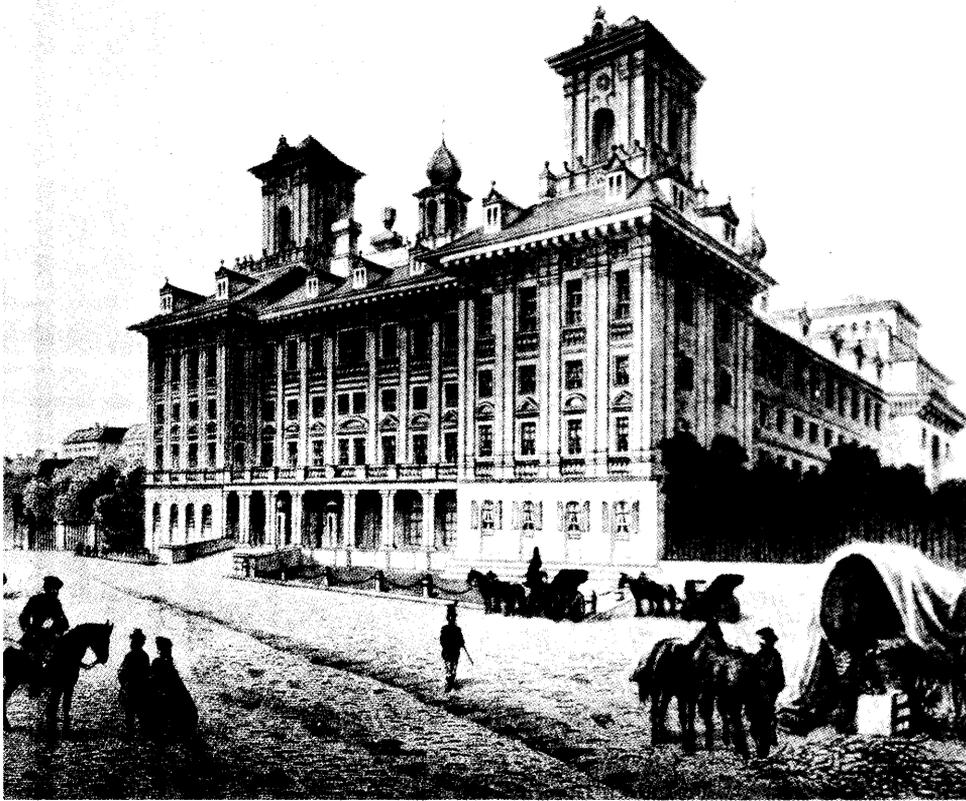


# SACRED MUSIC

Volume 109, Number 1, 1982





The Esterházy Palace at Eisenstadt (by C. Rohrich)

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The Town of Eisenstadt

## FROM THE EDITORS

### An End to Mediocrity

In an article on church music in the November issue of *Communautés et Liturgies*, Fr. Dieudonné Dufrasne, OSB, calls for an improvement in the liturgical music used currently, asking how many more generations must be lost to the mediocrity that has prevailed since Vatican II. A synopsis of his article and several others on church music may be found in this issue of *Sacred Music* in the magazine reviews; I intend only to give a few personal observations on it here.

I might begin with a sign of relief and a sense of pleasure that some of the advocates of the reform now understand the mediocrity and weaknesses of much of post-Vatican II music. However, I fear, alas, that such a conclusion would be wishful thinking on my part, for the same issue of *Communautés et Liturgies* contains the text of a liturgy used as the climax of an annual theology meeting organized for a group of Belgian dioceses. A few examples will give ample evidence of the total disregard for the New Order of the Mass as established by Rome and indeed disregard for any musical standards. The prayers of this liturgy seem to have been composed specifically for the occasion, including the Eucharistic prayer which began, "God, liberator of your people, in spite of our skepticism when our human strategies betray us; in spite of our anguish when the crises of society make us ill; in spite of our divisions when love asks us to take a stand," etc. The liturgy of the word was described as a pastiche of one of Paul's epistles, from an imaginary disciple of Paul to the Christians united at Blankenberge (the conference site). Songs by Yves Montand and Edith Piaf (*Allez, venez, Milord*) and testimony from priests

serving in Zaire and Latin America about the suffering and oppression of their people also were a part of this Mass (?). Even this brief description will help you understand why I often get nightmares from reading this journal, and why I am suspicious of what is really meant by occasional statements that seem to indicate what I would consider a more positive direction with regard to church music.

I do agree however with Fr. Dufrasne's lament about the generation that knows nothing but mediocrity in the realm of church music, and I am pleased with his remark that the Latin high Mass was not so bad in retrospect, for it did contain all the fundamental attitudes of participation as they are currently described and did express all the major elements of the Eucharist. After commenting in detail on the suitability of the Latin high Mass, he then asks "Wasn't that wisdom?", but he stops short of the obvious next step which would be to advocate its restoration. The other great fault I find with Fr. Dufrasne's comments on church music, and one that he admits, is that they deal more with the texts of the songs than with the music. It is important, of course, to examine the theological and literary qualities of texts set to music, but the words are at most only half of the composition. It is a question of music after all, not only of poetry or prose.

I do not want to close this commentary on a critical and negative note however, but rather I would like to give a call for action. Perhaps mutterings from the left about the quality of new church music will give some courageous, knowledgeable and talented musicians and pastors the opening (I should say toe-hold, because it probably is no more than that) they need to move toward an improvement of the American norm. Is there somewhere in these United States a parish with a pastor brave enough and convincing enough to re-institute the Latin high Mass on a regular basis? He needs a talented choir director and a well-trained choir. Together they must study the options provided by the New Order of the Mass, the books available for the Latin Mass (*Sacred Music* has provided ample information about how to have a Latin high Mass), and musical options. Together they must prepare the congregation theologically, liturgically and musically to accept what the council has mandated. Is there in the United States a parish that trusts its professional choir director enough to allow him or her free rein to throw out all mediocre music, even if it is new, pop, emotionally moving, or designed for participation, in order to institute the use of good music, even if it is sometimes in Latin or was written before Vatican II? The choice should be made on musical and theological grounds. Is there a talented composer around somewhere who will compose vernacular settings of the ordinary parts of the Mass for those Masses said in the vernacular? Are there open-minded pastors and liturgy committees who will study music, art, esthetics and the documents of the Roman Catholic Church (not merely those of local or national liturgy committees), and then listen to the advice of trained professional musicians (trained in music, theology and the tradition of Catholic church music) before making decisions on the music of the liturgy?

It is a dreadful and discouraging proposition to fight bad taste, mediocrity and the mechanics of a consumer society which promotes change and newness for the sake of profits. There is however a thirsty and appreciative congregation out there (witness the program at St. Agnes in St. Paul, Minnesota, that draws people on a regular basis every Sunday from the Twin Cities, suburbs and much farther away for the Latin high Mass). A combination of talent, courage and a double dose of faith (faith in what you believe and faith that it can be done) can make a difference! We have had twenty years of mediocrity since the council. We have lost a generation. The time is now!

# Monks, Latin, Chant

News of the founding of a new monastic community at Oakdale, Nebraska, in the Archdiocese of Omaha must surely give joy to all lovers of the Church and the treasure of Gregorian chant, so clearly the music of the Roman Church and so much a part of the whole tradition of western monasticism. To be called Tintern Monastery, the community will consist in its beginning of twelve priests.

The *Constitutions of the Monks of Tintern* are an exposition of the intentions of the founding group to develop a true monastic spirit and practice, including the exclusive use of Gregorian chant and a sung Latin liturgy. Chapter IX beautifully states the community's position:

The liturgy we desire is a prayer in common that provides a rhythm to contemplative life, gives it constant voice and nourishment, and provides the inspiration for deep personal prayer. We cherish the traditional monastic liturgy with its round of night-hours and day-hours and the ancient Gregorian chant. Since the solemn prayer of the liturgy is the nourishment and strength of the contemplative spirit, it is our main occupation. The heart of this liturgy is the community celebration of the Eucharist, which is the central and most important event of our contemplative life.

Gregorian chant is the sole music of our liturgy, both for the Liturgy of Hours and for the Liturgy of the Eucharist. Whenever anything is sung as part of our monastic liturgy, it is sung in Latin.... This applies to the chants and parts of the Mass, as well as the psalmody, hymns, responses, etc. of the Canonical Hours.

In a recent newsletter to interested friends of the new foundation, further explanation is given:

Gregorian chant is the sole music of the liturgy in Tintern Monastery, and Latin is the language of the monastic liturgy. There are profound reasons for this, not the least the sheer beauty of Gregorian chant and the sheer genius of the ancient Latin monastic liturgy. Gregorian chant is eminently contemplative and there is not on the modern liturgical landscape anything that can even begin to compete with it. Latin and Gregorian chant are not used as a mere exercise in antiquity, but because they are simply the most suitable and the most accessible as the voice and nourishment of the monk's pursuit of God.

It has always been the position of the editors of *Sacred Music* that the Church in its Second Vatican Council has spoken clearly about the Latin language, Gregorian chant and their role in the liturgical life of members of the Body of Christ. It is the will of the Church that these be used. They are a source of grace and holiness. The will of the Church will triumph despite all efforts of those who wish to destroy its sacred chant and its ancient language. Here is evidence that what the Church has commanded will eventually come about. The beginnings have been made and the fruit will ultimately become a great harvest.

The editors offer congratulations to the monks of Tintern and wish them all success in their holy endeavor.

R.J.S.

## A Haydn Year — 1982

We plan to celebrate this Haydn year (the 250th anniversary of his birth) by dedicating all four issues of *Sacred Music* to Franz Joseph Haydn. Our illustrations will present his life and works, and they will be accompanied by brief commentaries. It is entirely fitting that a journal devoted to Catholic church music honor this Austrian composer whose career evidenced a life-long devotion to liturgical music and who composed so many glorious Masses. His first musical experience was the ten years he spent as a choirboy at the Cathedral of St. Stephen in Vienna, and he ended his career by composing what are called the six great Masses: the *Heilig*, *Pauken*, *Lord Nelson*, *Theresien*, *Schopfung* and *Harmonien*. A good Catholic all his life, he began his manuscripts with the phrase, *In nomine Domini*, and ended them with *Laus Deo*.

Franz Joseph Haydn is often called "Papa Haydn," but this nickname tends to stereotype him as a simple, amiable, naive composer of pretty tunes. However, a study of his life and works reveals that he was personally more complex and substantial, and that his music was more sophisticated and significant. He is described by the contemporaries of his youth as lively and spirited, blunt and self-assertive. As he grew older it is said that he learned to control his temper and moderate his personal involvement in his dealings with people. The circumstances of his life (an unhappy marriage and his position as *Kapellmeister* at the Esterhazy court) left him in a certain isolation that encouraged the development of the self reliance already evident in the youthful Haydn. He said that his aim in life was to make good music and express universal and not personal feelings, a goal that seems to correspond to his nature as well as to the eighteenth century classical esthetic. They say that Haydn was not physically good looking, being under medium size with the lower half of his body too short for the upper part. Comment is also made about his hawk's nose, evident in his portraits, especially those done from profile. His dress was always fastidious, and there exists a very good likeness of him in the uniform of the Esterhazy court, perhaps symbolic of his ability to adapt to the patronage system, the last eminent composer to do so.

