R.M.H.



Canterbury

LITURGICAL CRISIS IN THE CHURCH

(Reprinted from *Social Justice Review*, with permission of the editor, who prefaced the article with these words: "This is a layman's reflection on the recent definition of a liturgist, 'an affliction sent by God so that those Christians who have never suffered for their faith may not be denied the opportunity to do so.' It is justified by the observation of James Hitchcock: 'The crisis of worship currently affecting the Church is perhaps the most serious of its many crises.'")¹

I entered the Catholic Church in 1952, having been reconciled from Byzantine Greek Orthodoxy. Among the factors which influenced a difficult decision to become a Catholic was the powerful spiritual attraction exercised by a hieratic Latin liturgy whose beautiful Gregorian chants and splendid polyphony drew a poor sinner into the contemplation of that supernatural world of heavenly glory where the living God dwells in awesome majesty and purity—together with his angels and saints. The divine liturgy for Eastern Orthodox peoples is truly "heaven on earth," and it was immensely reassuring to me that in embracing Catholic orthodoxy I would have to sacrifice none of the richness of liturgical worship characteristic of the magnificent Byzantine liturgy. I rejoiced that a common liturgical piety was shared with Catholics of the Roman rite and that a worship worthy of God was also evident in the sacred ceremonies and luminous liturgical atmosphere of Latin rite churches—and carried out with meticulous care in the great Benedictine monastic abbeys and monasteries devoted to liturgical study. I felt at home participating in the Roman liturgy whose theocratic quality reflected much of the religious climate of the liturgy of St. John Chrysostom which is

beautifully balanced between reverential fear, awe before God's majesty and humble love, piety and childlike fondness; there is a proper tension between very acute awareness of Christ's divinity and transcendence and the tender affection that is manifest in His unutterable mercy.²

For Catholics too, the liturgy

... is the earthly version of the liturgy celebrated in heaven amidst the angels and blessed by the sovereign High-Priest according to the order of Melchisedech. It is the *divine* liturgy. For the eyes of faith it is the contemplation of invisible reality, evidence of the eschatological hope. It is the spiritual reality of that worship in spirit and in truth whose whole value lies in its dependence on the one single sacrifice of Jesus Christ.³

I shall never forget the experience of entering a Catholic church while a "seeking" university student and hearing the *Missa de Angelis* sung by the children of the parish at a morning Mass. There are countless testimonies to the power of truly sacred liturgy and music to attract souls to the beauty and wonder of Jesus Christ, the Revelation of God.

There is no doubt in the mind of many Catholics that the authentic liturgical reforms decided upon by legitimate ecclesiastical authority and set forth in the decrees of the Second Vatican Council were both eminently desirable and urgently needed. The living participation of the people (*actuosa participatio populi*) in a sung liturgy (#113, 114, 118, 120 of the *Constitution on the Sacred Liturgy*) had long been the hope of the dedicated pioneers of the liturgical movement eager to draw upon the rich fount of liturgical experience rooted in the mystagogic theology of the fathers of the Church—both east and west. Vatican II's *Constitution on the Sacred Liturgy* could only be welcomed in its declared efforts to renew the liturgy. Formalism, exaggerated rubricism, and other

barriers (including language) standing in the way of truly communitarian liturgy were to be removed. Moreover, certain deficient spiritual attitudes were to be corrected. One writer, for example, has noted the spirit of pragmatism and consumerism which gripped the mentality of some of the clergy in the pre-conciliar Church:

The philosophy of consumerism is that you outwit the merchant, get the most mileage out of the dollar. If the consumerist society is thus bargain minded that is all to the good, except that the mentality transfers itself over into the worship patterns. Low Mass is a better "bargain" than high Mass. It doesn't take as long ... Put the Mass on the basement bargain counter. And let them come in their bermudas and halters.

A few sentimental ballads were enough music for some of the clergy. Anything more of the arts was unmanly if not immoral. Many priests were narrow. Their education seldom reached out beyond the trade. The ball game and the usual tid-bits of clerical gossip were the fare conversation wise. They read little, prayed less, built and drank much. Be it to their everlasting glory and honor that they upheld the Creed and the Commandments, especially the sixth of the latter. They were liturgically moronic. If the chausable went on straight it was a minor miracle. The philistinism and anti-intellectualism of the clergy imprinted themselves upon the Church in America much to the detriment of any embellishment of worship. Masses were on the hour every hour 7 to 11 and no sermon May through October.⁴

Now, fifteen years after the close of the Second Vatican Council, it is clear that a profound *liturgical malaise*—far worse than anything in the pre-conciliar Church—grips the Church in the United States and Canada. Millions of Catholics have been alienated from the Catholic Church by the incredible experimentation and faddism marking the celebration of the *Novus Ordo* in all too many parishes.⁵

The mystery, reverence, awe, and splendour which have traditionally surrounded the sacred action of Christ the High Priest in the Mass have been frankly replaced only too often by the lust for innovation, the introduction of eccentric practices, and the loss of the *sacred* which have proven an occasion of scandal for many. Writing in *The Priest* magazine, Fr. Rawley Myers lamented:

At the very time when our congregations are more educated and more appreciative of beauty, we have turned away from our rich tradition of the beautiful in the Church in this country. In music we have substituted for our old and beautiful music the singing of foot-stomping Methodist-type handclappers. And in our spoken liturgy we have been given prayers and readings that use a simplistic language that is trite at the first reading let alone the one hundredth.

... Have businessmen gotten in control of the Church? Liturgists certainly have turned our worship into a very businesslike affair. The language of our liturgy is now the unadorned, unimaginative, unattractive and shabby language of the business world, ordinary English with all the beauty and magic of poetical language squeezed out. (December 1976)

Another observer has noted:

The wretched idolatry of tinkering with sacred realities, has, unfortunately

penetrated the Church and produced only too often a mediocrity-ridden liturgical celebration, a show for spectators that distracts from the holy, frustrates intimate communion with God and vulgarizes, where it does not suppress, sacred actions, symbols, music and words.⁶

Not unexpectedly, the “professional liturgists” who bear much of the responsibility for the liturgical debacle which has in turn brought great suffering and shame to millions of Catholics, appear pastorally unrepentant for the disaster. When Cambridge classicist scholar, Christopher Monckton, noted some 400 errors in the new rite of Mass as translated by the International Commission on English in the Liturgy (ICEL)—errors ranging from mere grammatical points to free renderings bearing no resemblance to the original Latin—Fr. John Rotelle, OSA, former associate director of the secretariat for the U.S. Bishops’ Committee on the Liturgy (BCL) and presently executive secretary of ICEL, replied in an interview: “I see little to be dissatisfied with in the present translation.” For his part, Auxiliary Bishop Austin Vaughn of New York declared: “What has happened with the present translation is that the sacred language has been toned down, references to the sacred, and to God, wind up eliminated in the modern translation.”⁷

Writing in 1975, sociologist Andrew Greeley observed that a 47 percent decline in Mass attendance in the U.S. represented:

one of the most drastic declines in religious practice in the whole of human history. To make matters worse, the weekly church attendance for those under 40 has fallen beneath 30 percent. Substantially less than a third of the Catholic adults in the country are going to Mass every week.⁸

There is nothing in the behavior of the leadership of the American church which would give you the slightest hint that they feel any sense of urgency, much less an awareness that they are in the middle of one of the worst disasters in the history of Christendom—a 30 percentage point decline in a mere 15 years.⁹

It should be added of course that the *causes* of this decline have been consistently distorted in Fr. Greeley’s writings.¹⁰

Nevertheless, an endless stream of books, magazines and articles by “progressive liturgists” have trumpeted the triumph of their “renewal of the Church,” promoting the increased secularization of Catholic liturgical experience. The reaction was inevitable (as new liturgical abuses replaced old ones)—as even liberal activist Dan Herr was forced to admit:

The liturgist claimed victory too soon. You can lead a man or woman to a pew but you can’t make them like it. You can teach them to sing but they may even refuse to open their mouths. You can call a celebrant a president, you can fill the sanctuary with a variety of people, you can eliminate the abuses of the old way, you can have the laity answer a few prayers and try to persuade them they are “participating.” But when we added it all together, the result was not only less than promised, it was downright miserable and before long more and more American Catholics began to say so either with their feet by staying home or by complaining when they did attend.¹¹

