

# SACRED MUSIC

Volume 109, Number 3, 1982





Eighteenth Century London by Canabetto

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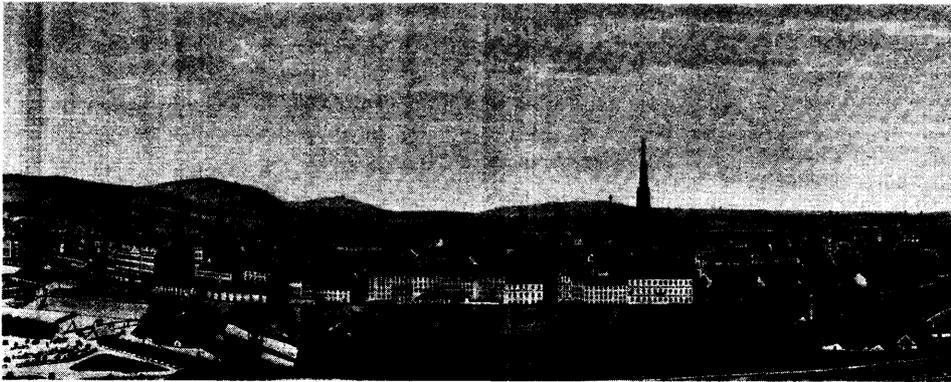
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Eighteenth-century Vienna

## FROM THE EDITORS

### The Purpose of Sacred Music

The sixth chapter of the constitution on the sacred liturgy of Vatican II spelled out in crystal clear terms that the purpose of sacred music is “the glory of God and the sanctification of the faithful.” This, of course, is nothing new. The purpose of music in the worship of God has been the same for ages. The fathers of the Church taught this; the various papal pronouncements have repeated it; Joseph Haydn wrote it at the head of his musical scores: *ad majorem Dei gloriam*.

And yet there are professional people, employed to implement the liturgical reforms ordered by the Second Vatican Council in many dioceses and parishes, who do not know what the documents of the council proclaim. A recent example of this can be found in a publication of the Archdiocese of Saint Paul and Minneapolis, *The Threshing Floor* (Vol. 1, No. 1), in which the director of music states that “music in liturgy exists to assist the worshipper and to beautify the liturgical action. Music, properly selected, is a powerful tool and will lead the assembly not only through an underscoring of the text, but in a more subtle way which frequently leads us beyond the spoken word...”

This is not consonant with the Vatican Council which says that sacred music “forms a necessary or integral part of the solemn liturgy.” Sacred music is more than a tool or a means of beautifying liturgy. Sacred music has pre-eminence. It is itself an integral part of liturgy. It is not an appendage or a decoration. It is not something added on. Sacred music *is* liturgy.

The editors of *Sacred Music* have never ceased over these post-conciliar years to point out these essential facts. But much of the misunderstanding of the very purpose of sacred music comes from the unfortunate statement prepared by the Music Advisory Board of the Bishops’ Committee on the Liturgy. In that poorly thought-out document we read an erroneous sentence declaring the purpose of sacred music is “to create a truly human situation.” This phrase has led to dire results throughout the country, including the misunderstanding exhibited in the words recorded in *The Threshing Floor*. If music has no greater purpose than to entertain, embellish, decorate or even elucidate a text, then the treasury of music built up over the Christian centuries would never have been composed. Great artists wrote *ad majorem Dei gloriam*; they could not have been moved by a lesser motive. Saints and sinners have sung and played sacred music in the worship of God to give Him glory and to edify those who listened. Any lesser motive makes their worship into performance.

The present practice of placing combos in the sanctuary alongside the altar reflects a misunderstanding of the purpose of sacred music. Much of the music used at weddings indicates the entertainment notion fostered by the Music Advisory Board's statement. The willingness to settle for something less than perfect, both in composition and in execution, demonstrates a misunderstanding of the purpose of music in liturgy, since if it is intended for the glory of God, it cannot be lacking in excellence, even though Father Joseph Gelineau claims that music in church should not seek to attain the perfection of music performed in concert.

We must always see clearly! When the purpose of things is misunderstood, the results are clouded. If sacred music exists only to foster community, if it exists only to create a human experience, if it is meant for man rather than God, then it will be a false art and will lead the faithful away from God and not to Him. Music that is not worthy of God becomes a hindrance to man's relationship with Him. We have endless examples of this: secular forms, inferior compositions, poor performances, inappropriate choices *ad nauseam*. If we know our purpose, we see clearly. If we accept and put into effect what the fathers of the council ordered, then sacred music will flourish because we know why we are doing our work, and nothing less than the best we can do will be acceptable. It will be sacred liturgy, since sacred music is an integral and necessary part of that liturgy, carried out for the glory of God and the sanctification of the faithful.

R.J.S.

## When Will the Vatican Council Be Implemented?

1982 marks the twentieth year since the opening of the Second Vatican Council. Since the last twenty years have seen one change after another in the Church, one might wonder how anyone could dare ask the question: "when will the Vatican Council be implemented?" Have we not been about that task for the last twenty years? The answer is Yes and No.

If it is true that we shall know things by their fruits, then it is impossible to ascribe some trends of the last years to the council. The council was inspired by the Holy Spirit and the fruits of His work include the strengthening of the faith, increase in virtue, greater devotion to God, love of neighbor and so on. In the last years, we have experienced in many areas the opposite of these fruits. Mass attendance is down. Priests hear fewer and fewer confessions. More and more people do not understand or even care about the faith. Vicious attacks on human dignity abound everywhere, even among those who profess Catholicism. Emphatically, these are not the fruits of the council. But why do they exist? The answer is simple: the power of the evil one, of the flesh, of the world.