As for his music, in *A History of Western Music*, D.J. Grout says: "His art is characterized by the union of sophistication with honest craftsmanship, humility, purity of intention, and a never-failing spiritual contact with the life of the common people from whom he had sprung." (New York: W.W. Norton and Company, p. 495).

Subsequent issues of *Sacred Music* will deal with Haydn's early life in Vienna, his years as *Kapellmeister* for the Esterhazy family, the period he spent in London, and his great Masses and religious compositions.

V.A.S.



The Esterházy Palace at Eisenstadt

## A CHRONICAL OF THE REFORM

### Part I: Tra le sollicitudini

(This series of articles on the history of church music in the United States during this century is an attempt to recount the events that led up to the present state of the art in our times. It will cover the span from the *motu proprio, Tra le sollicitudini*, of Saint Pius X, through the encyclical, *Musicae sacrae disciplina*, of Pope Pius XII and the Constitution on the Sacred Liturgy of the Second Vatican Council and the documents that followed upon it. In knowing the course of development, musicians today may build on the accomplishments of the past and so fulfill the directives of the Church.)

The *motu proprio, Tra le sollicitudini*, issued by Pope Pius X, November 22, 1903, shortly after he ascended the papal throne, marks the official beginning of the reform of the liturgy that has been so much a part of the life of the Church in this century. The liturgical reform began as a reform of church music. The *motu proprio* was a major document issued for the universal Church. Prior to that time there had been some regulations promulgated by the Holy Father for his Diocese of Rome, and these instructions were imitated in other dioceses by the local bishops. But Pope Pius' *motu proprio* of 1903 inaugurated a movement that would culminate in the action of the Second Vatican Council, which was the first ecumenical council to turn its attention to questions of church music so extensively, and in so doing, place the capstone on the reforms begun nearly a century before.

The *motu proprio* itself was the outcome of several decades of activity and study that had centered chiefly in Germany and France. Two movements flourished along separate but similar paths with the reform of liturgical music as their primary objective. One was the Caecilian movement in the German-speaking lands, centered in

Regensburg in Bavaria. The other grew up around the Benedictine monastery at Solesmes in France. Roots of both movements can be traced to the romanticism of the nineteenth century with its interest in the culture of the middle ages including the revival of medieval music. Musicological research and interest in the discipline of history grew up in those years also. Efforts to study and perform Gregorian chant occupied both scholars and practical musicians, leading to the re-publication of the Medicean edition of 1614 (*Graduale* in 1871 and 1873, and *Antiphonale* in 1878) by the German firm of Pustet. Several volumes of chant were issued from the abbey of Solesmes too. An agreement with the Holy See granting Pustet exclusive rights for the sale of the chant books of the Church delayed the publication of the Solesmes editions which finally were adopted as the official texts and printed as the Vatican Edition in the first decade of the twentieth century.

Closely associated with the church music revival in Regensburg were Karl Proske, Franz X. Haberl and Franz X. Witt, founder of the Cecilian Society at Bamberg in 1868. Its journal, *Musica Sacra*, and the famous school of church music in Regensburg became the means of spreading their ideas throughout the German-speaking lands and even into Italy and the United States. Even the Pontifical Institute of Sacred Music, founded in Rome in 1911, and Italian musicians such as Licinio Refice, Raffaele Casimiri and Lorenzo Perosi had connections with the Caecilian activity at Regensburg. In the United States the Caecilian ideals were promoted by John B. Singenberger who came to this country at the invitation of Archbishop John Martin Henni of Milwaukee and in 1873 founded the American Society of Saint Caecilia with its publication *Caecilia*.

While the Caecilians were interested in polyphonic music as well as Gregorian chant, the studies of the monks of Solesmes concentrated on chant under the direction of their abbot, Prosper Guéranger, who assigned Dom Paul Jausion and later Dom Joseph Pothier to the task of reconstructing the ancient melodies from manuscripts that were coming to light through interest in the monuments of the middle ages. Their work ultimately resulted in the Vatican Edition. Connected with its publication was the controversy stirred up between the proponents of the Medicean edition and the new Vatican books, repercussions of which were heard even in the United States and left their imprint, causing a decline in the Caecilian movement. Chant congresses which promoted the singing of the ancient melodies by vast congregations were promoted especially in France. In the United States, the Gregorian congress in New York in 1920 was a great impetus in spreading the authentic melodies. It was attended by representatives from Solesmes and musicians from all parts of the world.

Although the Caecilian movement was active for nearly thirty years in the United States, particularly among German-speaking Catholics, the real catalyst for reform of church music in the United States came in 1903 with Pope Pius' *motu proprio*. Action did not begin immediately, but as the Caecilian movement ran into difficulties because of the suppression of the Regensburg Medicean edition of the chant, other efforts developed to carry out the papal instructions. Just before the beginning of World War I, in June 1913, a meeting was held in Baltimore to organize a society that would implement the directives of the *motu proprio*. Father J.M. Petter of Saint Bernard's Seminary in Rochester, New York, with Monsignor Leo P. Manzetti of Saint Mary's Seminary in Baltimore and Nicola A. Montani of Philadelphia invited others to join them, and in the summer of 1914, a larger group of musicians met in Cliff Haven on Lake Champlain to draft the constitution of the Society of Saint Gregory of America. Their publication, *The Catholic Choirmaster*, appeared in 1915 with Montani as editor.

Important in the reform were the Catholic music publishing houses. In 1906, McLaughlin and Reilly was established in Boston, joining the older J. Fischer and Bro. of Dayton, Ohio, M.L. Nemmers Co. of Milwaukee and Pustet of Regensburg and Cincinnati. Their cooperation in bringing the compositions of the Caecilians of Europe and this country into print together with smaller editions of chants useful for parishes and schools provided the tools for choirmasters, teachers and pastors.

With the introduction of these materials it was hoped that the secular, cheap and sentimental music that was so prevalent in American churches would be eliminated. The chief thrust of the *motu proprio* was to demand a holiness and an artistic quality for all music used in the liturgy. The style held up as the best example of such sanctity and art was Gregorian chant. The polyphony of the Roman School of the sixteenth century as well as other polyphonists of the renaissance period came second, and suitable compositions of modern writers that fulfilled the threefold requirement of sanctity, artistry and universality could also be allowed. The reformers were particularly concerned to irradicate music that came from the operatic literature, folk tunes, ballads and art songs. As in the application of any general principles to specific cases, judgments sometimes were not well-founded, and the interpretation of the *motu proprio* by some whose vision was too narrow often eliminated the good along with the bad and substituted music of no value.

The First World War had a great effect on church music in the United States. The roots of the Caecilian Society were German, and during the war German culture in every aspect suffered from propaganda and prejudice. This contributed in a degree to the demise of the local Caecilian societies throughout the Midwest. By the same token, things French became very popular, and with that spirit in the land, the Solesmes chants found ready acceptance. A new era opened for the United States which brought in many European influences, not least a revival of interest in the liturgy with new ideas coming from Belgian, French, German and Austrian centers. Abbeys such as Maria Laach, Beuron, Maredsous, Mont-César and Kloster Neuburg were visited by Americans who brought back the research and new liturgical and theological thinking being done abroad. In this country, Saint John's Abbey in Collegeville, Minnesota, through the work of Dom Virgil Michel, became the center for a liturgical movement, that published *Orate Fratres* (later *Worship*) to spread information and promote a renewed interest in the liturgy as the source of true spiritual life. Dom Gregory Huegle of Conception Abbey in Missouri and Dom Ermin Vitry, both of whom became editors of *Caecilia*, promoted Gregorian chant as part of the larger liturgical revival. The publication of *The Saint Gregory Hymnal and Catholic Choirbook* in 1921 under the editorship of Nicola A. Montani marked a milestone in the reforms in both the United States and Canada. The *White List*, published by the Society of Saint Gregory, attempted to establish suitable repertory, both by suggesting and prohibiting certain compositions, although its restrictive stance and too narrow standards reflected the poorer aspects of the Caecilian movement and led ultimately to its rejection. It did, however, accomplish a considerable amount by giving the clergy and musicians some definitive criteria for action on a practical level, while the theoretical aspects were promoted by the liturgical movement. Another publication that did much to improve architectural standards as well as artistic taste in vestments, chalices and other appurtenances of the church was *Liturgical Arts*, published by Maurice Lavanoux.

The reform was pushed forward by periodicals, new musical literature, congresses and various forms of legislation both universal and local. But the need for schools to

train musicians was apparent very early. The Caecilians in Europe had their school in Regensburg. The Holy See established an international institute in Rome for students from all countries. The Institut Catholique in Paris did its part to prepare students according to the principles of Solesmes. In the United States, the Catholic Normal School in Milwaukee served the American Society of Saint Caecilia and prepared many musicians to serve in the Midwest as teachers in the parochial schools and choirmasters in the parish churches. But the Solesmes chant also demanded a school for its study and the training of teachers to carry the new theories across the country. Such an institute was founded at Manhattanville College of the Sacred Heart in New York through the work of Mrs. Justine Ward and Mother Georgia Stevens who opened the Pius X School of Liturgical Music in 1916. It trained Sisters from many communities across the country who returned to train novices, who in turn took up the task of teaching Gregorian chant to the thousands of children in the growing parochial school system. Through the twenties and thirties, Gregorian chant became the music of the younger generations and in time as they entered monasteries, seminaries and convents, the chant there improved and flourished. By 1940, the implementation of the directives of the *motu proprio* on chant was well underway in the United States, but a restrictive, narrow reading of the document could be detected and this would ultimately lead to a negative force that deprived the movement of the freedom needed for any artistic development.

Part of the restrictive, legalistic attitude that grew during the years following World War I can be attributed to the efforts to dispose of poor and often offensive compositions that cluttered the repertory of most choirs. Unfortunately, along with the poor and secular and cheap, much that was good music, especially music of the classical period, was replaced by compositions judged to be safe and acceptable, but which were often insipid and characterless, music that was so innocuous that it could be said to be "seen but not heard." The supremacy of the text was so over-emphasized that melody and harmony were sometimes only tolerated and were thought to be most acceptable when they were hardly noticed. Repetition of the text was judged to be wrong, thus excluding much great music of the past from liturgical performance. A misunderstanding of the polyphony of the sixteenth century, including the work of Palestrina, deified the Roman School of composers, although their works were only rarely performed; but in fostering that style efforts to imitate it produced music of doubtful worth. Since the *motu proprio* had given chant a primacy of place among styles of music suitable for liturgical use, some thought that to imitate chant would produce the best contemporary music. But imitation and restriction have never produced true art, and so the period between the wars in this country saw the creation of a great bulk of mediocre music as well as the great progress that occurred in chant study and performance.