The impact of doctrinal confusion as well as senseless liturgical experimentation

pandering to the young has been summarized by Professor James Hitchcock of St. Louis University:

There has been a substantial loss of young people to the Church during the period of change, and although there are many possible reasons for this, one in particular has not been recognized—that younger Catholics during the past decade have had no experience of a stable and self-confident Church able to hand on its beliefs with assurance and authority. In thousands of ways what young people have received in the Church is a situation of seemingly boundless confusion, internal conflict, and steady disintegration.¹²

Hitchcock's *The Recovery of the Sacred*, published in 1974, analyzed with great penetration the illusions of progressivist theologians and liturgists. For these proponents of "Americanized liturgy," it was evident that the crucial distinction between the sacred and the profane had simply disappeared from their theological horizon. Liturgy had been reduced to a process of "praying and partying" intended to enhance interpersonal relationships and to serve the needs of the human community. (As a priest-speaker exclaimed to the delighted audience of a Milwaukee liturgy seminar: "Have parties. I like that kind of Christianity!") A consequence has been the displacement of traditional sacral liturgy by informal, casual and spontaneous celebrations (utilizing profane techniques and gimmicks such as audio-visuals) and the stressing of "creativity" by "planners." This was inevitable, of course, given the de-emphasis of Catholic *doctrine* concerning the Mass as sacrifice and paschal banquet. For too many "liturgy teams" intent on "planning climactic experiences of faith," fostering "peak experiences" and "sensitivity," liturgy was clearly no longer the celebration of the sacred mysteries of Jesus Christ, no longer the experience of the sacred and the holy, the glorification of God and the sanctification of men. The Holy Sacrifice appeared transformed into the celebration of human creativity, the celebration of socialized human activity, the experience of humanitarian benevolence and fulfillment—the joyous celebration of narcissistic and liberated American Pelagians mewling endlessly about "luv." How many Catholics have indeed become "floaters" from parish to parish in the attempt to find a liturgical celebration void of the excesses which destroy the believer's capacity for prayer, interior recollection, and contemplation of heavenly things! How many other Catholics have accepted as normal accouterments of an "American liturgy"—in the name of "renewal"—the silly banners ("Smile, God loves you!"), balloons, dancing girls in leotards, hordes of extraordinary lay ministers milling in the sanctuary, ugly tables, potato sack vestments, Raggedy Ann costumes, frenetic guitar Masses, hootenanny Masses, puppet Masses, jazz Masses, polka Masses, and the antics disfiguring "charismatic" Masses. "They celebrate themselves more than they celebrate God," said the great Swiss theologian, Hans Urs von Balthasar, in commenting upon similar travesties of Catholic worship.¹³ Though Msgr. George A. Kelly does not devote a chapter on liturgy in his remarkable book, *The Battle for the American Church* (1979), it is evident that the battle has also been fought on the plane of liturgical theory, experimentation, and polarization.

If Catholic liturgy is indeed what the great fathers of the Church have declared it to be (and it is): "The piety of the Spouse for her heavenly Bridegroom," than the liturgical scandals of the past few years which have alienated millions of church-goers, must be said to manifest an especially grievous species of *impiety*. In 1972, Fr. Henri de Lubac had already denounced the *doctrinal inversion* responsible for the "confused mentality" of

liturgists clearly influenced by the various intellectual currents feeding a revived Modernism:

According to (these) interpretations, in the celebration of the Eucharist it is the human community of those assembled that gives itself its own expression, so as actually to constitute itself thereby as though the celebration had no other origin than the community and no other purpose than for it to become aware of itself. Nothing more is “given from above;” the work of Christ is nothing more than a myth. Such a reversal is a perversion of faith, human self-celebration. Immanentism of this kind is not usually expressed outright. It insinuates itself into people’s minds more by omission than by positive statements or brutal negations. It penetrates by the excitement it stirs up in places of humble prayer and adoration. Need we say that such “spiritual” assemblies from which the Spirit of Christ is absent, can give rise to nothing but separatism and schisms?¹⁴

Surely, it is no longer possible to gainsay that the liturgical aberrations American Catholics have suffered from, embody—at their worst—a peculiarly suggestive form of *liturgical atheism*.

Pope Paul VI (who suffered from his own crown of thorns in an agonizing pontificate) had pointed out as early as 1967:

An even greater source of sorrow is the inclination of some to deprive the liturgy of its sacred character—to “desacralize” it (if we can even call it liturgy anymore). This necessarily leads to the desacralization of the Christian religion as well. This new outlook whose sordid roots are easy to discern, would destroy authentic Catholic worship. It leads to doctrinal, disciplinary and pastoral subversions of such magnitude that we do not hesitate to consider it deviant. We say this with sadness, not only because it evinces a spirit that runs counter to canon law, but also, because it necessarily involves the disintegration of religion.¹⁵

If some of our professional American liturgists prefer to “whistle in the dark” concerning the unscholarly, inept, and catastrophic result of their “reforms” and “adaptations” inflicted upon the faithful (taking advantage of “loopholes” in Vatican directives), perhaps they might profit from the views expressed by more detached observers. It will soon be seen that the latter agree with the pleas of many of the Catholic laity for a more beautiful, accurate, and majestic translation of the *Ordo Missae* of Pope Paul VI. So far, of course, such cries have gone unheeded, despite growing unbelief that the present banal and insipid ICEL translation (which according to one Methodist scholar has “all the splendour and flavor of a wet potato chip”) is what Vatican II intended to give the People of God! Nor, unfortunately, have the pillars of the liturgical establishment been much moved by the mountains of criticism echoed even in secular magazines. For example:

Anyone who thinks that a new prayer book will help us Anglicans should attend his nearest Roman Catholic church next Sunday to see what a mess they made of their English translation. There are plenty of such churches around for the semiilliterate. (*Time*, February 9, 1976)

The pertinent observations of eastern-rite Christians are perhaps of even greater interest:

After Vatican II, we witnessed many experiments in the Roman rite, some of them quite strange... There are certain practices which still today, 12 years after the appearance of the *Constitution on the Liturgy*, make the average Christian wonder about the extent, the mode and the reasonableness of these changes ... I attended a Roman rite Mass recently which began with a dance. Young girls, with quite non-liturgical notions, performed more or less acrobatic dances in front of the altar. I was stunned to disbelief. What does dancing of this kind add to the mystery of the divine liturgy? What is the purpose of this cheap exhibitionism? ... I wish I could be convinced that polka Masses, jazz Masses, folk Masses and the like are liturgically and spiritually beneficial. (Fr. Basil Shereghy in *Byzantine Catholic World*, 1975)

... One of the items in our news machine told about a priest in the Midwest who is called the polka priest. It seems that he has incorporated polka music into the Mass. In fact the canon of the Mass features a certain popular polka. Flushed by success this priest is travelling throughout the United States showing off "his wares." One begins to wonder if the liturgy is slowly becoming the theatre of the absurd. Polka Masses indeed!

We have a full-blown liturgical scandal on our hands. The sad truth is that many people are staying away from church because they are scandalized by the likes of polka Masses, nuns dancing free-style before the altar and everyone using "home-brew" versions of liturgical rites. The price that will eventually be paid for this venture into the absurd will be high.

We in the eastern rites must be careful that we are not drawn into this liturgical malaise. We have strict rules governing the administration of the sacraments and the performance of liturgical rites. They may be "old-fashioned" and restrictive, but in the long run they will serve our purposes better than experimentation that goes on unrestricted.