But it is also true that these forces have been at work for centuries in the Church. Why such a flourish of their "fruits" now? It is because we have failed to follow the inspiration given to us by the Holy Spirit in the council. He has pointed the way and we have ignored it, preferring other paths. When we reject God, God does not force His gifts upon us. Sometimes he allows us to see the error of our ways and then He offers us His gifts again. Although so far we have missed the central point of the conciliar teaching, God is giving us another chance to grasp it through our present Holy Father.

How did we miss the central point of the council? First, from the very beginning, we did not read the documents carefully. We allowed the "experts" to tell us what the

fathers said. Sometimes these “experts” wanted to inculcate their own views, rather than the conciliar teachings. Secondly and more importantly, we were misled into thinking that the council was only “pastoral,” and not doctrinal. On the contrary, “The doctrine of faith and morals is the content of the teaching of the pastors of the Church, so that on the one hand doctrinal acts of the magisterium have a pastoral sense, while on the other, pastoral acts have a doctrinal significance.” (See Karol Wojtyla, *Sources of Renewal: The Implementation of Vatican II*, San Francisco: Harper and Row, 1980, p. 17.) Every time bishops are gathered in council, there is the faith, the doctrine of the Church, and there are pastors because bishops are shepherds of the flock!

The third reason for the failure to implement the council is that we really do not know what it taught! It is becoming clearer that the most significant question the council considered was: What is the Church? Or we can express it in Cardinal Wojtyla’s words: “Church, what do you say of yourself?” (See *Sources of Renewal*, pp. 35-36.) Most of the implementation of the conciliar decrees has bypassed this central question of ecclesiology. But how can anyone implement magisterial teaching when the central tenet of the teaching has been overlooked? The council was not primarily concerned with parish councils, priests senates, national episcopal conferences, lectors at Mass, etc. (as important as these things are), but rather it was directed to a study of the Church. (And, of course, it is precisely on the question of the Church that the debate since the council has centered. Apparently Satan knew what the central question of the conciliar decrees was!) Many were too busy trying to implement pastoral practices, e.g., vernacular vs. Latin, while they ignored the doctrinal center for the new liturgy, the conciliar teaching on the Church. Without this doctrinal underpinning, practice is empty and stale. It is no wonder that our liturgies no longer attract. How can they? They do not reflect an adequate faith. We have built a superstructure without the foundation!

Finally, the fourth reason why the council has not been implemented is that much of what is taught has not yet been clearly understood. Unlike the ecclesial question, which has simply been missed, there are passages which often are quoted, but these key passages are frequently understood in a way far different than that intended by the fathers. It is now apparent that many of these texts, especially those in the Declaration on Religious Freedom and in the Pastoral Constitution on the Church in the Modern World, were written in a large measure by Archbishop Wojtyla! He was a leading figure in the new synthesis of the faith and reason stemming from the University of Cracow/Lublin. Through him, this new synthesis (under the guidance of the Holy Spirit) found its way into the conciliar statements. (See *Sources of Renewal*, p. iv.) This new synthesis is profoundly loyal to Saint Thomas Aquinas and to Saint Augustine, but it takes insights from the twentieth-century philosophical movement, called phenomenology. Karol Wojtyla wrote a doctoral dissertation in theology under the famous thomist, Fr. Reginald Garrigou-Lagrange, and another doctoral dissertation in philosophy on Max Scheler, a leading phenomenologist. He was able to take elements from both and build a new and original way of looking at the faith. In short, John Paul II is a new Saint Thomas or a new Saint Augustine preaching the gospel in a language and form suited to modern man. (See Joseph Seifert, “Karol Cardinal Wojtyla — Pope John Paul II — As Philosopher and the Cracow/Lublin School of Philosophy,” *Aletheia II*, pp. 131-132.) To reject John Paul is to reject the gospel as suited to our age. It is to hold rigidly to a view which has been surpassed. It is to deny the men and women of our age the convincing teaching of Christ in a form and guise that they can understand. To reject Pope John Paul is to be passé. And beyond that, it is to reject the council because the Pope’s new synthesis is found in the conciliar documents (perhaps not as developed as it is in his documents as Pope John Paul, but, nevertheless, its salient features are

there). Thus, the question, "When will the Vatican Council be implemented?" is also the question, "Will we accept John Paul?"

We must re-read the documents. We must realize that the Second Vatican Council was a doctrinal council. We must ponder the most basic teachings found in the documents, *i.e.*, its teaching on the Church. Finally, we must study John Paul's new synthesis. We cannot be blamed for not being aware of the influence of the Christian personalism of the Cracow/Lublin school on the conciliar texts. This new synthesis was not widely known. (But the "experts" should have known!) The gift of John Paul to the Church, then, becomes, in a way, a second invitation from the Holy Spirit to implement the council. Will we reject the second as we rejected the first? When will the Vatican Council be implemented?

R.M.H.