Parochial schools, seminaries, novitiates and abbeys were the scene of the greatest chant activity. Singing by even large congregations developed. The *Liber usualis*, not an official book but a very *useful* one, served as the regular text for Mass, vespers and other parts of the liturgy, and it gradually replaced the old Regensburg books that were still occasionally found, especially in German parishes. Unfortunately, the chant did not find as ready an acceptance in the parish choirs, many of which found it difficult to give up old repertory and to master the new theories of chant. A rigid insistence on the rhythmic theories of Solesmes in all performances of chant was a restrictive element, since most choirmasters had not been trained in it and thus were reluctant to try to teach it. Graduates of the Pius X School taught only the theories of Dom André Mocquereau and Dom Joseph Gajard to their students. These were very French in their approach to

the Latin language, and often conflict developed in teaching the chant, especially among groups of German or other ethnic backgrounds. The chant became too precious and difficult to perform because of the theories of interpretation. Too often choirs imitated rather than learned the chants. School children in the Midwest sometimes sounded like members of a French choir instead of the children of immigrants from eastern Europe. Parish choirs found it too difficult to achieve the special effects demanded by the experts, and the result, unfortunately, was a reluctance to use chant, especially in parochial choirs and in congregations. The chant was intended to be the song of the people, but unfortunately it became an art form whose rendition was beyond the abilities of all except the specially trained.

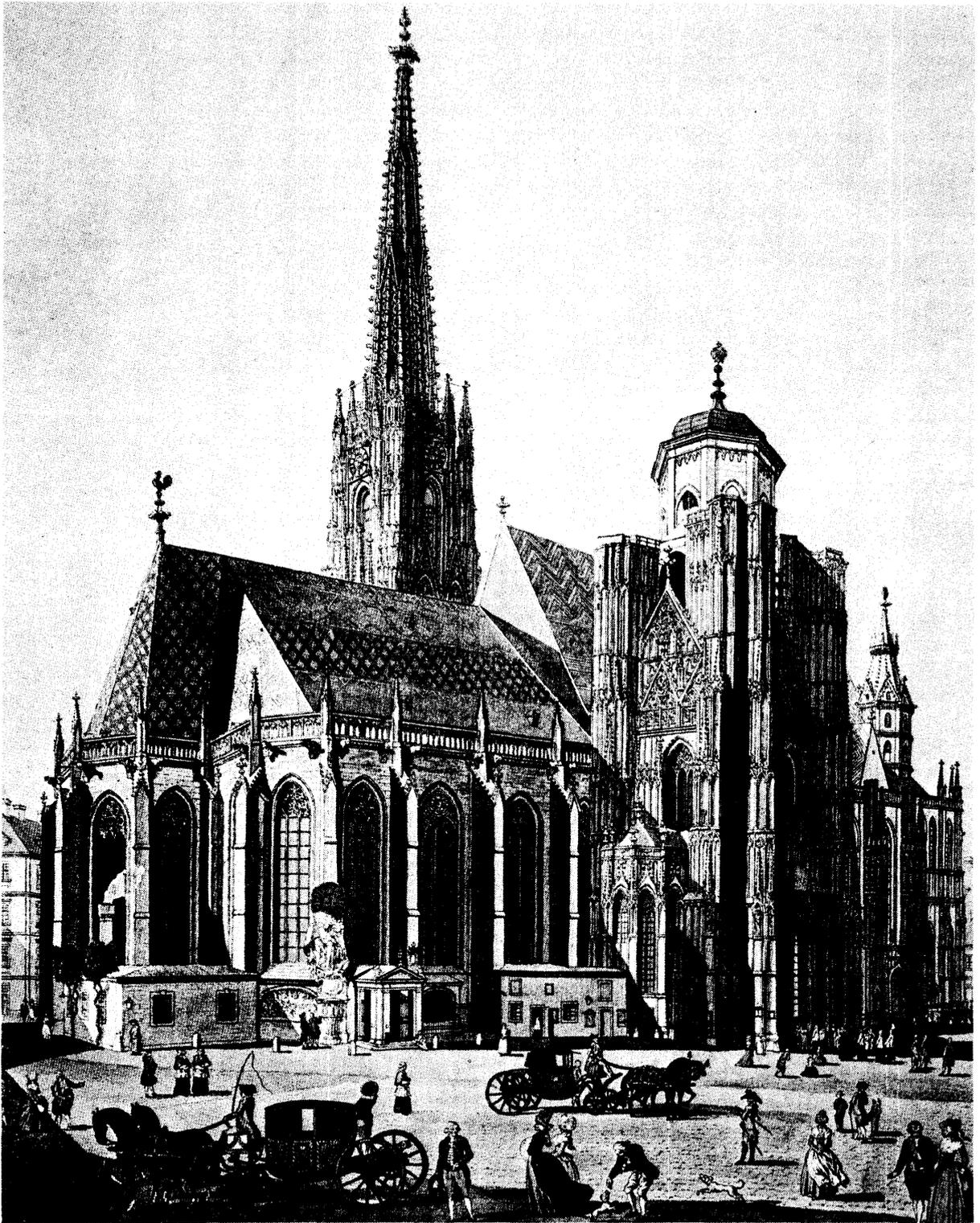
The years following World War I saw also the establishment of departments of music in many Catholic colleges that were prospering in nearly every state. The women's colleges quite regularly promoted chant, because Pius X School trained nuns, and only later on allowed registration of male students. As a result, most men's colleges had very insignificant church music courses. This was caused also by the large number of colleges under Jesuit administration where courses in music were not usual. Seminaries did very little at first, since priests themselves were not trained to teach music. But little by little seminary officials recognized the need of professional study for teachers of music, and as the Roman directives continued to insist on the training of seminarians in chant and music, such training was given to promising candidates who in time became the professors of music in seminaries, replacing many who had held the position, often without much training.

In 1943, even though the country and the world were at war, modest observances of the publication of the *motu proprio* were held in several parts of the United States. The question was always asked, "How much progress has been made in implementing the decrees of the Holy See?" Usually one could say that considerable work had been done. Seminary music courses had been established; departments of music that gave training in church music existed; religious orders of Sisters had prepared their members to teach the chant in the parochial schools; societies of church musicians continued to publish their journals; several firms made materials available for study and performance; many dioceses had issued regulations based on the Roman decrees; guilds of organists and choirmasters had been founded (Rochester in 1920, Newark in 1933, Saint Louis in 1933, Paterson in 1938, Saint Paul in 1939, Chicago in 1940, and San Francisco in 1941); many parishes had good choirs and dedicated musicians worked hard to carry out the reforms.

If there was one single difficulty that surfaced as the main problem in this country in implementing fully the orders of the Church, it would be the lack of professional training of those who were trying to fulfill the decrees. This was caused chiefly by the lack of professional schools of music that taught anything about Catholic church music and the reluctance of church authorities to put adequate finances into the liturgical music programs. A few key positions were occupied by musicians trained in Europe, but the main body of choirmasters and organists lacked the training they needed to carry out what the Church was asking. As a result the idea that one could be a "liturgical musician" without truly being a musician arose and did great damage by narrowing the scope of the reform and restricting the development of the musical art both in composition and in performance. A legalism and a false reading of the directives from Rome caused a restriction that kept the flowering of music in the liturgy from becoming a reality in every way.

MONSIGNOR RICHARD J. SCHULER

A CHRONICAL



St. Stephen's Cathedral (by Carl Schütz)

## THE ROMAN RITE AROUND THE WORLD

I am fortunate in that my daily occupation requires a certain amount of travel overseas, and in the course of a year I make probably at least two trips around the world. This gives me considerable opportunity to compare the way in which the Roman rite is celebrated in various countries and cities. I have been doing this for some twenty-three years, and, as may be imagined, have seen first-hand the worldwide divergence which has resulted from the new norms implemented since the Second Vatican Council. However, as this article will show, there is also considerable uniformity.

Prior to 1965, the Roman rite was marked by its constancy. I recall the assassination of President Kennedy, which found me in Denmark. One or two days after the assassination, a solemn *Requiem* Mass was sung in the Sacred Heart Church in Copenhagen, attended by the King and Queen and other members of the Royal Family. Apart from the fact that the church was unusually crowded, there was nothing to distinguish this *Requiem* from hundreds of others taking place at the same time all over the world, and those which I had attended throughout my life.

*Tempora mutantur et nos mutamur in illis.* Two trips I made recently — one at the end of 1981, the second at the beginning of this year — took me to various countries in Europe, to India, and to Japan. The following observations may be of interest.

In London, I invariably try to attend Mass at Westminster Cathedral or the Brompton Oratory, or both. The cathedral offers Mass in Latin twice daily on weekdays; a low Mass at 10:30 in the morning, and the capitular high Mass following vespers at 5:30 in the afternoon (the high Mass is at 10:30 in the morning on Saturday and Sunday).

Early in advent, I had the unique privilege of assisting at the monthly high Mass of the cathedral chapter, as a deacon. The Mass was completely in Latin with the sole exception of the readings. The music, sung by the boys of the Westminster Cathedral Choir School, was part Gregorian chants, and part polyphony.

Also, while in London, I was able to attend the high Mass at the Brompton Oratory. This is a large baroque church in Kensington, and is staffed by the Oratorian Fathers. Their high Mass involves the use of two deacons, thereby providing a greater symmetry in the sanctuary, and more movement to balance the rather ornate polyphonic music which the Oratory Choir customarily performs. Again, as at Westminster, the Mass is totally in Latin with the exception of the readings.

London has been called the "Music Capital of the World." Whether or not it deserves this title, I am not competent to say. It does, however, have a fair claim to be known as the "Latin Mass Capital of the World." At least six central London churches are noted in the *Times* each Saturday as offering Latin high Masses.

The high point of that trip, however, was my stay in France. A French colleague had arranged to drive me with his family from Paris to Solesmes for the high Mass of the first Sunday of advent. It entailed considerable sacrifice on the part of the family since to arrive there for the Mass meant leaving Paris at 6:45 a.m. for the 250 kilometer drive. A telephone call to Solesmes the previous day had produced the recommendation that we attempt to arrive one-half hour before the Mass began, so as to be sure to obtain seats in the church. This we duly did, and actually had to wait for the church doors to be opened. The nave of Solesmes is long and narrow, and for the high Mass, at least, the front part leading into the monk's choir is reserved for males. This seemed to produce no protests of "discrimination," nor indeed any effect other than that groups with females with them were simply put in the main part of the nave, while unaccompanied

males were able to proceed closer to the choir.

One of the strongest recollections of my visit to Solesmes is the reverence shown by all of the monks and novices for the Blessed Sacrament in the tabernacle. Without exception, each one was at pains to genuflect carefully in crossing the sanctuary, whether during the Mass or during the preparation time beforehand. I was not able to explore the sacristy arrangements, and so can only guess at what they are. It appears, however, that the main sacristy for vesting is on the right-hand side when facing the altar, while the entrance to the cloister is on the left. This therefore meant that a large number of monks had to cross the sanctuary on their way to vest and each one carefully observed the salutation of the Blessed Sacrament as he did so.

The entrance procession was one of the most impressive I have seen. It involved a large portion of the chapter, the others being already seated in choir, and 26 concelebrants vested in matching chasubles. Again, the rite was entirely in Latin, with the exception of the readings which were of course in French, although the salutation and conclusion of the gospel were sung in Latin.