(Editorial writer, *Eastern Catholic Life*, August 1, 1976)

In an interesting reply to a widely-publicized letter by the great Russian writer Alexander Solzhenitsyn, Professor John Lindsay Opie of the Russian Orthodox Church Outside Russia took the occasion to excoriate the liturgical mangling indulged in by Roman Catholics:

In a little more than a decade, although the beginnings can be traced back much farther, the entire mystical and liturgical edifice of the Latin Church has been skillfully dismantled. Interior prayer and the sense of divine mystery are obviously discouraged, altars have been broken down or substituted, sacred instruments discarded or sold. Replaced by what is officially known as "service," of the attendance to the social welfare of others, asceticism is to all effects, no more. The lofty unbroken tradition of the Roman liturgy has been rejected in favor of a choice of novelties, all having in common an embarrassingly childish conceptual structure, flat insipid sentiments, awkward gestures, and a speech redolent of nothing more than solemn journalism. The relation of the traditional liturgy to this is that of an old red wine to a glass of coca-cola (Fr. Florenski once compared the Orthodox liturgy to Protestant services as an old red wine to tepid

sugared water); the effect of the combined innovations is of course to render the Church totally ineffective as a clear, hard spiritual reality.¹⁶

It may be surmised that the free-wheeling, “turned-on” Catholicism of mod squad liturgists has done grave damage to genuine ecumenism with our Eastern Orthodox brethren. Doctrinal and liturgical disorders have led hundreds of thousands of American Catholics not only to swell the growing army of the unchurched, and into the cults and sects (claiming a superior moral discipline), but also into the dissident Eastern Orthodox churches which retain a vigorous sense of tradition. One Orthodox writer has recently pleaded for an apostolate to disillusioned and disenchanting Catholics no longer attending their parishes or caring to join the Lefebvrist “Old Believers:”

The beauty of our church interior where one can worship surrounded by the icons of the saints, the purity of chant, the magnificent majesty of traditional ritual in the sacred and soul-stirring Eucharistic rite, and apostolicity: all this was once part of our western sister-church, the Roman Catholic. It no longer exists in the western Church and literally hundreds of thousands of people have left this Church. They are people who loved their sacred liturgies. Most of them cannot accept Protestant theology, and as a result go to no Church.¹⁷

It should be abundantly evident from all the preceding that a liturgical crisis of serious proportions is present in the Church. It not only threatens the doctrinal stability of the People of God in the United States and Canada in accordance with the age-old dictum *Lex orandi, lex credendi*, but it has been a distressing cause of apostasy, alienation, and apathy among the members of the Church. Moreover, it serves as a particularly serious source of *scandal* to Eastern Orthodox Christians at a time when doctrinal discussions between Catholic and Orthodox theologians have begun and which promise to be the most fruitful since those held at the Council of Florence (1439).

In November, 1971, the perceptive lay organization *Catholics United for the Faith* issued the following appeal to the American Bishops:

We ask that our Bishops press for a **more accurate** and **majestic translation** of the *Novus Ordo* more in keeping with the sacred dignity of the Eucharistic Sacrifice. The present Mass translation is acknowledged widely to be a “pathetically pedestrian” adaptation rather than a faithful translation of the Latin *Novus Ordo*. The desecralization of the Mass rite through inept translation does actual spiritual injury to the faithful. That sense of the sacred is sadly diminished, which our fathers felt through that beauty, power and expressiveness of language and gesture which embody splendor and reverence.

... Among some of the faithful there has already been a serious decline in their consciousness of the Mass as something uniquely sacred, full of a mysterious beauty and divine power.

... Catholic resistance to the currents to secularization and laicization in both the Church and society cannot be nourished by a liturgy which has been overcome in itself by those very currents.¹⁸

It is a tragedy that this appeal which eloquently reflected the sentiments of the orthodox laity, went practically unheeded—with the catastrophic consequences already

delineated. Assuredly, it is time for all loyal and faithful Catholics who love the Eucharistic Sacrifice of the Mass to renew that appeal now.

D.J. KALEKAS

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1. Hitchcock, James, *The Recovery of the Sacred* (N.Y.: The Seabury Press, 1974), p. 173.
 2. LeGuillou, M.J., O.P., *The Spirit of Eastern Orthodoxy* (N.Y.: Hawthorn Books, 1962), p. 56.
 3. *Ibid.*, p. 47.
 4. Buchanan, Fr. John, "Fiddling While Rome Burns," *Sacred Music*, Vol. 104, no. 2, Summer 1977; p. 4.
 5. See Hitchcock *in extenso*, *op. cit.*; and also "Is the Church Declining?" Summary by a National Opinion Research Center (NORC) research team, *Origins*, NC Documentary Service, April 8, 1976.
- Evidence of "liturgical faddism" is abundant in the pages of *Modern Liturgy*, *Today's Parish*, *U.S. Catholic*, *New Catholic World*, *National Catholic Reporter* *Worship* and other organs promoting liturgical revolution in the Church.
- Typical of the mentality reflected in such publications is the view expressed recently by Fr. John Reedy, C.S.C., whose clerical progressivism contributed some years ago to the demise of *Ave Maria*, the oldest Catholic journal of its kind:
- "Archbishop Weakland of Milwaukee told his fellow bishops that their committee on the liturgy (which he chairs) is beginning a three-year study on possible changes in the structure of the Mass.
- "Some of the bishops, a lot of parish priests and quite a few lay Catholics would possibly complain: 'Enough already!' We've had enough tinkering and experimenting with the liturgy. Let us become comfortable with what we have.' That was the attitude about 10 years ago by a bishop who was explaining the work of the Synod. He said, 'Now we have completed the changes in the liturgy. There won't be any more for quite some time.'
- "I smiled and thought: Want to bet?
- "... The legitimate use of the local culture in the liturgy is still being blocked by the style of centralized authority in the Church. In its administration, the Church hasn't caught up with its theology.
- "... The liturgy needs a great amount of work. It will never be complete and unchanging. As the public prayer of a living Christian community, it will always need adaptation.
- "And we might as well get used to it." (In a June column published in *The Catholic News*)
6. Miceli, Fr. Vincent P., S. J., "Detente Reconsidered: A Prelude to Antichrist," *Faith and Reason*, Winter 1976; p. 13.
 7. See *Our Sunday Visitor*, January 28, 1979.
 8. *The Catholic News*, November 20, 1975.
 9. *Buffalo Courier Express*, January 9, 1977.
 10. Sociologist Andrew Greeley's favorite thesis (developed particularly in Greeley, McCready, and McCourt's *Catholic Schools in a Declining Church* (1976), is that the Church's decline in the U.S. must be placed squarely on *Humanae Vitae*, "one of the worst mistakes in the history of Catholic Christianity." For an excellent summary refutation of the Greeley thesis, see K.D. Whitehead's "The Consequences of the Contraceptive Mentality," Newsletter of Catholics United for the Faith (222 North Ave., New Rochelle, NY 10801), July, 1978.
 11. See *U.S. Catholic* September 1976; p. 25.
 12. Hitchcock, *op. cit.*, p. 84.
 13. Balthasar, Hans Ur von, "The Grandeur of the Liturgy," *Communio*, Winter 1978; p. 347.
 14. DeLubac, Henri, "Credo ... Sanctorum Communionem," *International Catholic Review*, January-February, 1972; p. 21.
 15. Address, "Obstacles to Liturgical Renewal," April 19, 1976, in *The Pope Speaks*, vol. 12, no. 2.
 16. See *Eastern Churches Review*, vol. VII, No. 2 (1975); p. 190.
 17. See the *Orthodox Observer*, May 11, 1977.
 18. See the Catholics United for the Faith Statement, November 17, 1971, presented to the U.S. Bishops' liaison committee for the laity.

NEW CALLS FOR SILENCE

(This article is reprinted with permission from *Communauté et Liturgies* (February, 1981,) a Belgian liturgical journal published in the French language. The translation was made by Virginia A. Schubert.)

This article is not published in the section entitled "A Return to Sources" for nostalgic reasons. The purpose here is to make contact again with certain traditional values that the post-conciliar liturgical renewal had to or wanted to forget for a moment because of specific immediate reasons. The renewed contact with certain of these values is neither a conservative protest nor a last chance effort. It is even less an attempt at restoration. It is rather a sort of springboard from which we can better jump, for renewal is always before us. The several themes that have already been treated in this section over the past two years constitute a list of the impoverishments of our current liturgy and our readers have understood them as such.² There is now some urgency about discussing one subject that has not been treated yet, which is silence.