## Haydn in London

We are dedicating each issue of *Sacred Music* to Franz Joseph Haydn during this anniversary year and we thus continue the brief commentary about his life and works. After the death of Prince Nicolas Esterhazy in 1790, Haydn moved to Vienna where he planned a peaceful existence. He was still titular *Kapellmeister* to the Esterhazy family, but Prince Anton did not inherit his father's love for music and so did not maintain the same full musical program. However, life in Vienna did not remain quiet for very long for, one day, Johann Peter Salomon, German-born violinist and concert manager in London, arrived at Haydn's home and announced, "I am Salomon from London and have come to fetch you. Tomorrow we shall conclude an agreement." Indeed Haydn did accept a contract with Salomon to compose an opera, six symphonies and twenty other pieces to be performed in as many concerts under his own direction in London.

He arrived there on January 1, 1791, for the first of two visits, the second of which ended in August of 1795. These visits were important to Haydn's career because they were the catalyst for the composition of twelve new symphonies and because they gave him fresh stimulation and established him as a recognized international celebrity. In addition to the great acclaim he received in the press, he was awarded the degree of doctor of music by Oxford University. Haydn was impressed by the rich musical life of London and by the talented, highly-trained musicians gathered there. London was a very cosmopolitan place at the time, filled as it was with refugees from the French revolution. It is said that the experience of hearing Handel's *Messiah* and *Israel in Egypt* at the Handel Commemoration in 1791 profoundly influenced the choral music of his final Viennese years. His first stay in London ended in 1792 when he traveled back to Vienna through Bonn where he met Beethoven who followed him to Vienna to become his pupil for a short time.

Haydn returned to London in 1793, again under contract to Salomon. He was again very successful; playing, conducting and even singing for the royal family who invited him to spend the summer at Windsor. However, Haydn was anxious to return to Vienna in order to take up anew his duties as *Kapellmeister* for the Esterhazy family. Prince Anton had died in January 1794 and his son Prince Nicolas wishes to re-establish the orchestra and musical program. Thus Haydn left London, arriving back in Vienna in August of 1795 for that period of life when he would enrich church music with so many beautiful Masses.

V.A.S.

# A CHRONICLE OF THE REFORM

## PART III: *Sacrosanctum Concilium*

On December 4, 1963, the first document to be issued by the Second Vatican Council was officially promulgated. With the title *Sacrosanctum concilium*, it was the constitution on the sacred liturgy. Its sixth chapter was dedicated to sacred music, the first time an ecumenical council had turned its attention so extensively to the subject of music in liturgy. It was the capstone placed on all the official pronouncements made over the past sixty years by Roman authority in the on-going reform of church music, begun by Pope Pius X with his *motu proprio* of 1903.

For church musicians around the world, two principal challenges stood out in the council's document: the permission for the use of the vernacular in certain parts of the liturgy; and the continuing insistence on *actuosa participatio populi*, an idea clearly enunciated by Pope Pius X and often repeated through the intervening years, especially in the instruction of 1958. Both challenges were welcomed with joy and in anticipation of the rich possibilities that the vernacular languages and the singing of the people promised for new compositions and in revitalized performance practices. A sense of freedom for artistic development with new avenues of expression was clearly foreseen by those who commented on the conciliar constitution. Truly, *Sacrosanctum concilium* was a *magna carta* for the church musician, re-enforcing the historical developments of liturgical music from the Gregorian chant to modern works, openly allowing all styles of sacred music as long as they were appropriate to the occasion, encouraging and even demanding new works, both in the vernacular and in Latin, both for choirs and for congregations, permitting the use of various instruments but insuring the honored position of the pipe organ.

The sections of the constitution that dealt with sacred music had been studied and debated by the pre-conciliar committees and, once the council opened, developed further by the conciliar committee. As early as 1960, Monsignor Iginio Anglès, rector of the Pontifical Institute of Sacred Music in Rome, was appointed a member of the preparatory commission on sacred liturgy. Others among the consultors to the preparatory commission were Father Eugène Cardine of Solesmes Abbey; Father Frederick D. McManus of the Catholic University in Washington; Father Godfrey Diekmann, O.S.B., editor of *Worship*; Monsignor Johannes Wagner of the liturgical institute in Trier, Germany; and Canon George A. Martimort of the liturgical center in France. Secretary of the commission was Father Annibale Bugnini, C.M., of the Lateran University in Rome. Records of the discussions and proposals of this commission may someday be the subject of considerable study, together with the deliberations of the conciliar committees and the interventions of the fathers of the council during their meetings in Saint Peter's Basilica. The exact intentions of the fathers will be known only through the careful study of their deliberations, since the published conciliar documents themselves are only the distillation of many hours of study, discussion and argument. An interesting proposal, for example, to permit the vernacular languages in all spoken liturgy, while retaining Latin for the solemn, sung Masses and offices, would have allowed for the free exchange of musical compositions among the nations, giving the countries without a strong musical establishment opportunities to use music from other lands, and at the same time strengthening the universality of the Church through such exchange. But the proposal unfortunately was not approved for the final draft, and thus much of the difficulty provoked by the sudden introduction of vernacular singing into the solemn liturgy resulted.

With the announcement of the appointment of the conciliar commissions in 1962, Archbishop Paul Hallinan of Atlanta, Georgia, was the sole American listed on the liturgy commission. Among the *periti* or consultants were Monsignor Anglès, Father Bugnini, Father Frederick McManus, Monsignor Johannes Overath, Monsignor Fiorenzo Romita, Canon Martimort and Monsignor Johannes Wagner. Re-organization of the schema developed by the pre-conciliar commission changed the decrees on sacred music into the sixth chapter which was finally approved as we have it today. The records of the meetings of the members of the commission on sacred liturgy, together with the suggestions of *periti* and the final discussion of the document in Saint Peter's, form the foundation for future study of what was exactly the intention of those who gave us *Sacrosanctum concilium*. Several things concerning sacred music were crystal clear: Gregorian chant is the special music of the Church and must be given primacy of place; the long tradition of sacred music in all styles must be fostered and used; the purpose of music in the liturgy remains the glory of God and the sanctification of the faithful; the reforms begun by Pius X must continue and grow, especially the active participation of the people. The council clearly re-affirmed the musical traditions of the Church and at the same time gave ample challenge to musicians to continue and enlarge their work in the service of God's worship.