An interesting variation at Solesmes was the inclusion of sung terce as part of the introductory rite (cf. Para. 95 of *Institutio generalis de liturgia horarum*). The entrance procession moved into the sanctuary as *Ad te levavi* was sung, and then after the salutation of the altar and sign of the cross, the hymn of terce was intoned. The collect of the Mass served also to end terce.

Possibly it is the amount of time the monastic life provides to contemplate eternity that leads to such a completely unhurried mode of carrying out a rite, but the result was impressive in the extreme. For example, at the collect, after singing *Oremus*, the celebrant, who was facing the congregation, very deliberately paused, turned, and faced the crucifix at the back of the altar, bowed profoundly as did all those in choir, and then began to chant the oration.

An interesting feature of the Solesmes liturgy was the care taken to ensure *actuosa participatio*. This was done by providing each member of the congregation as they arrived in the abbey church with a complete printed version of both the Mass and terce for the Sunday in leaflet form, in Latin with the French translation. These were collected after the service, but can be purchased from Solesmes and are suitable for insertion in a loose-leaf binder. It is a great pity that to my knowledge a similar publication is not yet available for the English-speaking world.

From Solesmes to Bombay is a lengthy journey, and it was broken by attendance in Düsseldorf at the Maximalianskirche where the Sunday high Mass in the morning is again a Latin liturgy, alas without deacons. The singing, however, as in most German churches in my experience, was full-bodied and the organ recital afterwards was well worth waiting for.

Two languages are used in the cathedral in Bombay, English and Konkani. There is no Latin liturgy in the cathedral nor, as far as I know, in any of the churches in the greater Bombay area. One would expect diversity of language to spread over India where the general abandoning of English is tending to divide the entire country. (An Indian banknote, for instance, has the value printed on it in twelve languages, each involving a separate typescript.) The liturgical action, however, was again strictly in accordance with the missal of Paul VI and, even in Konkani, and on Ash Wednesday, was readily recognizable as the Roman rite.

A trip to Goa, which included a visit to the now nearly deserted city of Old Goa, proved, however, quite fascinating. The ambition of the Portuguese when they settled

in Goa was apparently to produce a city there which would rival both Rome and Lisbon for the splendor and grandeur of its churches. They, fortunately, have been very largely preserved to this day, although Old Goa has long since ceased to function as a commercial settlement. The Church of the Bom Jesu is, of course, particularly famous for possessing the body of Saint Francis Xavier. This is kept in a casket high on a side altar and brought down to be venerated once every ten years or so. I was not able to go to Mass in Goa but did visit Dominican, Franciscan and Jesuit churches there. I was intrigued at first sight by the presence on all of the altars in these cathedral-like structures of a large altar card, placed in the center. At first I thought this indicated that the Tridentine rite might still be in use in Goa as a permitted variant, but, on inspecting the cards, I discovered, to my surprise, that they were printed in Latin but with the prayers of the new missal. This included the offertory prayers and the Roman canon. Since these were prominently displayed and framed, the obvious inference is that low Mass is said in Latin, at each of the altars with some frequency.

My experience in Japan was limited to Mass in a Franciscan chapel in the center of Tokyo. This was, fortunately for me, in English, since my knowledge of Japanese would have been quite inadequate. It was, in effect, a straightforward English Mass from the new missal, with added hymns.

Obviously, the Roman rite is alive and well; and certainly in many countries in the world the national conferences of bishops are observing the instruction that the faithful are to remain familiar with the Latin language and that, musically, Gregorian chant is to be given pride of place. Perhaps, once again, this influence will spread from the old world to the new.

HAROLD HUGHESDON



Three Musicians of Haydn's Time (by Nathaniel Dance)

# PREFACE TO THE NEW ANTIPHONALE ROMANUM

(The last issue of *Notitiae*, No. 186, p. 618-624, explained that the publication of the new Latin psalter was a preparation for the new edition of the *Antiphonale Romanum*, a long and difficult piece of work being completed by the monks of Solesmes. We are publishing here an English translation of the first part of the *praenotanda* of the *Antiphonale* by Fr. Hervé de Broc. The second part explains the practical rules for singing the liturgy of the hours. The translation from French was made by Virginia A. Schubert.)

## *Singing: The Expression and Language of the Whole Man*

Since Vatican II, the general presentation of the *Liturgia Horarum* has developed amply the theological principles of the prayer of the Church as the Body of Christ, carried out in union with its head, Jesus Christ.<sup>1</sup> It suffices here to mention the place and the importance of liturgical singing, and Gregorian chant in particular:

Man, though made of body and soul, is a unity. Through his very bodily conditions he sums up in himself the elements of the material world. Through him they are thus brought to their highest perfection and raise their voice in praise freely given to the creator... His very dignity, therefore, requires that he should glorify God in his body (I Cor. 6:20).

Art offers to man a means which is privileged above all others allowing him to take possession of elements from the material world so that he can elevate them to the cult of God. Among all the arts, singing offers a unique opportunity for expression of the whole person, body and soul, by means of the voice, a vibration using the body itself as an instrument.

The spoken word is the expression of articulated language. It is in itself a translation of the inner word into a sonorous form. Singing is a sonorous amplification of the spoken word. In freeing the sonorities, differentiating them by pitch and volume, prolonging their duration, singing gives the spoken word a more perfect expression than mere recitation does.

Moreover, music is in itself a language which is different from articulated language that comes from the intelligence. Singing complements music. Music explains the feelings and emotions which come from the sense faculties better than the spoken word does. If articulated language sometimes raises itself to a similar degree of expression, it is thanks to the art of the poet who knows how to make music of it. Reason can only speak. It is love that sings: *Cantare amantis est*.

Insofar as it is language, music is also a means of communication between human beings. The sound vibrations received by the ear of the listener speak to his sensitive intuition and in turn stir the same sentiments in him that inspired the melody he hears or the song he participates in.

Thus if music can excite the lower passions of the soul, then it can equally go beyond the possible meanings of the words. When music presents or suggests the highest realities, its perfect expression exceeds the earthly potentials of human intelligence, just as those "secret words which it is not given to man to utter" (II Cor. 12: 4). Therefore, music can be an art which is eminently religious and liturgical. Among all peoples song supports the spoken word and creates the most perfect expression of prayer.

## *Song in the Bible*

Moved by divine inspiration, the Old Testament prophets composed sacred songs to

express diverse religious feelings: thanksgiving, supplication, joy, penance, etc. King David is the most famous example. Whether or not these works were composed expressly for liturgical use, they still fit perfectly into the religious worship of the temple and even of the synagogue. Singing was an integral part of that worship, as is shown by the generic term “psalms,” introduced by the Jews of the Hellenistic period, which implied an accompanied chanting. The integral role of singing in worship is also shown in numerous passages of the Holy Scripture which speak of the organization of chanters and the participation of the people in responses and acclamations. It was the custom on major feasts for a large part of the congregation to take part by an expression of their whole being through singing and even dancing.

When Christ participated in worship at a synagogue and on the great feasts in the temple, He mingled His voice with the choirs of Israel. He chose the liturgy of the Passover for His own sacrifice. After singing the great *Hallel* with His disciples, He gave Himself up freely to His passion, during which the words of the psalms that He had sung so often came back to His lips.

The prayer of Israel was used in the early Church, but because the Christians had greater mysteries to celebrate, music began to take a more dominant place. Paul and his disciple, Luke, transmitted to us the chants of the first Christians. They are an expression of the rapture of the Spirit, filling the people of God: “Be not drunk with wine, wherein is luxury; but be ye filled with the Holy Spirit, speaking to yourselves in psalms, and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord” (Eph. 5: 18-19, cf. Col. 3: 16). It is what Paul and Silas did in the prison at Philippi, when “at midnight, praying they praised God and they that were in prison heard them” (Acts 16: 25). In the same way, when the author of the Apocalypse describes the celestial liturgy as a succession of canticles sung by the angels and the saints, he borrows from the practice of the Church those elements that are most likely to evoke in his readers the ineffable reality in heaven.

Even the pagans knew about the liturgical chant of the Christians, since Pliny reports the following information to the Emperor Trajan: “They are accustomed to assemble before daybreak and among themselves to sing hymns to Christ as God.”<sup>2</sup>

### *Importance of Singing in the Liturgy*

Singing must not be considered as something extrinsic to the liturgy. Moreover, one must not believe that the time spent in singing would be better used for a simple recitation of the text, because more texts could be said in the same amount of time. Nor must one see singing only as a beautiful accessory which serves to make the liturgy more dignified for certain occasions, as do other external elements. The value of our prayers is not in proportion to the number of words pronounced or the splendor of the ceremonies, but rather to the intensity and the purity of the acts of faith, thanksgiving, confidence, contrition and love that move our souls by the echo of the sacred words in order to produce more abundant fruits.

Now, “the principal role of sacred music is to adorn the liturgical text proposed to the intellect of the worshippers with appropriate melodies; its end is to add a greater efficacy to the text itself; in this way, it can inspire the faithful more easily to devotion and dispose them better to gather the fruits of the graces that the celebration of the holy mysteries procures for them.”<sup>3</sup>

Song springs from the praying soul, and in its turn, it inspires devotion. This reciprocal action increases like a great crescendo, so much so that Saint Augustine

described his visit with Saint Ambrose in this way: "How much did I weep and how deeply was I moved by your hymns and canticles and the voices of your sweet sounding Church! Those voices flowed into my ears and the truth melted my heart from whence feelings of piety well up. Tears ran down and amid them all was well for me."<sup>4</sup> In the same way, song permits a participation in the liturgy that is "full, conscious and active."<sup>5</sup> He who sings prays twice.

This participation is greatly enhanced also by the fact that "the singing of the communities has fully and perfectly made clear the nature of Christian worship."<sup>6</sup> Voices in unison both symbolize and enhance the unity of souls according to the wish expressed by Ignatius of Antioch when he wrote to the Ephesians: "Harmonious through concord, accepting in unity the song of God, you sing with one voice through Jesus Christ to the Father; may He hear you and acknowledge you to be members of His Son by the things that you do so well" (Ad. Eph. IV, 2).

### *Excellence of Gregorian Chant*

"The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy."<sup>7</sup> Among all the forms of singing belonging to this patrimony, "Gregorian chant possesses to a supreme degree the qualities required of sacred music, and for this reason it is the chant proper to the Roman Church, the only chant it has inherited from the ancient fathers. It has always been considered the most perfect model of sacred music."<sup>8</sup>

The essential quality of Gregorian chant which justifies the affirmations made so often by the Magisterium lies in the union between the melody and the text (*qui verbis inhaeret*).<sup>9</sup> This is accomplished first because of its monodic nature. Nothing lessens the simplicity of the Gregorian melody, neither vocal polyphony or symphonic accompaniment, because "the Gregorian melodies have been composed with skill and in perfect taste in order to illuminate the words."<sup>10</sup> Gregorian chant is indeed constructed on a foundation of Latin words whose rhythm it adopts, whose modulation it amplifies, and whose interaction it emphasizes by linking groups of words into clauses and sentences through the synthesizing movement of a unifying and expressive melody. The performance of the chant gives a new life to the words.