Our current liturgies are noisy. I am not speaking in particular of material noise. It does exist certainly: untimely sound effects, uncivilized use of musical instruments, vocal inflections, etc. But in this area, the former liturgies were often just as noisy; thundering organs, pontifical pomp, obtrusive choirs, processional fanfares, etc. Neither am I speaking of the material absence of periods of silence, for, if anything, these were to some extent restored by the post-conciliar liturgical reforms. The pre-Vatican II liturgies were as afraid of them as are radio and television producers.³ Briefly, when I say that our liturgies are noisy, I am not speaking primarily of material noise nor of the material absence of periods of silence. Rather I wish to comment on what could be called an accumulation of messages.

Mass Facing the People

The restoration of the Mass facing the people took place long before the liturgical renewal of Vatican II. Today, after thirty years of saying Mass this way, an evaluation can be made of the weight of silence in an Office in which celebrants and faithful all faced the altar together. By contrast, in a Mass facing the people there is literally a parade of messages conveyed by the multiplicity of objects, gestures and faces involved. All the objects used were supposed to convey a meaning: paten, chalice, host, corporal, books, cruets, and these were all objects that the faithful had scarcely ever really seen. If they did not communicate, the commentator⁴ explained them to the congregation. All the gestures were supposed to convey a meaning; signs of the Cross, elevations, bows, joined hands, open arms, placement of the fingers. And if they did not communicate, the commentator explained them to the faithful. Faces were supposed to convey a meaning; an open expression of welcome, a circumspect gaze for the *Confiteor*, a sense of resolve for the *Credo*, happiness for the thanksgiving, etc.

In short, Mass facing the people became, involuntarily without a doubt but inevitably, a display of messages destined for the congregation, while Mass facing away from the people was surrounded by silence because communication with the congregation was not the purpose. Did the faithful have the impression that the priest turned his back to them? I do not think so, and without a doubt, there was the same reaction to Mass facing away from the people as there was in the orthodox Church:

Orthodox Christians do not attach any importance to Mass facing the people, for they would not understand its opposite, that is to say a liturgical

action “back to the people.” They do not at all feel that the position of the priest at the altar means a remoteness. The action has a totally different meaning which is that the whole Church prays facing east. The problem is not that one’s back is turned to someone, but that everyone looks in the symbolic direction of the orient.⁵

In any case, the faithful did not assist at Mass for the purpose of communicating with the celebrant and with each other. Everyone placed himself before God. If, from an ecumenical point of view, Mass facing the people has brought Catholics closer to Protestants, it has also most certainly separated them more from Orthodox Christians.

On the other hand, Mass facing the people has restored the dimension of the Eucharist as a meal, thus bringing it closer to the breaking of the bread of the primitive Christian communities and of Our Lord’s Last Supper. This is a real return to the authentic evangelical tradition, and there is no suggestion in these comments that this benefit should be lost. That does not prevent us however from guarding against losing the silence we had, or, as they say, of throwing out the baby with the bath water.

It is for this reason that I ask a first question. Is it necessary that all celebrations be performed facing the people? I am thinking of the communal penance service, of prayer vigils, and of the singing of the *Te Deum*. Is it always so edifying for the faithful to have before them the face of the celebrant or a wall of priests whose more or less pleasing or more or less edifying faces establish the climate of a celebration, and not always for the best? And even during the celebration of the Eucharist, are there not certain prayers that the celebrant would better recite situated at the head of his people at the end of the nave, turned toward the crucifix? As an example, I am thinking of the penitential preparation, of the collect, of the post-communion. In these instances are they not paths of silence and discretion that should be taken again?

A lack of reserve and restraint which borders on bad taste (a spellbound expression, pursed lips, arms paternally outspread, etc.) is evident also in the demeanor of a certain number of celebrants. One could say that the priests were caught unexpectedly. They saw themselves charged with animating “fraternal” Eucharistic celebrations in an architectural environment conceived for sacramental liturgies. For this reason they exaggerate their gestures, so that they will “project beyond the floodlights.” Without a doubt there will be an opportunity to write more about this in a subsequent issue of this journal. But it is not useless to consider the question here from the point of view of silence. What is demanded of the celebrant is a real spiritual humility, a true stripping of the heart, an ascetic bearing, so that he remains a servant of Christ, of His word and His gestures, without encumbering the zone of silence necessary for the action of the Spirit.

The Use of the Vernacular

Here is another benefit of the liturgical renewal that should not be questioned. While it is the one that represents the greatest richness of the new liturgy, it also has the largest number of traps, all of which have not been avoided. It would be an exaggeration to say that the faithful understand nothing about the Latin liturgy. From the time of the introduction of the missal of the faithful, the congregation was able to “follow” the liturgical texts by means of an accompanying translation. What is new in the vernacular liturgy is that we have moved from a congregation that can “follow” to one that must participate. In the Latin liturgy the faithful could totally or partially abstract themselves from what was happening, whereas, by contrast, in the vernacular liturgy, everyone must always participate in everything. In my opinion, this is the source of its novelty, its richness and its dangers. These dangers are multiple. Noting them in detail does not put

into question the use of the vernacular, but rather it gives it every possible opportunity to serve progress.

The first danger is to give too much emphasis to the word. Spoken language has invaded the whole area of liturgical expression to the point of reducing to a strict minimum or even of suppressing all other languages.

Because the faithful did not understand everything, the former liturgy played much on an emotional, even sensual, atmosphere with the use of incense, flowers, lights, music and clothing. Thus the distinction was made between the austerity of the season of penance and conversion, the delicacy of intimate feasts, the pomp of major feasts of Christ, the restraint of ferial days. One must admit that less attention is paid currently to these distinctions which perhaps were considered a little facile, but which had the advantage of touching the simplest member of the congregation and of remaining in the most silent domain of suggestion. Currently it is not obvious that it is a special feast; the celebrant tells us it is a feast day. We do not notice that it is the penitential season; we are told that it is a season of penance. We no longer smell the incense; we are told that our prayers rise like incense. We are no longer surrounded by candles; light is spoken of. I am not exaggerating much. From this situation we have a superabundance of spoken messages and an invasion of the abstract mode.

The second danger is that of creativity. The post-conciliar liturgy has loosened the yoke of insignificant rubrics, ossified formulas and ritual automatism, to the point where one may speak of a real liberation of faith. The celebrant is no longer a high priest outside of space and time, but a believer who can personally express his faith. The faithful are no longer mute actors with stereotypical reactions, but real believers, existing in time and space, who are invited to express their beliefs. It is good to see lay people go to the pulpit to express their faith and their hope at the time of the homily, and to hear them enumerate in their own language the principal intentions of the prayer of the faithful. It is also good that the celebrant re-reads a collect or the Eucharistic prayer, in colloquial language in order to translate contemporary questions and hopes. The use of the vernacular has permitted this necessary "adaptation" of universal formulas for congregations situated in a certain place and with specific spiritual needs.

But one is far removed from that when, from the first to the last word of the Mass, the celebrant indulges in a work of creativity, of inventiveness, of spontaneity, all very vague terms. Or there is even a great difference between what was previously described and a systematic revision of the responses.⁶ It would be possible to comment on this revision in terms of the theology of the liturgy, but that is not the subject of this article. What is being discussed here is the respect for the silence of others and its integral liberty. Under the pretext of making the liturgy living, of facilitating the participation of the faithful and of freeing the spirit, the celebrant, with the best intentions in the world, "corners" the faithful and forces them to take a position for or against him. This places the congregation in a dilemma. Since the celebrant monopolizes the conversation from beginning to end, those who do not play his game have no option but to wait for the hurricane to pass...and God was not in the hurricane.

It is in this same spirit that the numerous prayer books now on the market should be used with prudence and moderation. I will not comment about their quality. I only draw attention to their functionalism.⁷ Once again it is a question of not burying the congregation under a mass of diverse and noisy messages.

The Musical Repertory

Gregorian chant, thanks to its long history, had the genius of choosing the best musical pieces, admirably well suited to feasts, occasions and liturgical seasons. When one heard *Ad te levavi*, one knew without a doubt that it was the beginning of advent, a period of elevation and longing. *Dominus dixit ad me* meant that the baby in the manger had all the majesty of the Lord. *Gaudeamus omnes in Domino* opened all the principal saints' feasts like the call of a trumpet. The recurrence of these pieces from year to year and the great simplicity of their content (one or two biblical verses) were suitable elements to unify a faith which was nourished as much by silence as by messages. Those principles should inform the future of our current musical repertory which, in many cases, disjoins faith and creates zones of noise.