It was with the council's directives in mind that the Fifth International Church Music Congress, under the sponsorship of the newly organized Consociatio Internationalis Musicae Sacrae and with the Church Music Association of America as host, met in Chicago and Milwaukee, August 21 through 28, 1966. Father Richard J. Schuler was chairman of the event, together with Father Elmer F. Pfeil and Father Robert A. Skeris. This was the first international meeting of church musicians since the close of the Second Vatican Council, December 8, 1965. Present were world-renowned musicians and scholars from fifteen nations on five continents.<sup>1</sup> Proceedings were divided into study days at Rosary College in Chicago and a public congress in Milwaukee for which special music was composed and performed specifically to display the intentions of the conciliar reforms. The purpose of the assembly was to begin the work asked for by the council, and the musicians eagerly came to Milwaukee in great numbers from all parts of the country to learn and to put into practice what were the wishes of the council. There had never been in this country before, nor has there been since, so distinguished a gathering of nationally and internationally famous church musicians. Many had themselves been the *periti* responsible for drafting the constitution on the sacred liturgy.

However, all was not harmonious when the Fifth International Congress opened its study days in Chicago. Father C.J. McNaspy, S.J., who was himself never present at any part of the congress, wrote in *America* about "secret meetings," "planned exclusion of important liturgists," and "reactionary attitudes in liturgical thinking."<sup>2</sup> Others joined in this vein, including persons belonging to a group called *Universa Laus* organized under Father Joseph Gelineau, S.J. Archabbot Rembert Weakland, O.S.B., who was president of the Church Music Association of America, the host of the congress, was unfortunately very outspoken in his criticisms, saying that the congress was "negative and restrictive." He too was present only for the last day of the Chicago sessions and was apparently unaware of the procedures established long before, governing the discussions during the study days. He and others wished to introduce many subjects to the floor for discussion that were not a part of the announced theme, which was *actuosa participatio populi* and its relation to sacred music. This theme had been approved by the Holy See as the only subject matter for discussion. In an interview with the Milwaukee press, the archabbot alluded to the congress as a kind of legislative body with the task of acting for the universal Church in order to exclude modern music and among other things, dancing. The congress, of course, had not legislative authority, nor had its

organizers thought of it as having such a role. Nevertheless, a small group tried to subvert the work of the congress.<sup>3</sup> This group was responsible for the false criticism of the congress printed and reprinted in the American press after the close of the meeting. This was the beginning of efforts that have continued over the past twenty years to undermine the intentions of the council fathers and the work of the *Consociatio Internationalis Musicae Sacrae*, founded by Pope Paul VI for the express purpose of implementing the directives of the Vatican Council in matters of liturgical music. Those who were unhappy with the role given to sacred music in the sixth chapter of the constitution on the sacred liturgy have never ceased to oppose what the Church has ordered for sacred music in its liturgy.<sup>4</sup> They have by their actions set church music back to a state far worse than when Pope St. Pius X began the work of reform in 1903. They have promoted their own ideas of what music and liturgy should be, but these fail to correspond to the decrees of the council or the documents that followed after the close of the council. A careful analysis of the legislation given for the universal Church and the reality as it is presently promoted in the United States exposes a considerable divergence between the two.

Far from being the spring-board from which a great development in church music would be launched, the Fifth International Church Music Congress marks the end of progress in the reform begun in the time of Pius X and continuing until 1966. At the congress, new compositions, employing the vernacular and engaging the congregation as well as choral and instrumental forces, written in contemporary idiom and demonstrating that the art of music could indeed be employed for the glory of God and the edification of the faithful, filled four days of liturgical worship. Papers prepared by experts on the theological basis for liturgical music and the use of art in worship showed how necessary both the inspiration of the Holy Spirit and adequate training in the musical art are to create music that is worthy of its exalted purpose in the liturgy. That the quality of music for church would in a few years be lowered to the banality and profanity of some liturgical developments was beyond the imagination of most of those who participated in the events in Chicago and Milwaukee in the late summer of 1966.

It became clear that the problem was a theological one, not a musical one. Those who analyzed the decrees of the Vatican Council on sacred music could see that the musicians were capable of doing what was asked. They could provide what was ordered, but the problems lay in the theology of worship, indeed in the very fundamental concepts of the sacraments, the priesthood and the Church itself. It was apparent to those who had a Catholic sense of history that the Church was in the last throes of the heresy of Modernism, the malady that Pius X called the "synthesis of all heresies." It is interesting that the pope who in 1903 launched the liturgical renewal was the same pope who undertook to exterminate Modernism. He drove it underground, but it resurfaced with the Second Vatican Council, and with the speed characteristic of the communications of our day, it spread throughout the world, transported to every continent by many of the participants in the council who became infected. Since liturgy expresses belief, the importance of using it to diffuse errors is clear. Most Catholics know their Church and their faith chiefly through the Sunday Mass. When their worship is turned about, so will their very religion follow. When liturgy becomes entertainment, secularized and profaned, then its role as the expression of Catholic dogma is weakened and even lost for those who look to it for their spiritual sustenance, the "primary source of Catholic life," as Pope Pius X called it.