Sometimes in more ornate chants, the melody seems to separate itself from the text and fly by its own wings in a melismatic *jubilus*. Saint Augustine explains such a phenomenon in this way: "Such a cry of joy is a sound signifying that the heart is bringing to birth what it cannot utter in words. Now, who is more worthy of such a cry of jubilation than God Himself, whom all words fail to describe? If words will not serve, and yet you must not remain silent, what else can you do but cry out for joy? Your heart must rejoice beyond words, soaring into an immensity of gladness, unrestrained by syllabic bonds. Sing to Him with songs of joy."<sup>11</sup>

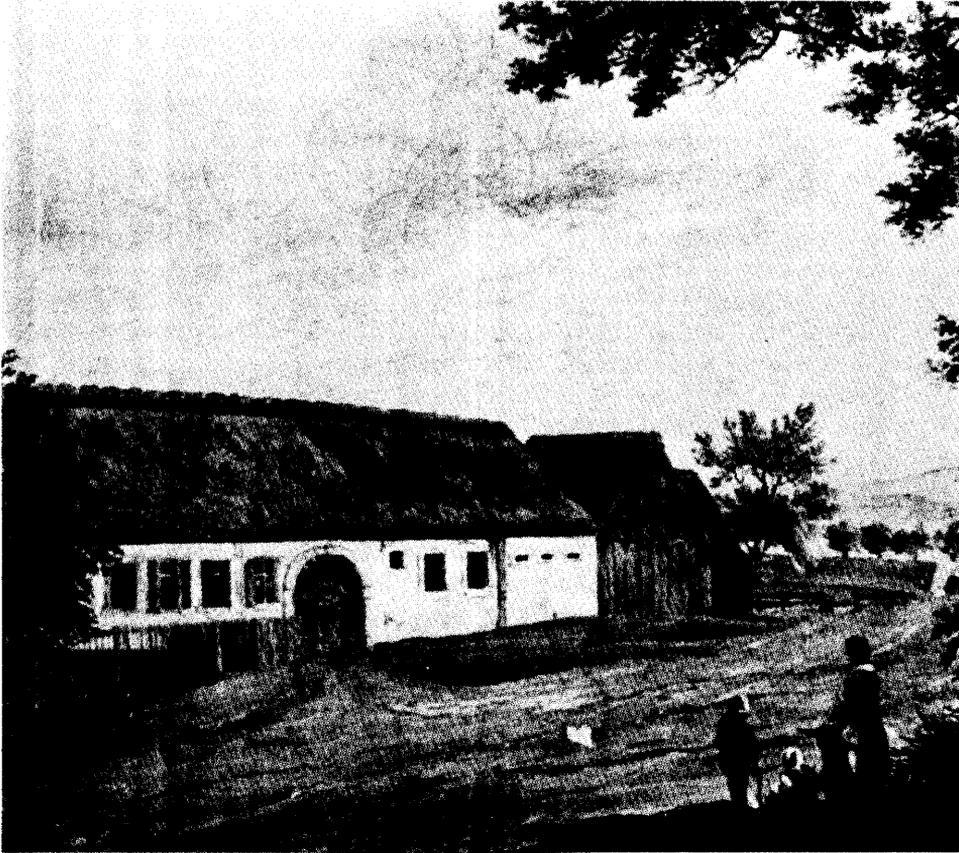
Thus in the unfolding of the liturgical action, the text, which is for the most part the Word of God, and the Gregorian melody which amplifies it proceed from the same thoughts and feelings: they blend into one whole in order to constitute a stronger, but unique expression, the most appropriate demonstration of religious thought and meaning, truly the most powerful way to move souls. Thus, when we participate in such a liturgy, "our minds will accord with our voices," to worship God in a way that is

worthy of Him. The unity and continuity in Christ, the only Mediator between God and men, the bond between the liturgy of the Church in pilgrimage and that of the celestial Jerusalem, will be better realized and manifested according to the wish expressed in the Pascal sequence now sung as a Sunday hymn: "The voice of holy mother Church blends with the celestial harmonies of heaven."<sup>12</sup>

FR. HERVE DE BROCC

#### NOTES

1. *Institutio generalis Liturgiae Horarum*, 33, 268-284.
2. Ep x, 96, 7.
3. *Les Enseignements Pontificaux, La Liturgie*, Vol. I, 222.
4. *Confessions*, IX, VI, 14.
5. *Constitution Sacrosanctum Concilium*, 14.
6. *Enchiridion Documentorum Instaurationis Liturgicae*, 1523.
7. *Constitution Sacrosanctum Concilium*, 112.
8. St. Pius X, "Tra le sollicitudini," *Les Enseignements Pontificaux, La Liturgie*, Vol. I, 224.
9. *Constitution Sacrosanctum Concilium*, 112.
10. Leo XIII, "Nos Quidem" *Les Enseignements Pontificaux, La Liturgie*, Vol. I, 181.
11. In ps. 32, I, 8. *Liturgia Horarum IV*, 1284.
12. *Liturgia Horarum III*, 673.



Joseph Haydn's birthplace in Trstnik (by Wilhelm Kröpsch)

## ST. JOHN OF THE CROSS AND THE LITURGY

(Reprinted from *Faith and The Southwark Liturgy Bulletin*, January 1982.)

Real liturgical reform cannot be achieved "by changing the decor or by altering the language or by any other superficial means." But that is what so many so often try to do. They have plenty of ideas but little knowledge, more dangerous than children playing in a laboratory knowing nothing of the power of what they handle. It is an attitude that can only be called frivolous, betraying itself in light-hearted eagerness to "experiment." Even the word, "celebrate" has become frivolous, since more often than not it is taken to mean nothing more than a good, hearty sing-song and falling on one's neighbours at the sign of peace like too many football players. If this is a "good" celebration, we had better call in Régine, Queen of the Night Clubs, as a *perita* of the highest order.

Real reform can only be achieved "at the point where theology and liturgy and psychology and sociology meet." And that list is incomplete. We also need the aid of the anthropologist, the specialists in comparative religion, and, most important of all, the experts whom I have never seen mentioned in writing on the liturgy, the great

teachers of the spiritual life, the saints and other holy men and women through whom the spiritual tradition of the Church, the Church's own spiritual experience, is given to us. The guidance of these experts is absolutely necessary, but how often is it invoked?

Of all of them, St. John of the Cross is known as the safest of the mystical doctors, and so it should be interesting to see what he has to say about the life of the spirit as it is lived in the liturgy which is the heart of the Church. If liturgy is not about the life of the spirit, then our attitude can well be that of Dean Imge, who, when asked if he was interested in liturgy, said, "no, and neither do I collect postage stamps."

It may be objected from the start that St. John deals only with the individual and the individual's relation to God, whereas the liturgy is all about community. The fact remains that my destiny depends on my personal relationship with God, my participation in the liturgy depends on that relationship, and so does my membership in the community. There is too much confusion between "individual" and "person." The former is opposed to community. The latter is not, and in fact, requires community, and it is development as "person" that St. John deals with, since the whole of his work can best be described as treatises on loving God, and it is only in loving God that the individual becomes a true person. Poor old Bridie O'Bubblegum telling her beads on her knees at the back of the church during Mass may be taking part in the liturgy at a far deeper level than Cara Charism in the front row who is so careful to sing at the top of her voice, and leap to her feet at all the right times.

All that St. John has to say rests on the one fact that is beyond dispute, although all too often forgotten or overlooked today. God is transcendent, infinite, and any real religious life begins with the sense of the creature's nothingness in the divine presence. St. John, like all the saints, takes it for granted that God is infinitely above everything that is not Himself. Grant that, and everything that he says follows necessarily.

Because God is infinite, He is infinitely above our comprehension, above the comprehension of any created intellect, including the human intellect of Christ. The created mind is finite, and the finite cannot contain the infinite. This, of course, is purely traditional, incontestable since Eunomius was condemned as a heretic. We can know something about God. We can never know God.

...And thus it is as though He had said: Neither the understanding with its intelligence will be able to understand aught that is like Him, nor can the will taste pleasure and sweetness that bears any resemblance to that which is God, neither can the memory set in the imagination ideas and images that represent Him. It is clear, then, that none of these kinds of knowledge can lead the understanding direct to God; and that, in order to reach Him, a soul must rather proceed by not understanding than by desiring to understand...  
(*Ascent of Mount Carmel*, Bk. II, ch. viii, 5).

God is the mystery of mysteries. He can only be the object of faith, of love, of awe-struck adoration which is love overwhelmed by wonder at the greatness and the glory of the Beloved, who is the Utterly Other, the radically Transcendent, Who is What He is.

The liturgy is the gate through which we are taken into that awesome presence, of Whom St. John, with all the saints, says,

All the things of earth and heaven, compared with God, are nothing (*Ascent*, Bk. I, ch. iv. III).

If, during the liturgy, we are in that presence, then the liturgy, as symbol, must convey a sense of awe-struck adoration in the presence of mystery. If it does not, it has

failed to convey the basic religious attitude, and cannot, therefore, provoke that response from the congregation which is so clear in St. John, the wonder that is love, the love that is adoration, "we give Thee thanks for Thy great glory," words that are incompatible with frivolous banalities and the religiosity that goes with them. Anyone who has anything to do with liturgy must always bear in mind that the point of departure for real progress in the ascent of God is an intense awareness of the awesomeness of the mystery which is God, and that is what the liturgy must convey if it is to fulfill its proper purpose.

The modern age has lost the sense of God in exchange for a false idea of man, but that is not the only reason for the not infrequent failure of the liturgy to inculcate the sense of God. The other error is to think of the music and the ceremonial in merely aesthetical terms, what pleases my or your senses, my taste or your taste, be it good or bad, or just mediocre. The liturgy is not meant to be a merely aesthetic experience, that which pleases the senses. Architecture, painting, sculpture, music, ceremonial, vestments, all is meant to combine into one great symbol of an objective fact, that in the celebration of the liturgy we are swept up into the heavenly liturgy described by the Apocalypse, that it is in cold sober fact heaven on earth, or earth swept up into heaven, and we are one with the adoring court of heaven gathered round the throne of the majesty Who lives in the midst of light inaccessible. There is no room for aestheticism and none for the silliest of all the canting jargon that has flourished since the council, "anti-triumphalism," unless, of course, anyone is so misguided as to think that what is being denigrated is aimed at the glorification of self. What the liturgy has to convey is a sense of the presence of the awe-full mystery, and the response to that presence of awe-struck adoration. That is the inescapable conclusion from St. John's statement of God, and the reality of the liturgy, the presence of majesty Itself.

The conclusion to be drawn from this is that not everything need be immediately intelligible. The fact that it is not is itself a valuable pointer to the presence of a mystery Who is an abyss of unintelligibility as far as any created mind can go.