It is striking that, statistically, many contemporary musical compositions are deliberately separated from the biblical world and its language. Often our tongues trip over the words for they come neither from Scripture nor from tradition, but from a person whose name figures prominently at the top of the song and with whom we have more or less of a spiritual affinity. Many hymns are more catechesis than prayer. They are discursive rather than evocative. In short they encumber the path to adoration.

Even though I do not have any special musical competence I feel attacked by melodies that show evidence of the most outlandish fancy or are so difficult musically that they cannot function as songs for the people. Others are bad imitations of musical traditions that are foreign to the average cultural sensitivity (jazz, rock, blues, etc.). We are therefore in the presence of a fragmented musical world, lacking in the serenity necessary to prayer.

Inner silence is also paid a disservice when music is interpreted, as it often is in France, in a style that is emotional and emphatic, or really pagan. This no longer represents a profession of faith but a sort of religious magical rite.

Finally, faith can be shattered by a random use of musical repertory. During the same liturgical season or for the same feast a musical composition serves a different purpose; once it is an entrance hymn, the next time a meditation hymn and so on. A chant that is typical of one feast is used suddenly at a different time. Too much interference and too many contradictory messages kill silence.

Conclusions

As has been noted, this study is not exhaustive; it only suggests trends. Moreover, certain calls to silence in the liturgy have become self evident today. It is necessary for example to guard against celebrations that are too wordy or too catechetical, and it is imperative to build in moments of silence during liturgical celebrations. I preferred to treat certain contemporary phenomena, linked more specifically to the liturgy of Vatican II which risks creating more noise than can be imagined, especially when it is compared to the former liturgy. However, I do not want it to be concluded that I prefer the former liturgy. Our culture plunges us into a universe of noise and efficiency in which the liturgy is caught in the name of being modern.

But if silence is so threatened today it seems to me that it is not enough to search for the cause in the cultural environment. I wonder if the cause should not be sought in a weakening, a move to the left, and a lack of understanding of sacramental reality itself.

For several years we have been used to thinking that liturgy should be expressive, rather than that it should have a meaning. I mean the traditional atmosphere that attempted, through the use of signs, to send the faithful back to a transcendent reality of

another order than their own (what classical theology called the relationship between the signs of grace and what was signified by them). Liturgy at that time had the peaceful and silent task of designating the Other, God, Christ, grace. Reigning there was the humble conviction that the Divine was out of reach, and that things from on high (*quae sursum sunt*) are never immediately attained. Was this a philosophical option or a Christian conviction? Without a doubt, it was the first in the service of the second. In any case there was a certain suitability of the sacramental ritual in which man can neither demand nor produce everything. Today we have the impression that nothing will work if celebrants and faithful alike do not “go all out.” Formerly one entered a world where one served principally as a reference, but today one functions rather in a world of production. This is the reason for the use of numerous noisy means. Relearning the role of silence in the liturgy is not simply a question of self discipline, even less an efficacious device for managing effects. It is rather perhaps a conversion to the inexpressible mystery of the sacrament.

DIEUDONNE DUFRASNE, O.S.B.

1. Translators note: The French word used here is *renouement* which is translated renewal. However it comes from the verb *nouer* (to knot or tie up). The prefix *re* adds to the meaning of again. I have therefore chosen to translate it as a return to sources to differentiate from another French word *renouvellement* which literally means to make new again and therefore is closer to our usual understanding of renewal. This article appears in the section of the journal called *Renouement* which is explained in the following way: Return to ancient sources to quench our contemporary thirst. Learn to know our roots, our similarities. Establish links with the many forms of church and liturgical life throughout the centuries and beyond our frontiers so that diversity remains a wondrous thing and bears much fruit. Gather together in a respectful way.

2. Refer to *Communautés et Liturgies* 6 (1979), p. 572 and 6 (1980), p. 556.

3. Our noisy civilization is revealed by the embarrassment of radio and television broadcasters when there is even the slightest gap in the programming.

4. The term commentator is indicative of the didacticism of our contemporary society, an attitude that we still have to some extent.

5. D. Gelsi, *Situation de la syntaxe eucharistique dans les églises de Grèce*. *Communautés et Liturgies*, 5 (1980), p. 438.

6. “May the Lord be with you” (Translators note: the subjunctive is used in French) becomes systematically “The Lord is with you” (the indicative of the verb to be); “Go in the peace of Christ” becomes “Let us remain in the peace, in the joy, in the charity, etc. of Christ.” This last correction is spiritually valid (to remain with God), but it is a liturgical aberration. A congregation cannot be dismissed by asking them to remain.

7. Please refer to the excellent work by René Mouret, *Par le Christ notre Seigneur*. Paris: Desclée, 1977. There are also several suggestions in my articles in *Communautés et Liturgies*. With regard to Pentecost, see number 3 (1979), p. 240-244, and with regard to marriage, see 6 (1980), p. 519-520.

REVIEWS

Instrumental

The Trombone by M. Praetorius, Gerard Billaudot, ed. 2 trumpets, 2 trombones, horn. Theodore Presser Co.

With the use of instrumental music increasing, this collection of five selections by Michael Praetorius is most valuable. Brass ensembles are always very ecclesiastical in quality; in fact, the trombone was not used in secular music until Beethoven's time. The five pieces in this collection are: *Exultate, Jubilate; Herr Christ der einig Gottes Sohn; Teutsche Missa; Von Himmel Hoch; Christ ist erstanden*. They are most useful for festive occasions as processional, recessionals and incidental music at Mass.

Twelve Best Loved Christmas Carols, William Zinn, ar. String quartet or orchestra. Theodore Presser Co.

At Christmas a choirmaster can often engage a string quartet, but then he is sometimes perplexed in finding repertory to use with the strings. Here are several carols that can be played alone or incorporated into the choir's singing of the songs. Not all twelve are useful in church. One should not play *Jingle bells* at Mass! But this is a very useful collection.

Concert a 6 in B flat by Johann Sebastian Bach, Ryohei Nakagawa, ar. Brass sextet. Theodore Presser Co. \$17.50.

Scored originally as a violin concerto in E, this arrangement substitutes the baritone for the violin with two trumpets, two trombones and tuba providing the concerto part. Obviously it is not an easy work, but well worth asking professional musicians, hired for a special occasion, to perform. Brass music is very fitting and most inspirational in church, and the sacred repertory is extensive.

R.J.S.

Choral

Three Nativity Carols by Ronald Center. SATB a cappella. Theodore Presser Co.

The titles are: *There is no Rose; A Hymn to the Virgin; and Wither's Rocking Hymn*. In total duration only six or seven minutes, these pleasant and almost delicate pieces can add interest to traditional music. They have a conventional voice leading and tonality, but interesting harmonic developments. The texts are late medieval with an occasional Latin word.

Let the Peoples Praise Thee by Antonin Tucapsky. TTBB a cappella. Theodore Presser Co. \$1.25.

If there are any male choirs left in the country, this could be a very challenging and rewarding composition. Voice leading is not difficult, but an occasional note on either end of the register is called for. Four and a half minutes in duration, it is broken into sections rhythmically and dynamically.

On This Day is Born a Baby, David Patrick, ar. SATB a cappella. Theodore Presser Co. \$.75.

Based on an old Italian melody in 6/8 time, the text is also the work of David Patrick. Only a minute in length, it is sweet and beautiful as a lullaby should be.

Three Christmas Chorales, Philip Gordon, ar. Unison or 2-part. Theodore Presser Co. \$.55.

The three texts are: *Our gracious God did send; Now sing we as we go; and For unto us a Child is born*. Traditional in every way and easily learned, it can be a helpful collection for a small choir. The melodies came from J.S. Bach and Praetorius. The organ accompaniment is not difficult.

Cantate Domino canticum novum by Richard Dering, Susan R. Potter, ar. SAB a cappella. Theodore Presser Co. \$.65.

Dering was a seventeenth century English composer who worked on the continent and wrote music for the Catholic liturgy. This is a motet from his *Cantica Sacra* and is arranged for two treble voices and bass with organ or string accompaniment. The editor has provided an English text along with the Latin.