The resurgence of Modernism or Neo-modernism was well organized all over the world. It spread with incredible velocity and efficiency. Indeed, there are those who think that an international conspiracy was operating.<sup>7</sup> An agency called the International Center of Information and Documentation concerning the Conciliar

Church (IDOC) promoted the tenets of Neo-modernism and functioned on an international level with associates in every country. All areas of Catholic life came under its scrutiny, and the names of those working under its direction included some of the best known scholars, religious and clergy of this country.<sup>8</sup> Their aim was the same in liturgy, catechetics, religious life, education, the press, social action and even church music. What was happening was not without direction and purpose. To counter required equal if not greater organization, and such was not at hand. The results of the greatly advertised “changes” introduced into the post-conciliar Church by the modernist camp can be seen in the catastrophe we have witnessed in the closed schools, defections from the clergy, decayed religious life, fewer converts, a substantial drop in attendance at Sunday Mass, theologians who defy the Magisterium, fewer vocations to the priesthood, and the banality, profanity and ineptitude of what is now promoted as liturgical music.

Who is responsible? In the field of liturgical music, those who voiced their opposition to the conciliar directives at the congress in Chicago and Milwaukee were associated with the National Liturgical Conference, *Universa Laus*, the Bishops’ Committee on the Liturgy and the Music Advisory Board organized under that committee. The activities of these groups in the years following the Fifth International Church Music Congress provide the answers to many of the questions asked by Catholics who wonder what has become of their musical heritage, what has happened to deprive them of the sacred worship of God that the liturgy should be. They wonder, in a word, why the clear orders of the Second Vatican Council on the reform of sacred music, set out in the sixth chapter of the constitution on the sacred liturgy, have not been heeded and implemented in the United States.

MONSIGNOR RICHARD J. SCHULER

#### NOTES

1. For a list of participants and speakers at the Chicago sessions, see *Sacred Music and Liturgy Reform after Vatican II* (Rome: Consociatio Internationalis Musicae Sacrae, 1969) p. 197-201.
2. For a longer treatment of criticism of the congress, see *Sacred Music and Liturgy Reform after Vatican II*, p. 283-288.
3. On August 24, 1966, a meeting of Americans was held at Rosary College during the congress. At it Archabbot Weakland complained about the congress, saying that those present were being brainwashed by papers which were filled with recurring incompetency and lack of artistic direction. He accused the praesidium of the Consociatio of employing undemocratic procedures, saying that he stood for liberty, pluralism and humanism since the Church in America has its own physiognomy.
4. A meeting was sponsored in Kansas City, Missouri, November 29 to December, 1966, by the American Liturgical Conference. Opposition to the sixth chapter of the constitution on the sacred liturgy was voiced by Archabbot Weakland who said that “false liturgical orientation gave birth to what we call the treasury of sacred music, and false judgments perpetuated it.” Those “false judgments” seem to have been made by the fathers of the council who ordered that the treasury of sacred music be preserved and fostered. At the same meeting, Theodore Marier, president of the Church Music Association of America, was unable to get an indication from the assembled liturgists that they accepted the constitution, including the sixth chapter.
5. For an account of the maneuvering that went on to impose the liturgical “reforms” on the Church in the United States, see Gary K. Potter, “The Liturgy Club,” *Triumph*, Vol. 3 (May 1968), p. 10-14, 37. For similar activity in the area of liturgical music, see Richard J. Schuler, “Who Killed Sacred Music?” *Triumph*, Vol. 4 (March 1969), p. 21-23.
6. “We must give up the idea that liturgical celebrations, in the performance of their music, ought to rival the standards of the concert hall, the radio, the theater, and the achievements of professional composers and performers. Their art is too equivocal in spirit, too different in plan, too heterogeneous in its productions to be directly allied to the requirements of a worship celebrated in spirit and in truth.” (Collegeville, Minnesota: The Liturgical Press, 1964), p. 141.
7. Even Pope Paul VI spoke of the attack of Satan on the Church, saying that the smoke of hell could be detected.
8. For a list of those from various nations including the United State, see “Dossier on IDO-C,” *Approaches*, No. 10-11 (January 1968), p. 30-95. Among those listed for liturgical action in the United States are Rev. Godfrey Diekmann, O.S.B., Rev. Frederick McManus and Jack Mannion. Cf. John Leo, “The Catholic Establishment,” *The Critic*, (December 1966-January 1967).

# PASTORAL LETTER OF THE BISHOPS' CONFERENCE OF PUERTO RICO ON SACRED MUSIC

(Translated from Spanish by Father Anthony Bannon of the Legionaries of Christ.)

1. The constitution on the sacred liturgy, *Sacrosanctum concilium*, of the Second Vatican Council (SC) was promulgated on December 4, 1963. Chapter VI deals with sacred music and sets out the doctrine and general principles according to which music is to be used in the renewed liturgy.

2. Because of the problems that arose from the changes in the sacred rites and the active participation of the faithful, the Sacred Congregation of Rites published with the approval of Paul VI the instruction, *Musicam sacram* (MS), on March 5, 1967. It came into force on May 14, 1967.

Three years later the same congregation promulgated the third instruction for the true application of the sacred liturgy, *Liturgicae instaurationes* (LI), September 5, 1970.