Reason, after all, is only the rind of our being. Beneath it are the depths, to which only the symbol can speak, and which can express themselves only in symbol. But apart from that, the more profound the thought, the more inadequate words become, until the point is reached at which the thought is inexpressible in words. To demand that everything be immediately intelligible is to betray superficiality of thought, a hang-over from the shallow, arid, decadent scholasticism which tries to dominate reality by one's own individualistic intellect. It is interesting to remember that Carl Jung ascribed the speedy fragmentation of Protestantism to the fact that it had wrecked the rich symbolism of traditional Christianity, and reduced itself to the intelligible word. It tried to rescue the Church from humanity, and failed. Louis Bouyer also gave a warning when he wrote

As soon as one considers religious symbolism and especially ritualistic symbolism, as an action conceived *post-factum* to illustrate ideas that were first developed in the abstract, this symbolism will never be understood. (3)

In Book Three of the *Ascent of Mount Carmel*, chapter 32-44, St. John speaks of "spiritual goods," and applying the cardinal principle of the radical transcendence of God, says much that those interested in liturgy might ponder, although he is not dealing with the liturgy as such, but with images of the saints, "oratories" and ceremonies. However, he states general principles that must be applied to the liturgy.

For that which they do for their own pleasure or for the pleasure of men, God will not account as done for Himself. (*Ascent*, Bk. III, Ch. xxxviii, 3)

The sole reason for which God must be served is that He is Who He is, and not for any other mediate ends. And thus to serve Him for other reasons than solely that He is Who He is, is to serve Him without regard for Him as the ultimate reason. (*loc. cit.*)

The liturgy is centered on God, and is far above catering for cultural needs, "self-development" (although, of course, the real self is developed in the self-forgetfulness demanded by St. John) and celebration in its debased current usage.

In the same chapter St. John writes

Such a person is sometimes greatly deceived, thinking himself to be full of devotion because he perceives that he takes pleasure in these holy things, when, perchance, this is due only to his natural desire and temperament, which lead him to this just as they lead him to other things. (*loc. cit.*)

In other words, if one thinks of liturgy in the debased sense of celebration, one might just as well go to the disco, the folk group at the local pub, or a concert of good music. We do not go to the liturgy to enjoy ourselves, but to adore our God, regardless of whether or not we enjoy the experience.

In fact, to desire and seek for enjoyment in the liturgy is a childish — not childlike — vice that seriously impedes development into Christian maturity. Chapter Six of the First Book of the *Dark Night of the Soul*, which deals with spiritual gluttony should be compulsory reading for all. The doctrine is clear: the seeking of enjoyment in worship is the spiritual equivalent of gluttony, and as such is self-seeking, turning what should be the service of God into the service of oneself. God is made an excuse for self-indulgence. It is interesting to see how St. John's analysis is verified today in some approaches to the liturgy, although the passage actually deals with penances:

...in behaving thus, such persons are working their own will, and they grow in vice rather than in virtue; for, to say the least, they are acquiring spiritual gluttony and pride in this way, through not walking in obedience. And many of these the devil assails, stirring up this gluttony within them through the pleasures and desires which he increases within them, to such an extent that, since they can no longer help themselves, they either change or vary or add to that which is commanded them, as any obedience in this respect is so bitter to them. To such an evil pass have some persons come that, simply because it is through obedience that they engage in these exercises, they lose the desire and devotion to perform them, that their only desire and pleasure being to do what they themselves are inclined to do. (*Dark Night*, Bk. I, ch. vi, 2).

That is very unfashionable doctrine these days when it is believed, contrary to etymology and logic, that one can be a disciple without discipline, when discipline and obedience are dirty words, and the direct order of the Second Vatican Council that no one, be he bishop or priest, is to make any unauthorized changes in the liturgy, is set aside by an appeal to a mythical "spirit of the council."

That what St. John says in the above passage he would apply to liturgical matters is clear from the following

We must leave the method and manner of saying Mass to the priest, whom the Church sets there in her place, giving him her orders as to how he is to do it. And let not such persons use new methods, as if they knew more than the Holy Spirit and His Church. If, when they pray in their simplicity, God hears them not, He will not hear them any the more however many may be their inventions. (*Ascent*, Bk. III, ch.xliv, 3).

Closely connected with spiritual gluttony is a vice that few, if any, authors seem to mention these days, although from the beginnings it was recognized as a common and dangerous temptation, the vice of *acedia*, i.e. sloth, boredom with religious duties, manifested by an itch for change and variety.

With respect also to spiritual sloth, beginners are apt to be irked by the things that are most spiritual, from which they flee because these things are incompatible with sensible pleasure. For, as they are so much accustomed to sweetness in spiritual things, they are wearied by things in which they find no sweetness. If once they failed to find in prayer the satisfaction which their taste required (and after all it is good that God should take it from them to prove them), they would prefer not to return to it: sometimes they leave it; at other times they continue it unwillingly. And thus because of this sloth, they abandon the way of perfection (which is the way of the negation of their will and pleasure for God's sake), for the pleasure and sweetness of their own will, which they aim at satisfying in this way rather than the will of God. (*Dark Night*, Bk.I, ch.vii, 2)

The cure for *acedia* when it struck a monk in the desert, making him want to change his way of life, was to tell him to remain in his cell, obeying his rule, and bearing the boredom he felt as his share in the cross. Of those who give way to the temptations St. John says

These persons likewise find it irksome when they are commanded to do that wherein they take no pleasure. Because they aim at spiritual sweetness and consolation, they are too weak to have the fortitude to bear the trials of perfection. They resemble those who are softly nurtured and who run fretfully away from everything that is hard, and take offense at the cross, wherein consist the delights of the spirit. (*Dark Night*, Bk.I, ch. vii,4).

To encourage the search for change and novelty in the liturgy is to encourage the vice of *acedia*, turning people away from the way that leads to God by encouraging self-seeking, disguised through it may be. It obeys the law of diminishing returns, and can, and has in some cases, reached the point at which the practice of religion has been given up because the possibilities of change and novelty have been exhausted.

Spiritual gluttony and frivolity turn us aside from God by fixing our desires on God's gifts rather than on God, on the created that can be appreciated by senses and intellect rather than on the uncreated who can only be reached by faith. They materialize grace by identifying it with the normal reactions of the physical senses, one of the errors of the Messalian heresy. Because God is the infinite, the ineffable, faith must transcend senses and intellect.

No creature, then, can serve as a proportionate means to the understanding whereby it may reach God. Just so all the imagination can imagine and the understanding can receive and understand in this life, is not, nor can it be a proximate means of union with God. For, if we speak of natural things, since understanding can understand naught save that which is contained within, and comes under the category, of forms and imaginings of things that are received through the bodily senses, the which things, as we have said, cannot serve as means, it can make no use of natural intelligence. (*Ascent*, Bk.II, ch.viii, 3, 4).

The imperfect destroy true devotion because they seek only sensible sweetness in prayer. (*Maxims*, 236).

REV. FREDERICK BROOMFIELD

#### NOTES

- (1) A.H. Couretin, in *The Pelican Guide to Modern Theology*, vol. 2, London, 1969, p. 235.
- (2) *Idem*, *op. cit.*, *loc. cit.*
- (3) L. Bouyer, *Rite and Man*, South Bend, 1963, p. 63 and see the remarks of R. Otto, *The Idea of the Holy*, Oxford, 1950, p. 65, who says of "carefully arranged schemes" that there is in them "little that is really spiritual."

# REVIEWS

## Choral

*Tantum ergo* by Gabriel Fauré. SSA, organ, Alexander Broude, Inc. \$.65.

Both soloists and chorus are employed in this chromatic setting in the style of French romanticism of Saint Thomas Aquinas' famous hymn to the Holy Eucharist. Women's ensembles will find this a delightful piece either for concert or for liturgical use at Mass or Benediction of the Blessed Sacrament.

*Two anthems for Holy Communion or General Use* by Herbert Sumsion. SATB, organ. Basil Ramsey (Alexander Broude). \$1.25.

Another *Tantum ergo* and an *O salutaris hostia* commissioned for the Leeds Musical Festival of 1981 are published with both English and Latin texts. A somewhat dissonant harmonic idiom and an independent organ accompaniment make these pieces strong choral works and worth the while of competent choirs. A tenor solo is used in the *O salutaris* and divisi parts are found in both compositions.

*Three motets* by Michael Berkeley. SATB, *a cappella*. J.W. Chester (Alexander Broude). \$1.20.

Why these three motets are published together is not clear: *Ego dilecto meo*; *Pater mi*; *In splendoribus sanctorum*. The first is for six voices, adding a second soprano and a second bass. An extended use of chromaticism makes the pieces difficult, especially since no accompaniment is given, even for rehearsal. *In splendoribus* utilizes successive fourths between soprano and alto and between tenor and bass in parallel lines. The chromaticism and the *a cappella* performance requirement make these difficult pieces but very effective choral writing.

*It is a Good Thing to Give Thanks* by Paul Bouman. SATB, organ. Augsburg Publishing House. \$.65.

The text is from Psalm 92: 1-5. The voice leading aids in singing this mildly dissonant piece with numerous *a cappella* sections. Unison passages are effective, blended into polyphonic ones, making an interesting setting.

*God be Merciful* by Paul Bouman. SA, organ, Augsburg Publishing House. \$.55.

This could be a useful piece for a two-part grade school children's choir. With psalm texts so frequently sought, there could be occasions to use this piece as a

liturgical text. It is not difficult, but could be a challenge for a children's group.

*Good Christian Friends, Rejoice and Sing!* by Melchior Vulpius. SATB, organ and instruments. Augsburg Publishing House. \$.65.

Two treble instruments (trumpets, oboes, flutes or clarinets) and one bass instrument (trombone, cello or bassoon) with organ complement the choir which may be unison, two, three or four part. A festive setting of a text by Cyril A. Alington, and the choral melody, *Gelobt sei Gott*, combine to make a very useful processional or recessional. Four verses are provided with many alleluias.

*English Mass* by Leslie Horvath. SATB, organ, congregation. Summit Music Publishing Co.

The Mass is published in two versions: one as a choral work, the other with provision for congregational participation in the *Kyrie*, *Sanctus* and *Agnus*. It is dedicated to the memory of Cardinal Mindszenty, whom the composer knew from childhood days. The writing is forthright and the voice leading provides no problems. The idiom is modern and strong and the choral ensemble produces a somewhat dissonant harmonic texture. The *Gloria* has some imitative writing, but the other sections are mostly chordally conceived. The organ part gives good support to the voices. It is not long and the texts are not repeated. This is a useful setting of the ordinary texts of the Mass which have not been the subject of musicians' composing efforts in the past few years.

*Here is the Little Door* by Herbert Howells. SATB. Galaxy Music Corp. \$.60.

The text is by Frances Chesterton and has reference to the Epiphany and the gifts of the Magi. Published originally in England in 1918, this is the first American edition of a beautiful carol-anthem. An organ accompaniment is provided but for rehearsal only. Howells dedicated the work to G.K. Chesterton. Not difficult, it will make a significant addition to a good choir's Christmas repertory.

*Glory* by Hans Leo Hassler. SATB, *a cappella*. Theodore Presser Co. \$.65.

Both English and Latin texts are provided, but the English is not an official translation. Duration is only two and one-half minutes. In accord with the decrees of the Vatican Council, choirs are ordered to maintain and foster the polyphonic repertory of the Church. Here is a modest effort at that commission.

*O May the Eyes of All* by Heinrich Schutz. SATB *a cappella*. Theodore Presser Co. \$.50.