Away in a Manger by William J. Kirkpatrick, Robert Field ar. SATB. Theodore Presser Co. \$.55.

An optional cello is provided for, but the keyboard writing in the accompaniment is piano rather than organ. The melody is the traditional one, and the harmony is conventional. The chief interest is achieved by a key shift to E flat and a return to G.

If Any Man Would Come After Me by Joseph Roff. SATB. Thomas House Publications. \$.70.

The organ part is quite independent of the voices that alternate in short phrases. Some chromaticism adds interest in the organ which adequately supports the voices.

Come and Offer Your Gift by Joseph Roff. SATB. Thomas House Publications. \$.70.

Not in any way taxing for a small group, a certain amount of dissonance gives interest to the text. Some of the writing is two-part, alternating with four-part texture.

Now Thank We All Our God by Johann Cruger, Jan Vermulst, ar. SATB. North American Liturgy Resources. \$.40.

A setting of an old favorite in traditional harmonic dress with organ accompaniment can occasionally be useful. This arrangement is not difficult, and the second verse offers some variations on the theme.

Come, Let Us Tune Our Loftiest Song by John Hatton, Jan Vermulst, ar. SATB. North American Liturgy Resources. \$.40.

This setting of a text by Robert A. West is in traditional harmonic idiom. Except for the humming suggestion in the third verse, the piece could be useful for a recessional and easily learned by the average group.

Spirit of God, Descend upon My Heart by Kenneth Jennings. SATB a cappella. Augsburg Publishing House. \$.60.

An interesting setting of a text by George Croly, dating to the nineteenth century, the use of two-part and unison writing is contrasted with full four-part and even *divisi* sections. Some variations in meter provide textual emphasis. It is sound and original writing and useful, especially for Penetecost.

Oh, Worship the King. Theodore Beck, ar. SAB, congregation and trumpet. Augsburg Publishing House. \$.60.

The old "Hanover" melody with a text by Robert Grant is a familiar hymn in a new dress. Six verses are given a variety of settings with choir, congregation and instruments alternating. This is a very practical way in which to bring the congregation into musical activity with the choir, producing an interesting and artistic whole.

R.J.S.

The Pilgrim, by Richard Proulx. GIA Publications, 1980. Vocal score, \$7.50.

The Pilgrim is an excellent introduction to the rediscovery of liturgical music drama in the contemporary church. Written for the 1978 national convention of the American Guild of Organists in Seattle, this very attractive composition blends both medieval plainsong and contemporary sounds for Eastertide.

Liturgical music drama was in large part rediscovered with the *Play of Daniel* production several years ago. There is nothing wrong with recreating authentic medieval sounds. Just as exciting is the fusion of old and new. *The Pilgrim* is in the vanguard of this newer manifestation.

It is a compact score: flute, oboe, horn, percussion, organ, strings, handbells, and singers. Although it has some tricky moments and challenges, it is well worth study and production by churches, theater groups and schools.

The libretto is an adaptation by the composer of three twelfth century sepulcher plays of Easter matins from Orleans, Fleury and St. Quentin with additional texts from the Sarum antiphony, *Liber Usualis* and Christian Rossetti. *The Pilgrim* is an excellent liturgical music-drama and highly recommended.

WILLIAM TORTOLANO

Handel's Messiah Chorus. A rehearsal score for the accompanist, by Thomas Hoekstra. Box 84, South Holland, Illinois 60473. \$15.

Here is a long needed score for the *Messiah* accompanist. How many of us have experienced the problem with the accompanist when asked to "play the parts with the choir?" It is challenge enough to read four vocal staves and it is quite a feat to manage the complexity of some of the *Messiah* choral parts at the keyboard. This new volume simplifies the problem by placing the four voice parts on two staves.

It is most helpful for the accompanist and conductor to know which notes are orchestral and which are scored for the continuo, especially if the choir is to perform *The Messiah* with orchestra. Since the continuo is not as prominent a sound as that provided by the strings and winds, the accompanist should play softer in passages scored for organ or harpsichord alone. The accompanist's edition presents these continuo passages in smaller notes in contrast to the orchestral accompaniment.

Another advantage to the accompanist is the isolation of the orchestral bass part in the left hand staff. It is scored in single notes but may be played in octaves to simulate the orchestral cello and double bass. This isolation of the bass line is also convenient for the organist who can perform it as a pedal line.

All of the choruses are written one whole step down from the pitch of the standard published score. This is a real advantage to the amateur choir in rehearsal, especially the singers in the tenor section! This lower pitch is especially helpful when the choir is in the note learning stage.

Here then is a new tool written for the accompanist, but in reality something for the conductor to appreciate. It removes a countless number of problems at the rehearsal for everyone.

CAL STEPAN

Richard Proulx. GIA Publications, 1980. \$3.00.

The liturgical use of handbells is enjoying a renaissance. It is an attractive sound; they are not difficult to ring; and they add a nice embellishment to a church service. This compact booklet is a clear introduction to performance suggestions and repertoire selections.

What is really clever about the suggestions, is that they are not pedantic but offer many ideas for individual improvisation, descants, instant music and arrangements. Handbell choir directors will welcome this informative guide.

Tintinnabulum is the Latin word for handbell. Proulx also includes a brief history of handbells, casting and tuning, liturgical use and playing suggestions. It is a good investment.

WILLIAM TORTOLANO

Magazines

BOLLETTINO CECILIANO. Vol. 76, No. 3, March 1981. *Review of the Italian Association of St. Cecilia.*

With the Italian postal service so slow, this magazine does not always arrive and when it comes it is very late. Guerrino Orlandini has an article on congregational singing, pointing out that the assembly is really celebrating the memory of our Savior through the Eucharistic sacrifice. It does not sing for the sake of singing, but to celebrate by means of singing. The musician must select, rehearse, direct and judge the music to be used by the congregation. Don Gian Luigi Rusconi writes about Masses planned for youth. He warns against Masses *for* youth, instead of Masses *of* the youth. Youth should be a part of the entire community, not separated from it. He says that the liturgy should be stable, but through the sermon the young can be reached and served. Young people are very quick to detect a false spontaneity; they need authenticity and truth in prayers, singing and homilies. What is not sacred does not fulfill a true pastoral purpose. The remainder of this issue is given over to reports on various regional congresses and the many departments of the society.

BOLLETTINO CECILIANO. Vol. 76, No. 4, April 1981.

From February 26 to 28, 1981, a cultural convention on Gregorian chant was held by the Italian Association of St. Cecilia at the Abbey of St. Scholastica at Subiaco. Among the lecturers were Abbot Stanislao Andreotti of Subiaco, Monsignor Domenico Bartolucci of the Sistine Choir, Bishop Antonio Mistrorigo, president of

the association, Father Eugene Cardine, O.S.B., and Father Raffaele Baratta, O.S.B., both of the Pontifical Institute of Sacred Music in Rome. Father Pellegrino Ernetti and Father Emidio Papinutti also spoke. Father Baratta's treatment of "Chant Today," is extensive and very encouraging in its report on activity around the world.

BOLLETTINO CECILIANO. Vol. 76, N. 5, May 1981.

Pope John Paul's words to the members of the Sistine Choir are printed (cf. *Sacred Music*, Vol. 108, No. 1, 1981, p. 9-10). Father Baratta gives an historical account of the development of Gregorian chant, and a report on the new pipe organ in Saint Peter's Basilica, the gift of the federal government of Germany, is made. The rest of the issue is given over to the accounts of concerts and workshops of the Italian Association of St. Cecilia.

R.J.S.

SINGENDE KIRCHE, Volum 28, Number 4, 1980-1981. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This last summer issue of the twenty-eighth volume of *Singende Kirche* continues in the lead article the celebration of the fifteen-hundredth anniversary of St. Benedict's birth. Abbot Clemens Lashofer reminds the Austrian church musicians of the liturgical values which St. Benedict, the patron of Europe, instilled in his monks through his famous *Rule*. The abbot notes that St. Benedict insisted that prayers be from the heart and not merely on the lip. Of course, sacred music moves the heart and can thus aid in the "raising of the heart and mind to God." Thus, Benedictines have for centuries cultivated and preserved the chants of the Church set to the Divine Office. Beyond the liturgical realm, such prayer has its effect in our daily lives. If it does not, the abbot questions whether or not it was genuine prayer.