3. Taking these documents as our basis and point of reference, we indicate to the shepherds of souls, musicians and the faithful at large the following:

a) What the Church means by "sacred music" and the principles and norms for its right performance;

b) Up to what point and in what degree a great amount of the music sung at liturgies in Puerto Rico, especially in the celebration of the Eucharistic mystery, deviates from this concept and these norms;

c) The norms we consider urgent to achieve the correction of these deviations, for the greater glory of God and the sanctification of the faithful.

*SACRED MUSIC: Its nature, principles and norms.*

4. The Church understands that by sacred music is meant that music which is created for the celebration of divine worship and is endowed with holiness and excellence of form. (MS, 4a).

Sacred music must be holy, avoiding all that is secular both in the music itself and in its performance.

It must be beautiful, since otherwise it cannot have in the mind of its hearer the effect the Church seeks with the use of the art of sound in her liturgy. (St. Pius X, *motu proprio, Tra le sollecitudini* (TLS), November 22, 1903, n. 2.)

5. In the term, "sacred music," we include Gregorian chant, both ancient and modern polyphony in its different genres, music for organ and other approved instruments and *sacred songs of the people, both liturgical and religious* (MS, 4b), (emphasis added).

6. The Sacred Congregation of Rites in 1958 defined *religious songs of the people* as "that which spontaneously issues from the religious feeling given by the Creator to all human beings." The congregation said it could sometimes be used even in liturgical functions (*Instruction on Sacred Music and Sacred Liturgy*, September 3, 1958, n. 9.), (emphasis added).

7. The same instruction defined religious music as "any music which, either because of its composer's intention or the theme and reason for composition, is able to arouse pious and religious dispositions and is therefore of great help to religion." (n. 10).

Since it is not composed for sacred worship and is expressed in rather free form, the instruction did not allow this so-called "religious" music in liturgical functions.

8. The norm of the Church after the council as regards the different genres of sacred music is summarized thus:

For liturgical action the Church does not reject any genre of sacred music as long as it

responds to the spirit of the liturgical action itself and the nature of each one of its parts, and does not hinder the proper participation of the faithful. (MS, n. 9.)

9. The *motu proprio* of Pius X already quoted explains the finality of sacred music with such admirable clarity and so concisely that neither Vatican II or subsequent legislation has deemed it necessary to repeat it. We think it good to quote directly:

Sacred music, as an integral part of the liturgy, is directed towards the general objective of this liturgy, which is the glory of God and the sanctification of the faithful. It contributes to the decorum and the splendor of the Church's ceremonies, and since its main function is to adorn the liturgical text with suitable melody for the understanding of the faithful, its purpose is to add greater efficacy to the text, in order that through it the faithful may be more easily moved to devotion and better disposed for the reception of the fruits of grace which come from the celebration of the sacred mysteries. (TLS, n. 1).

10. Legislation before the council underlined the universality which should be an attribute to sacred music. Nevertheless it did not carry its understanding of universality to a degree that would prohibit that "each country in its church music could use whatever particular forms that are part of their own national style, as long as these forms were subject to the particular nature of sacred music in such a way as never to cause a bad impression in foreign people who heard it." (TLS, n. 2.)

The council does not speak of universality in regard to music or in regard to liturgy in general. Of the latter it says:

The Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples. Anything in these peoples' way of life which is not indissolubly bound up with superstition and error she studies with sympathy and, if possible, preserves intact. Sometimes in fact she admits such things into the liturgy itself, so long as they harmonize with its true and authentic spirit. (SC, n. 37.)

It is not left to individual initiative to specify the adaptations allowed in this paragraph and the following one (n. 38). It belongs to the competent territorial authority mentioned in para. 22, 2, and this includes sacred music and art. (SC, n. 39.)

The liturgical books point out the limits within which competent regional authority can make adaptations according to para. 22, 2.

11. Despite the greater flexibility allowed by the Second Vatican Council in the use of sacred music in the liturgy, and above all in the celebration of the Eucharistic mystery, there is a norm whose observance the Church insists on today as much as always and which is contained in the third instruction for the correct application of the Constitution on the Sacred Liturgy. We quote directly:

Even the liturgical texts composed by the Church should be treated with great veneration. Therefore, *no one is allowed to change, substitute, add or delete anything on his own initiative.*

The order of the Mass especially is to be respected. *Its formulations in the official version cannot ever be altered, not even on the pretext of sung Mass.* For some parts, such as the penitential rite, the anaphoras, acclamations and final blessing, one can choose from a number of formulae indicated in the proper place in the liturgical books. (LI, n. 3.) (Emphasis added.)

12. It is clear that the council wished to simplify the ceremonies of the Mass, suppressing gestures and other rites that were now superfluous, while at the same time it instituted others which better brought out the meaning of the more important and essential elements of the Eucharistic celebration. Nevertheless, it was not the intention of the council fathers to become perpetrators of a deplorable impoverishment of the form of celebrating the liturgy. Let us listen to the council:

Liturgical action takes on a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the faithful. (SC, n. 113.)

13. Nor was it the intention of the council to insist so much on the participation of the faithful as to reach the point of having to eliminate all types of sacred music which

hindered the continuous singing of the people. The council gave directives for a genuine but balanced participation of the faithful which would neither lead to abandoning the treasure of sacred music nor to the suppression of choirs of *scholae cantorum*. Once again we consider useful and profitable to quote the very words of the council:

The treasury of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to insure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs, as laid down in Art. 28 and 30. (SC, n. 114.)