The Latin text is *Oculi omnium* from the liturgy in honor of the Holy Eucharist. This would be useful for Corpus Christi or for communion time. It is very short, only one minute, but the writing is classic and it would adorn the repertory of any group.

*The Woman of Samaria* by Joseph Roff. SATB, soloists, organ. Thomas House Publications. \$.25.

Interest in musical programs in paraliturgical settings has increased along with a greatly expanded use of scriptural readings. This sacred cantata provides a musical setting for St. John's gospel narrative about the Samaritan woman at the well of Jacob. The writing is traditional and not difficult for either choir or soloists. For a Sunday afternoon program this could be the main work around which other pieces might be arranged.

*Lord, I Believe* by Joseph Roff. SATB, soloists, organ. Thomas House Publications. \$.25.

Another sacred cantata, based on the text of St. John's gospel narrative about the blind man (John 9: 1-38). These works can give a choir an interesting change from strictly liturgical music and a good vehicle for concert performances.

R.J.S.

## Collections

*Benedicamus Domino, Tertia Anthologia Liturgica*. Carlo Rossini, ed. SATB, *a cappella*. F. Fischer & Bro. (reprinted by Holy Family Church, 2330 Cheyenne, Irving, Texas 75062). \$4 (discounts on large orders).

Various indications point to a revival in use of and interest in the great Latin repertory that was so wrongly jettisoned by those who misunderstood the will of the Church as expressed in the decrees of the Second Vatican Council. One hears of Latin Masses sung occasionally in various parishes, of choirs that are reviving literature that had gone unsung for several years, of young people who want to discover their heritage.

Among the projects to encourage the true implementation of the council's directive that the great treasury of church music be fostered is the reprinting of an anthology of renaissance polyphony, originally compiled and edited by Father Carlo Rossini and published by J. Fischer & Bro., a house that long served the needs of Catholic church musicians. Through the enterprise of the choir of Holy Family Church in Irving, Texas, and its choirmaster, Rita Pilgrim, and its pastor, Father Thomas O'Connor, the collection of sixty

motets from every season of the church year and representing nearly every school of composition in the sixteenth century, has been reprinted and made available at an extraordinary bargain. The great names of Palestrina, Lassus, Anerio, Nanino, Victoria and Hassler are found with less well known but great composers such as Pitoni, Suriano, Kerle, Gallus and Marenzio.

Attractively produced on good paper with a spiral, plastic binding, this collection can be of great value and fill many a need for a choir with the will to sing great music and carry out the true intentions of the council. An English translation of all the Latin texts of each piece is given in an appendix.

I recommend this volume. It is good art and it is a real bargain.

R.J.S.

## Magazines

BOLLETTINO CECILIANO. Anno 76, No. 11, November 1981.

Pellegrino Santucci writes of his visit to Vienna, the music he heard there, and his reflections on the post-Vatican period as he found it in Austria. For the most part he was more pleased with Austria than he is with Italy, although he objected to mixing of the Latin and the German in the high Mass he attended. The classical Viennese composers were widely used, accompanied by orchestra. Teodoro Onofri has an article on Lorenzo Perosi, giving interesting recollections of the great Roman master, his life and his music. A list of diocesan institutes of sacred music at present functioning in Italy with full addresses, as well as notices of concerts and meetings throughout Italy fill out the volume.

BOLLETTINO CECILIANO. Anno 76, No. 12, December 1981.

A report on a three-day meeting of the Italian Society of St. Cecilia at Rome shows considerable activity and vitality with plans for future work. The homily of Bishop Antonio Mistrorigo, president of the society, and a meditation of Abbot Stanislaus Andreotti of Subiaco are given in full. Marcel Noirof of the Pontifical Institute of Sacred Music discusses the music to be used at the offertory. Many things are possible, depending on the solemnity of the occasion, the resources available and the need of those celebrating; but always the music must encourage prayer. Natale Luigi Barosco writes of some practical suggestions for music at the offertory.

BOLLETTINO CECILIANO. Anno 77, No. 1, January 1982.

Secondo Mazzarello has an article on the entrance chant and the communion chant. He treats the historical and liturgical aspects of these pieces that have a functional union with ceremonies of those parts of the Mass. He notes the purpose of the music, the variety of ways in which it can be used, and the need for a fitting composition. Luciano Migliavacca treats the chants after the readings, particularly the problem of refrain. Since these texts are not set to Gregorian chant, even in the official books issued since the council, the examples given in the article are all in the Italian language, and the music is a pseudo-chant. Both these papers were prepared in connection with the three-day congress of the association held in Rome, October 26-29, 1981.

BOLLETTINO CECILIANO. Anno 77, No. 2, February 1982.

Filippo Capocci was active in Roman church music, particularly at Saint John Lateran and at Saint Ignatius. He was born in 1840, and died in 1911, just as the newly organized Pontifical Institute of Sacred Music (then called Scuola superiore di musica sacra) was beginning, with Capocci as organ teacher. A study of his life and works by Sante Zaccaria is the opening article. A catalog of historic organs in the great basilicas of Rome, complete with specifications, includes the instruments at the Lateran basilica, St. Louis dei Francesi, the North American College in the Via dell' Umiltà, St. Ignazio and several others outside Rome. Documents of the association, reviews of magazines, books and records complete this issue.

R.J.S.

COMUNAUTES ET LITURGIES, Number 5, November 1981.

This issue is dedicated to the subject of liturgical music. Its principal articles describe what is wrong with post-Vatican II music and attempt to suggest some ways to improve it. In the first article, "Sing to the Lord a New Song," Jean-Yves Quellec, O.S.B., sets down a principle for liturgical music by describing its function as the imprinting of liturgical truth in heart and body and the diffusing of the life of the Holy Trinity in the assembly. He states that while it is natural that music evolve according to sociological and anthropological demands, he regrets the proliferation of mediocre music currently, linking our craze for newness and change to the demands of a consumer society. He also criticizes our emphasis on functionalism in music, comparing it to the excessive functionalism of con-

temporary church architecture. He says that congregations should not be blamed for complaining about the banalities, platitudes and vulgarities of the music they are forced to repeat like parrots. He calls for music that must develop an authentic pedagogy of faith, music that will allow us to lift our voices with truth, beauty, appropriateness and holiness during the divine liturgy.

Although Fr. Quellec does not offer any concrete suggestions for the improvement of liturgical music, Fr. Dieudonné Dufrasne provides a guide sheet for judging new compositions in his article "For Discernment in the Choice of Church Music." He suggests following the practice of a community of Benedictine sisters in Belgium who spend some time meditating on a proposed new hymn before adopting it. They evaluate it by considering literary and theological aspects of the text as well as the relationship of the text to the music. Fr. Dufrasne is concerned about the proliferation of new music and the "wild" use that is made of it; for example, using the same chant one Sunday as entrance hymn and the next as responsorial psalm, or singing the same piece during the Advent and Easter seasons. He also raises theological questions about new music and is concerned about the effect that errors in theology will have on the faith of the congregations singing that music. His third concern is with literary and poetic questions (mixed metaphors, inconsistent images, etc.). Fr. Dufrasne admits that his suggested guide does not emphasize evaluation of the musical qualities of a work because it is the most difficult aspect for a non-musician, but he believes that at least it is a start and that some systematic evaluation must be made of music before it is adopted for use in church.

Fr. Dufrasne contributes a second article on music to this journal under the rubric of "Renouement" or an attempt to return to sources to find a renewal. The title, "A Plea for Music for the Ordinary of the Mass," explains its main point: that contemporary composers should compose texts for the ordinary of the Mass (*Kyrie*, *Sanctus*, etc.) in the vernacular, differentiating them for the various seasons of the church year, and that pieces appropriate for the offertory, communion, etc. should also be provided. He criticizes the contemporary mania for singing only the very newest hymns possible, the over-emphasis on participation, and what he calls the two slogans of the contemporary Church, expression and democracy. He notes bitterly the movement that threw choirs out of church, sold organs, burned music and dismantled choir lofts. He remarks that choirs are beginning to come back, but that they are choosing a showy and worldly repertoire,

rather than one that inspires meditation. Unwilling to be patient any longer, he asks how many generations must be sacrificed to the mediocrity that has prevailed since Vatican II.

In contrast to the inferiority of the new, Fr. Dufrasne explains the value of the Latin high Mass. He says that it included all of the fundamental attitudes of participation: dialogue with the celebrant, ratification, praise, acclamation, thanksgiving. In response to the anticipated criticism that the Mass was in Latin and not understood by the faithful, Fr. Dufrasne recalls the occasions when his grandmother, who had only an elementary school education, sang a chant *Credo* while working in her kitchen. He asserts that without knowing Greek, the congregation understood the penitential character of the *Kyrie*, and that although the *Gloria* was more complicated, people realized its association with the message of the angels at the birth of Christ. He also praises what he calls the "zones of liberty" during which the congregation did not sing and had an opportunity for meditation. While Fr. Dufrasne falls short of recommending a return to the Latin high Mass, he does say that he was agreeably surprised by his analysis.

Quotations about sacred music introduce each section of this issue and this review will close with one of them from an unidentified work by J. Samson. "If music is not there to help me pray, let the singers be quiet. If music is not there to quiet my inner tumult, let the singers go away. If music does not have as much value as the silence it has broken, let silence be restored."

V.A.S.

## Organ

*Tocatta* by Alessandro Scarlatti, ed. by Giuseppina Perotti and Paolo Marenzi. Edizioni Berben (Theodore Presser Co.) \$6.50.

This delightful *toccata* for keyboard truly represents the elegance and transparency of Scarlatti's keyboard works. It is a "touch-piece" in every sense of the word — the performer is confronted with exposed sixteenth notes in each hand at a *presto* tempo marking! Set in a style very similar to the *partita*, this piece has four movements: two free-form movements marked *allegro* and *presto*, a binary *lombard* in 6/4 time, and a *fugue*. Although these movements are short and can be played individually, the continuity of the work, as well as its interest, lie in a complete performance. The edition is exceptional for its clarity of print and lack of editors' markings.

MARY GORMLEY

## NEWS

Several programs for the study of Gregorian chant are being arranged at various institutions across the country:

The California State University at Los Angeles is presenting its fourth Gregorian Schola, June 21 to July 2, 1982, under the direction of Reverend Clement Morin, P.S.S.

MacPhail Center for the Arts of the University of Minnesota, Minneapolis, sponsored a workshop in Gregorian chant under the direction of Mary Probst, April 30 and May 1, 1982. Chant theory and interpretation were taught according to the theories of Dom Mocquereau.

A Gregorian chant contest is being arranged for the Western Campus of Cuyahoga Community College, Parma, Ohio, for October 9 to 16, 1982, as part of the first bi-annual conference on Saint Gall and the Abbey of Saint Gall. Papers on Saint Gall, the abbey, and the various arts associated with the abbey will be read and discussed.

The University of Portland in Oregon will host a workshop on Gregorian chant under the direction of Mary Berry of Newnham College, Cambridge, England, July 19 to 24, 1982. Music for Mass and the office of compline will be studied. Renaissance polyphony is also a part of the workshop study.