Wolfgang Suppan contributes an article commenting on dialect Masses. This is a particular problem in the German-speaking countries because over the centuries, before radio, TV, and, in some cases, the printing press, dialects developed and music was set to texts of the dialects. Even sacred music was written for texts of a sacred nature in dialects. With the permission granted to employ the vernacular in the liturgy, the problem becomes: what of these sacred songs in the dialects? Suppan does not answer this fundamental question, but he does suggest that the criteria for judging the problem should not solely be the quality and technical aspects of the music, but should include some analysis of the success or failure of the composer in unifying the text and the music.

Elisabeth Koder-Bickl, a more and more frequent

contributor to *Singende Kirche* in the last two years, has another practical article about the summer musical program in a large Viennese parish. Martha Wirth has another practical discussion about beginning and developing a children's choir. Finally, Pope John Paul II's address to those present for his reception of the new organ, donated by Helmut Schmidt, the West German chancellor, is reprinted. Representing Mr. Schmidt on the occasion was Monsignor Johannes Overath, president of the Consociatio Internationalis Musicae Sacrae. The usual articles concerning birthdays, anniversaries, and upcoming workshops conclude this relatively lean summer issue of the Austrian church music magazine.

R.M.H.

UNA VOCE KORRESPONDENZ, Volume 10, Number 6, November-December 1980. *Bi-monthly journal of Una Voce (Germany).*

Three authors have written four articles for this issue of *Una Voce Korrespondenz*. Ulrich Lange has a discussion of the catechetical crisis. Klaus Gamber contributes two articles, the first on the priesthood and the Mass as they are reflected in the New Testament, and the second on concelebration. Andreas Schonberger in the last article of this issue summarizes the results of a new French volume treating the history of the liturgical movement.

Ulrich Lange concludes his study of the crisis in catechetics with the sober warning that anyone who is optimistic about the future of the Church because of recent decisions by Pope John Paul II (or for any other reason) must take a second look at what the next generation is being taught in religion classes. Even if the texts were good or were to be revised within the next year, the fact remains that there is a "shadow" Church which many want to transform into the official Church. Those working for this goal are not only those on the fringes of the Mystical Body of Christ, but include priests and even bishops. The teachers of the next generation are thus not transmitting the Faith in the same way they received it. The process of recovery will therefore not be a quick one.

Klaus Gamber demonstrates in his first article that the sacrificial nature of the Mass and the priesthood are mentioned in the New Testament and are not fabrications of Roman congregations. More interesting is his second article on concelebration where he compares the relatively new practice of concelebration in the West with the longer custom of concelebration found in the Eastern Orthodox tradition. The Orthodox apparently only allow the chief concelebrant to recite the canon and words of institution. Secondly, only the chief celebrant is permitted to take a stipend for such a

Mass. (There is in their view only one Mass offered even though there are many concelebrants.) Since the tradition of concelebration was lost in the West, its restoration has raised certain problems, theological and practical. These need to be considered and Gamber has pointed the way with his comparison between our practices and that of the Orthodox. We can, indeed, learn much from them about what concelebration was and should be.

Schonberger's review of Abbot Bonnetterre's history of the liturgical reform demonstrates the need for a thorough history of the reform. Bonnetterre begins with Gueranger and ends with Bugnini, but Schonberger ends his review with the calling of the Second Vatican Council. Even if Bonnetterre has continued his story beyond the council, one wonders if the entire story has been told. Much more needs to be written about the introduction of the liturgical reforms between the end of the council and the present time.

R.M.H.

UNA VOCE KORRESPONDENZ, Volume 11, Number 1, January-February 1981. *Bi-monthly journal of Una Voce (Germany).*

J.P.M. van der Ploeg continues *Una Voce Korrespondenz's* consideration of the priesthood with an article on the priesthood as it exists today. He notes that there is such a flux of false and misleading teaching regarding the priesthood stemming primarily from Holland and the Dutch church that it will be difficult to stem the tide or correct the errors. The efforts of Pope John Paul II through the Dutch synod are a beginning, but only a beginning. The theory that the priest is simply a manager designated by the community is very widespread and very much accepted in certain circles. People holding this position hold key offices in the Church, e.g., rectors, teachers, priests.

Louis Salleron has a contribution regarding communion in the hand. He notes that the Holy Father seems opposed to this which should cause some reconsideration of the practice. However, the liturgical reformers will never retreat from a position once won unless absolutely compelled to do so.

But the most significant article in this issue is the analysis of the current situation in the Church by the international president of the *Una Voce* movement, Eric M. de Saventhem. Traditionally, this "state of the union" address has been dominantly negative and depressing. This year, however, Saventhem strikes a positive note, a cautious one, but nevertheless positive. His rationale for this departure from tradition (at least for *Una Voce*) is the appearance of the two documents, *Dominicae cenae* and *Inestimabile donum*, and the curious

questionnaire sent out to all the bishops by Cardinal Knox on the Latin Mass. Saventhem believes that it is probable that this questionnaire originated with the Holy Father. He sees, at the very least, in the procedure that was used to send it out, the hand of John Paul II. (Originally it was to be sent to the episcopal conferences. This plan was altered and it was sent to every bishop through the delegates and nuncios. Despite this positive note with the implicit idea that the current successor of St. Peter is sympathetic to the issues of *Una Voce*, Saventhem realistically notes that even the Holy Father must be cautious. The real danger of a massive schism exists and the only way to proceed is slowly and carefully. Only with the passage of time will Pope John Paul II be able to replace key men, prefects of congregations as well as bishops with men who will put his program into effect. This is already happening, but Saventhem warns us not to look for miracles immediately. It took fifteen years to create the current situation, it may take longer than that to change it substantially. Still, it is heartening to see *Una Voce* taking a positive position.

R.M.H.

UNA VOCE KORRESPONDENZ, Volume 11, Number 2, March-April 1981. *Bi-monthly journal of Una Voce (Germany)*.

Athanasius Kroger begins this issue of *Una Voce Korrespondenz* with another topic touching the priesthood, a continuing theme in the issues of this periodical. Kroger discusses the question of the ordination of women and concludes from the statements of the Vatican issued recently, the tradition of the Church in discipline, and the statements of some of the Fathers, that the ordination of women is not a disciplinary question. Rather, it touches the heart of the priesthood insofar as the priest is ordained to represent Christ. Christ is a man. Therefore, theologically, the priesthood is restricted to men. He also explains why it would be theologically impossible to ordain women to the diaconate. It is the sacrament of "orders" and if you cannot receive one, you cannot receive any.

Andreas Schonberger, another name familiar to the readers of this periodical, has translated an article from French in which Jean Fournée surveys the decadent liturgical scene in the Church. The relatively brief contribution is divided into three sections: 1. the proofs for the decadence (which some still deny); 2. the causes for the current situation; 3. the cure and the means to a restoration. The second of Schonberger's contributions is a review of a new book which has recently appeared in French. Its author, Jean Milet, traces the supposed tension in the Church between a theocentric focus and

a christocentric focus. In the last three hundred years, Milet sees a tendency to focus on Christ. As Schonberger notes in his brief introduction to his review, even to bring up such a "tension" is most annoying. Christ is God and any focus on Him is simultaneously theocentric and christocentric. Still, Schonberger does indicate that Milet has identified a point which has had influence on the liturgical rites. However, perhaps it should be called transcendence vs. immanence rather than theocentric and christocentric.

The last article in this issue is written by a young Rhineland musician, Gabriel Steinschulte. His topic is the so-called "Sacred Pop Musical" and the "Pop Oratorio." Steinschulte's first point seems to be that if pop music is to be allowed within the realm of the sacred, the only possible forum for it is in the oratorio. He even suggests that such an oratorio has already been attempted and mentions a number of works which might be so classified. But this seeming concession is quickly dismissed when he concludes that this music is simply inadequate to express the sublime truths of the faith. Even if we were to grant that technically such music was on a plane with the sacred music of the masters (which it is not), there still remains the most vexing question of all. Do the composers of such works share the faith? Are they making any attempt in their own lives to live the Christian message. It is impossible to compose sacred music if one does not sincerely believe in the teaching the texts of that music express. By reminding us of certain fundamental principles, Steinschulte has again relegated such poor attempts at "sacred" music to the dust heap. Will anyone heed this?