Genuine liturgical education is to be given to composers and singers, especially to children. (SC, n. 115.)

Articles 28 and 30, referred to above, announce two fundamental principles for participation in the liturgy. Given their practical importance in carrying out the renewed liturgy, we will quote directly:

In liturgical celebrations each person, minister or layman, who has an office to perform, should do all, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy. (SC, n. 28.)

To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalms, antiphons and songs, as well as by actions, gestures and bodily attitudes. And at the proper times, all should observe silence. (SC, n. 31.)

The belief that organ music has lost its importance in the renewed liturgy is quite widespread. Some would even believe that the new musical forms inserted in sung Masses are incompatible with the grandeur of that instrument.

The council traced a middle line between the previous character which the organ enjoyed of being almost the exclusive instrument for liturgical use and the use of other instruments in the liturgy. Once again we consider it important to remember what the council really said:

In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things. But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent authority, as laid down in Art. 22, 37 and 40. This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, in accord with the dignity of the temple, and truly contribute to the edification of the faithful. (SC, n. 120.)

15. After some three and a half years of changes and adaptations the Holy See considered it necessary to be more precise as regards the use of instruments in the liturgy:

In admitting and using musical instruments, the culture and traditions of individual peoples must be taken into account. However, those instruments which are, by common opinion and use, suitable for secular music only, are to be altogether prohibited from every liturgical celebration and from popular devotions. (MS, n. 63.)

## WRONG PRACTICES

16. We deplore the use, especially at Mass, of music which is totally secular in its origin and character, taken from the current "top-ten" lists, popularized by singers and musicians of undeniable merit in their own genre, but totally unacceptable in the liturgy. It is not redeemable for the liturgy because the words have been retouched either somewhat or completely so as to become "religious." The origin and characteristics of such music are unmistakable and these are what reach the ears and minds of the faithful when it is performed in the liturgical action.

17. The treasury of sacred music so frequently mentioned in the official documents

of the Church has been almost totally rejected. There are some who experience absolute aversion to all sacred music composed by professionals before and even after the council. They think that liturgical renewal has broken all links with the past, a belief that does not find a basis in the documents quoted above. Nevertheless, it is this very belief which has brought many to encourage in parish Masses and in school Masses the playing not of music truly suited for its beauty, but compositions of adolescents without musical or liturgical formation. The words of these songs are not directed to nourish piety and the accompaniment only imitates the popular rhythms proper to commercial pop tunes and dance music.

18. Things are worse when the words contain real doctrinal error, even though the tunes may sound nice.

19. Another result of inserting into the liturgy music composed by those ignorant in the art of composing sacred music is the ensuing sameness of the music, no matter what part of the Mass it is. For example, we find Masses for the dead in which music is used that is similar to Christmas in its rhythms and melodies, because the parish "animators" know only that repertory. No one dares to tell them that sacred music both in its text and its musical form should correspond to the spirit of the liturgical action and the nature of each of its parts.

20. In many places choirs were suppressed because it was thought that the faithful should participate in all the parts of the Mass. Now it turns out that the place once held by choirs with more or less artistic worth is taken up by combos complete with drums, guitars and electronic organs designed to accompany dancing as well as singing in rhythms performed at the highest volume. All of this is in complete discrepancy with the concept of sacred music and the principles and norms for interpretation which we have explained, based on the documents of the Church. The people listen passively, some with pleasure, some with displeasure according to each one's taste and musical formation and their sense of what raises the soul to God and what does not.

21. To fit the words into existing melodies the amateur composers do not shrink from changing or even leaving out parts of the liturgical text, even those from the ordinary of the Mass. So we have arrangements of the *Gloria* with the words different from the version officially approved by the Holy See; arrangements of the *Credo* with some articles of the faith missing; arrangements of the *Sanctus* leaving out "Heaven and earth are full of your glory." These are just examples and not the only violations of liturgical law at this point.

These are clear instances of violation of the principal that the primary function of sacred music is to *adorn the text with an appropriate melody to make the text more efficacious*, so that the faithful are moved to greater devotion and become more disposed to harvest the fruits of grace that come from the sacred mysteries.

22. Quite a number of people tend to hold the idea, wittingly or unwittingly, that the renewed liturgy is an attempt to liken it to the fundamentalist Protestant services. They, therefore, would believe that there is no room for the beauty and splendor of the Church's ceremonies. They banish from the churches every kind of music which they consider "pre-conciliar," along with the beautiful vestments, vessels and appurtenances of the past. These shepherds of souls, who have grasped neither the letter nor the spirit of liturgical renovation, make no distinction between the solemnity of Christmas, Easter, Pentecost and various Sunday Masses on the one hand, and the ferial Masses of ordinary time on the other. Everything is the same: the same vestments, the same participation of the faithful, the same music, poorly composed and poorly played. As regards the latter, our separated brethren of the traditional churches can be an example with their vocal and instrumental music frequently of such high artistic quality.

23. There are places in which the faithful are allowed, and other places where they are deliberately encouraged, to say with the priest parts of the ordinary of the Mass

which should be exclusively his: the opening invocation of the Holy Spirit, the greeting, the doxology at the end of the anaphora (through Him, with Him and in Him...), the last blessing. In these places no one answers the great Amen that comes immediately before the Our Father.

24. In many churches disproportionate importance has been given to the kiss of peace before communion. It is generally accompanied by a song with the words "Peace to you," and at times the "Lamb of God" is even omitted, which goes contrary to the norm of the directions of the Roman missal (GORM, n. 56e).