Theodore Marier, director of the Boston Archdiocesan Choir School, Cambridge, Massachusetts, will conduct classes in the Ward method of Gregorian chant at the Catholic University in Washington, D.C., July 5 to 23, 1982.

The summer session at Saint Michael's College, Winooski, Vermont, will present instruction in the Ward method of Gregorian chant as well as an introduction to chant as part of its elementary school music course, July 26 to August 6, 1982. William Tortolano is director of the sessions.

An international symposium on Gregorian chant is being planned for the Catholic University of America, Washington, D.C., June 19 to 22, 1983. It is being arranged by university's school of music, the Pontifical Institute of Sacred Music in Rome and the Institute for Hymns and Ethnic Music at Maria Laach in West Germany. A grant from the Mocquereau Foundation is funding the days of study. The program will include liturgies, lectures, demonstrations, choral concerts, medieval drama and organ recitals. 

The international congress of *Pueri Cantores* will be held in Brussels, Belgium, July 17 to 21, 1982. It is the

twenty-first assembly of the boys choirs association. The closing event will be solemn Mass at the Basilica of the Sacred Heart at which the combined choirs will sing music by Pitoni, Flor Peeters, Fux, Josquin des Pres, Bach and others. Monsignor Charles N. Meter, president of the American federation, will lead a delegation from the United States.



James D. Griffin, mayor of Buffalo, New York, declared June 6, 1982, to be "Choir Recognition Day" in Buffalo, a tradition of eighteen years. The event honors choir members who give of their talents and time to enhance the worship of God. Robert Schulz, director of the Buffalo Choral Arts Society and choirmaster at the Church of Saint Mark, is founder of the tradition.



Paul Koch, organist for the Carnegie Institute and director of music at Saint Paul's Cathedral in Pittsburgh, Pennsylvania, presented the 4736th Free Organ Recital at Carnegie Music Hall, December 6, 1981. The program included works by Bach, Marcel Dupre, Pietro Yon, Alexander Peloquin and Charles Marie Widor.



Graham Farrell, associate organist at Saint James Cathedral, Brooklyn, New York, presented a program of selections from the *Little Organ Book* of J.S. Bach followed by *The Ascension* by Olivier Messiaen, November 15, 1981. A series of reflections on the stations of the cross using organ, ceremonial movement, silence and song was presented in the cathedral on April 4, 1982.



The New York School of Liturgical Music has announced a five-week summer session from July 6 through August 5, 1982. The courses are part of the regular academic curriculum and are taught by the resident faculty which includes Rev. Gabriel Coless, OSB, Sister Miriam Terese Winter, SCMM, Monsignor Donald J. Reagan, Sister Sheila Browne, RSM, Rev. Donald Hanson, James Litton, Sister Maureen M. Morgan, SMM, Theodore Marier, Don G. Campbell, Peter Harvey and Alec Wyton. The school is located at 1011 First Avenue, New York, N.Y. 10022.



Holy Week and Easter were celebrated at the Church of Saint Augustine, Seymour, Connecticut, with

Gregorian chant and polyphonic compositions under the direction of Christopher Schafer. On Holy Thursday, the boys and girls choirs sang the *Mass of St. Teresa* by Healey Willan and the choir of adults did G.F. Anerio's *Christus factus est* as well as several Gregorian chants. Good Friday was observed with the Gregorian settings of the liturgy including the hours. The Easter vigil included the *Gloria* from Franz Joseph Haydn's *Mass of St. John of God*, and on Easter Sunday both boys and girls and the adult group together with a brass ensemble performed music by Willan, Haydn, Corelli, Ralph Vaughan Williams, Austin Lovelace and Jean Joseph Mouret as well as several Gregorian selections.



At the Church of Saint Agnes, Saint Paul, Minnesota, the liturgy of Holy Week and Easter was celebrated in Latin with Gregorian chant and polyphonic music. The *schola cantorum* was under the direction of Paul LeVoir and performed all the chants from the new *Graduale Romanum* for Palm Sunday, Holy Thursday, Good Friday and the Easter Vigil. The offices of matins and lauds (*tenebrae*) for the three days were sung in full Gregorian settings by the fifteen men who regularly sing Sunday vespers. The Twin Cities Catholic Chorale sang music of Palestrina, Victoria and other renaissance composers at the Good Friday service, and on Easter Sunday with members of the Minnesota Orchestra they performed Joseph Haydn's *Lord Nelson Mass* under the direction of Monsignor Richard J. Schuler, as part of the series of orchestral Masses sung on thirty Sundays each year at Saint Agnes.



The fourth centenary of the death of Saint Edmund Campion was observed at Campion College, Regina, Saskatchewan, Canada, December 1, 1981, with pontifical Mass celebrated by the Most Reverend Charles A. Halpin, Archbishop of Regina. Music for the occasion was selected to complement the anniversary of the death of the college's patron during the years of the English renaissance, which produced many great musicians. Organ music of John Redford and Richard Alwood preceded the Mass. William Byrd's *Mass for Three Voices* and his *Ave verum* were sung in the newly blessed chapel by a small ensemble under the direction of Vernon McCarthy. Organist was Harold Gallagher. A consort of recorders played Byrd's *Iustorum animae* and *Ave Maria* by Victoria.



Christmas was celebrated at the Cathedral of the Holy Rosary in Regina, Saskatchewan, Canada, with

special music preceding the pontifical Mass celebrated by the archbishop, the Most Reverend Charles A. Halpin. Selections included music by L.C. d'Aquin, Michael Praetorius and J.S. Bach as well as Victoria's *O magnum mysterium* and *All my Heart this Night rejoices* by Johann Georg Ebeling. The ordinary of the Mass was *Missa brevis* by Palestrina and the proper parts were sung in Gregorian chant. Other Christmas music was sung by the congregation, and the *Hallelujah* from *The Messiah* by G.F. Handel was the recessional. Vernon McCarthy is choirmaster at the cathedral; Harold Gallagher, organist; and Reverend John T. Reidy is rector.



Pontifical Mass at midnight was accompanied by music of Schubert, Alexander Peloquin, Pietro Yon, Mozart, Vivaldi, Luigi Zaninelli and Franz Gruber at the Cathedral of Saint Paul in Pittsburgh, Pennsylvania. The Most Reverend Vincent M. Leonard was celebrant. Paul Koch, organist and choirmaster at the cathedral, directed. Hugh Young is assistant organist and Ray Spisak, tympanist. Earlier this year the cathedral choir sang in Saint Peter's Basilica in Rome on the occasion of the one hundredth anniversary of the birth of Pope John XXIII which was attended by Pope John Paul II.



Christ's Church, Baltimore, Maryland, presented this music for the month of April 1982: *The Lamentations of Jeremiah* by Orlando de Lassus, *Mass in G* by Francis Poulenc and recitals by guitarist William Feasley, the Heidelberg Chamber Orchestra and an ensemble of strings, flute and piano. Roland Lee Downs conducted the Lassus presentation.



For Easter Sunday at Holy Childhood Church, Saint Paul, Minnesota, the *schola cantorum* under the direction of Bruce Larsen presented César Franck's *Messe Solennelle*. Soloists were Daniel Dunn, Stephen Schmall, John Schmall and Lee Green. Robert Vickery was organist. Other music performed by the choir and the symphonic orchestra included works by Gabriel Pierne, Charles Gounod, Albert Hay-Malotte, Eugene Gigout and César Franck's *Aria, canon and andante* and his *Panis angelicus*. Father John Buchanan is pastor and founder of the *schola*.



The John Biggs Consort of Los Angeles, California, presented a concert of early music at the Ambassador Auditorium, April 27, 1982. In the first part, music

from France, Italy and The Netherlands was performed, including works by Pierre de la Rue, Guillaume de Machaut, Agostino Staffani, Jacopo di Bononia, Clement Jannequin, Giovanni da Ciconia, Claudio Monteverdi, G.P. Palestrina, J.P. Sweelinck, Orlandus Lassus and Giovanni Gabrieli. The second part of the concert brought music from England, Spain and Germany with works by Thomas Robinson, John Dowland, John Johnson, Francis Pilkington, Christopher Tye, Cevallos, Juan Ponce, Daniel Speer, Samuel Scheidt, Johann Hermann Schein and Orlando Gibbons. John Biggs, Paul Brian, Lou Robbins and Eileen O'Hern formed the choral quartet and also played the authentic instruments of the period. Others among the personnel were Thomas V. Axworthy, William Hall and Douglas Neslund. Jennifer and Adrienne Biggs played violin duos from the renaissance period.



*The Pilgrim* by Richard Proulx, a liturgical music-drama in the manner of a medieval matins drama for Easter, was presented at the College of Saint Thomas, April 30, 1982, and at the College of Saint Catherine, May 2, 1982, in Saint Paul, Minnesota. Forces for the event included a cast of ten together with a handbell choir, a ten-piece orchestra, organ and a mixed choir. Musical director was Robert Strusinski; David Parrish was stage director.



The annual Mozart Festival in Pueblo, Colorado, January 23 to February 6, 1982, included a festival of church choirs in an evening concert of selections by individual choirs as well as a combined presentation of sections from *The Messiah* by Handel. During the festival, the Pueblo Symphony Chorale and the Mozart Festival Chamber Orchestra performed Joseph Haydn's *Theresien-Messe* at a solemn Mass celebrated in Sacred Heart Cathedral. Gerhard Track, founder of the festival, conducted the Haydn Mass, and Doyle Muller, chairman of this year's festival, conducted the Handel music.



Saint Luke's Boy Choir of Williamsbridge, New York, travelled to Sweden in the late summer of 1981 at the invitation of the Church of Sweden. Under the direction of David Pizarro, titular organist at the Cathedral of Saint John the Divine in New York, the fourteen choristers sang the traditional Anglican evensong. Henry Walker was soloist.



The First International Music Festival in Bad Neuenahr-Ahrweiler, West Germany, commemorated the 250th birthday of Franz Joseph Haydn, the 100th birthday of Igor Stravinsky and the 100th birthday of Zoltan Kodaly. Performances during the festival, July 4 to 12, 1982, included Haydn's *Lord Nelson Mass* and his *Te Deum*, Kodaly's *Missa brevis*, his *Psalmus Hungaricus* and his *Te Deum*, and Stravinsky's *Mass* and his *Symphony of Psalms*. Conductors were Gyorgy Gulyas and John Poole.



The second annual Bach Aria Festival and Institute were held on the campus of the State University of New York at Stony Brook, June 24 to July 11, 1982. Works programmed were from all sections of Bach's varied repertory, religious and secular, texted and untexted music, for orchestral, choral, solo and chamber performers. Highlights of the festival were *Cantatas 87, 135, and 51* and the *Magnificat*.



Under the direction of Joseph Baber, the choir of Saint Raphael's Church in Saint Petersburg, Florida, sang Franz Schubert's *Mass in G* at the midnight Mass of Christmas, and again on January 1 and January 3, 1982. Music of Beethoven and Handel with instrumental accompaniment was also programmed. The choir repeated the Schubert Mass for the golden jubilee celebration of Sister Gerard Manning, IHM, and again for the rededication of the parish church by Bishop W. Thomas Larkin on March 7, 1982.

R.J.S.

## CONTRIBUTORS

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