R.M.H.

NEWS

The Saint Cecilia Chorale under the direction of Merkle Dupuy provided the music for pontifical Mass celebrated by Bishop Alphonse J. Schladweiler of New Ulm, Minnesota, and Bishop Charles P. Greco of Alexandria, Louisiana, at Saint Joseph's Church in Marksville, Louisiana, July 19, 1981. Choirs from Marksville, Mansura, Evergreen, Fifth Ward, Simmesport, Plaucheville and Moreauville in Ayoyelles Parish participated. Among the music performed was *Mass in honor of Burder Klaus* by Scheel *Gloria Patri* by Palestrina, *Laudata Dominum* by Diego Ortiz and *Glorious is Thy Name* by Mozart. Mrs. Marie Roy was organist and Monsignor Norman C. Buvens, pastor of Saint Joseph's, was concelebrant with the bishops.

At the Church of Saint Augustine, Seymour, Connecticut, Christopher Schaefer directed the boychoir, the girlchoir and the adult choir in a variety of advent and Christmas pieces together with appropriate readings, December 14, 1980. In addition to Gregorian chants, the groups sang *Adam lay ybounden* by Peter Warlock, *Advent Glad Song* by Suzanne Toolan, *Prepare Thyself, Zion* by J. S. Bach, *Come Jesus, Holy Son of God* by G. F. Handel and *Magnificat* by R. Vaughan Williams.

Paul Riedo directed the Saint Thomas Aquinas Choir of Dallas, Texas, in a concert of choral and organ works at Saint Thomas Aquinas Church, June 18, 1981. Included in the program were these compositions: *Pange Lingua* by Nicholas de Grigny, *Tantum ergo* by Victoria, *Locus iste*, *Os justi* and *Christus factus est* by Anton Bruckner, section V of Brahms' *Ein Deutsches Requiem*, *Jubilate Deo* by Lassus, *At the Cross* by Davis G. Phelps, *Grace is Poured Abroad* by Richard P. DeLong, *Notre Pere* and *Ubi caritas* by Durufle and *Regina Coeli* by Aichinger. The piece by DeLong and *Mon Coeur est Pret* by Peter Mathews were given premiere performances on the program.

Saint Luke's Choristers of Kalamazoo, Michigan, will celebrate their centenary in 1985. Reverend Bruce E. LeBarron, director of music at Saint Luke's Church, has announced plans to publish a history of the choir as well as a slide and tape presentation recording the story of the choir boys. Anyone interested in the project or willing to contribute memorabilia or financial support should contact Father LeBarron at 247 W. Lovell St., Kalamazoo, Michigan 49006.

The Dallas Catholic Choir under the direction of Marilyn Walker travelled to Canada from July 11 to 19, 1981, and sang in several major churches of both Quebec and Montreal. The program included works by Mozart, Bach, Bruckner, Palestrina and Gregorian chant. Guest conductor on the tour was Noel Goemanne, whose *Missa Internationalis* and *Fanfare for Festivals* were given Canadian premiers. Lee Gwozdz was organist.

The centennial of the establishment of the ecclesiastical province of Chicago was celebrated with pontifical Mass at Holy Name Cathedral, September 23, 1980. Richard Proulx conducted with music which included Bales' *Centennial Fanfare*, Gabrieli's *Gloria in excelsis*, the opening chorus of Bach's *Cantata 172*, Proulx' *Festival Eucharist*, Durufle's *Ubi caritas* and as a recessional, Dupre's *Poème Heroique*. Cardinal John Cody was celebrant with many other bishops.

Monsignor Charles N. Meter, president of the American Federation of the Pueri Cantores, has been appointed pastor emeritus of Saint Joseph's parish in Wilmette, Illinois, where he has been since 1964. A

student of the Pontifical Institute of Sacred Music in Rome, he became director of music at Holy Name Cathedral in Chicago and professor of music at Quigley Preparatory Seminary. A Mass with special music was celebrated on the Feast of Corpus Christi, which included works by Marcello, Viadana, Refice, Goicoechea and Victoria, sung by the William Ferris Chorale.

Paul Manz directed a hymn festival at the Lutheran Church of the Good Shepherd, Lancaster Pennsylvania, May 3, 1981. In cooperation with Pastors Theodore F. Schneider and Larry H. Louder, Karl E. Moyer, director of music at Good Shepherd, coordinated a series of readings from both Old and New Testament sources with hymns expressing the themes announced from the scriptures. The hymns included *Oh, Worship the King, Holy God, We Praise Thy Name, Before Jehovah's Awesome Throne, When in the Hour of Deepest Need, My Hope is Built on Nothing Less, Rise Up, O Saints of God, Take My Life, that I May Be, Jesus Christ, My Sure Defense* and *Jerusalem, My Happy Home*. These were sung in a variety of arrangements with choir, organ and congregation taking part.

The Singing Boys of Pennsylvania under the direction of K. Bernard Schade have scheduled a series of concerts from the summer of 1981 into the late spring of 1982. They will make appearances in New Jersey, Maine, Vermont, Virginia, Ohio, North Carolina, Maryland, Alabama, West Virginia and Indiana, in addition to their home state of Pennsylvania. They were founded in 1970 to sing a repertory that extends from Gregorian chant to contemporary composers, secular and sacred. They have appeared with major American orchestras and on many TV and radio performances. Their home is at Wind Gap, Pennsylvania 18091, P. O. 206.

The Chicago Archdiocesan Choral Festival was held at Holy Name Cathedral, May 2-3, 1981, under the direction of Richard Proulx. Reverend Robert H. Oldershaw was celebrant of the Mass, and Monsignor Timothy J. Lyne, rector of the cathedral, gave the homily. Jonathan Callahan was organist with many instrumentalists accompanying. Music included Cesar Franck's *Prelude, Fuge and Variation*, followed by the processional hymn, *Rejoice Ye Pure in Heart*. Orazio Benevoli's *Kyrie, Sanctus* and *Agnus Dei* and Giovanni Gabrieli's *Gloria*, set to English texts by Proulx, were performed by double choirs. The closing hymn was *When in Our Music God is Glorified*. Sixty-six parishes participated in the event.

R.J.S.

EDITORIAL NOTES

About the Pictures

The cathedral of Lincoln, dedicated to Our Lady as are most medieval cathedrals, is one of the most beautiful in England because of the combination of its design and site. Located on the crown of a hill rising over the valley of the Witham, its three square towers dominate the landscape. Lincoln was made seat of a diocese shortly after the Norman conquest. The first cathedral was begun in 1092. The central portion of the west facade is part of that original building while the rest of the facade is late Norman, constructed after the fire of 1141. The main part of the church, said to be the finest thirteenth century building in England, was designed by Bishop Hugh of Avalon (St. Hugh of Lincoln). In the choir we find the earliest example of the use of ribs for decorative purposes, the beginning of the late gothic style.

There is an interesting anecdote about the cathedral's central tower. It seems that in the early thirteenth century the newly-installed Bishop Grosseteste chose as first order of business to reform the canons of the cathedral chapter. This effort was met with major resistance. One of the canons even preached in the cathedral saying, "Such are the deeds of this man that if we were to hold our peace the very stones would cry out." Just as he finished speaking, the great central tower shook and collapsed, killing several of the faithful. However, Bishop Grosseteste was not superstitious and continued his reform. The central tower we see today dates from the early fourteenth century and the west towers were built at the end of that century.

V.A.S.

CONTRIBUTORS

Dieudonné Dufrasne, a Benedictine monk, is editor of *Communautés et Liturgies*, a review dedicated to liturgical studies, published in Belgium.

D. J. Kalekas is a convert to the Catholic Church from Byzantine Orthodoxy.

Stephen Morgan Wanvig, whose drawing of Lincoln cathedral adorns the cover of this issue, is a free lance artist in Minneapolis, Minnesota, and a graduate of the University of Minnesota.