#### NORMS

25. In the ecclesiastical province of Puerto Rico, the only music for liturgical functions, especially the Mass, is that which was created for the celebration of divine worship and is holy and beautiful in its form (MS, n. 4a). This norm logically leads to the suppression of music secular in its origin and music composed by people who are well-intentioned but lacking in musical and liturgical formation. *A fortiori*, music taken directly from the theater or from the popular repertory, completely secular in melody, words and accompaniment, is never to be used in liturgical functions.

When doubt arises it will be decided by the local ordinary or those expressly designated by him for these decisions. One may not argue that such or such a song has been allowed in the liturgy in another ecclesiastical jurisdiction.

26. All the treasures of sacred music (Gregorian chant, ancient and modern polyphony, music for the organ and other permitted instruments, the sacred music of the people, both liturgical and religious) should be used according to the possibilities of each place. The impoverishment of sacred music is not to be allowed on the mistaken premise that the renewed liturgy has supposedly left Gregorian chant, polyphony and organ music solely for use in monastic liturgy.

27. In the liturgy, sacred music is to be played which corresponds to the liturgical action itself and the nature of each of its parts. Music sung at Christmas should not be the same as that sung at a funeral Mass, nor should the music for the *Gloria* be the same as that for the *Credo*.

28. The pipe organ retains its traditional place in sacred music. We also allow in the liturgy the use of all instruments that are consonant with the holiness and beauty of sacred music. We prohibit in no uncertain terms the use of the *bateria* (a drum used in rock combos), because in common usage and thought it is identified solely with profane music.

29. When setting music to liturgical texts, whether from the proper or from the ordinary, the texts must be taken integrally and without any change from the "typical" edition of the Roman missal in Spanish, as approved by the competent authority for use in the ecclesiastical province of Puerto Rico. This is the edition confirmed by the Holy See for the dioceses of Spain, May 18, 1977 (Prot. CD 301/77) and for Puerto Rico, April 23, 1980 (Prot. CD 795/80). In the Mass we absolutely prohibit the use of mutilated versions of the *Gloria*, *Credo*, *Sanctus* and *Agnus Dei* (this is not intended to be an exhaustive listing), which is contrary to the norm of *Liturgicae instaurationes* (LI, n. 3).

30. The principle whereby "the liturgical action takes on a more noble form when the divine offices are celebrated solemnly with song, sacred ministers and the active participation of the faithful," (SC, n. 113), is to be remembered and practiced.

Over and above the esteem solemnity in worship has always enjoyed in the Church, the different degrees of solemnity have a pedagogical value as they bring out the importance of the mysteries celebrated in the unfolding of the liturgical year. It will be very difficult to convey to the faithful the importance of Our Lord's Resurrection if the liturgy of that day is celebrated with the same simplicity as a weekday, with the same songs, the same type of vestments and the same sacred vessels, the same number of

ministers or none at all.

We, therefore, order that the aforementioned principle (SA, n. 113) be faithfully observed, above all on solemnities and the main Mass on Sundays.

31. We order that in the encouragement of the active participation of the faithful the following principles expressed by the Second Vatican Council be carefully observed:

In liturgical celebrations each person, minister or layman, who has an office to perform, should do all, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy (SC, n. 28).

The shepherds of souls will carefully and insistently instruct the people and the ministers of the altar so they will not do what is exclusively the function of the celebrant, e.g., the opening invocation of the Holy Spirit, the "Let us proclaim the mystery of faith," the recitation or singing of the doxology (Through Him, with Him, in Him...), the last blessing of the Mass (May almighty God bless you, ...).

On the other hand they will teach the faithful, just as carefully and insistently, to make all the responses and acclamations, even the sung ones, that belong to them. They will be especially careful to encourage the singing, even in part music, of the great Amen at the end of the doxology concluding the anaphora.

32. In order that the kiss of peace be carried out in a way congruous with the recollection proper to the time immediately before communion (GORM, n. 56b), we determine:

- a) the priest should not leave his place at the altar to give the kiss of peace;
- b) the faithful may give the kiss of peace only to those beside them;
- c) if the kiss of peace is accompanied by a greeting such as "peace be with you," this should be done in a low voice;
- d) nothing will be sung during the kiss of peace.

33. In order that priests be able to fulfill their role as guides of the faithful in the most important matter of sacred music, we order that adequate formation in Gregorian chant and sacred polyphony be given in seminaries of the province, as well as a solid knowledge of the norms of the Church with regard to sacred music in general.

34. We make a special appeal to professional composers to contribute their talent and effort to the creation of sacred music that reflects the soul and qualities of our people. We believe that past experiences, whether true accomplishments or sorry failures, can shed light on what the Church understands sacred music to be.

35. In this difficult task, the interdiocesan committee on liturgy and the committee and people in charge of sacred music on the diocesan level can be of great help. A top priority is to draw up lists of music that is truly sacred, possessing all the qualities mentioned in the first part of this letter.

36. The great musical reform which took place after the *motu proprio, Tra le sollecitudini*, of Pope Pius X was due in no small part to the societies of Saint Cecilia and their effective accomplishments in the area of sacred music. We pray God that He deign to raise up souls possessed with the ideal of bringing about a genuine liturgical renewal, which includes sacred music, for which the Second Vatican Council gave general but clear and sure directions.

From the seat of the conference, September 9, 1980.

Luis Cardinal Aponte Martinez  
Archbishop of San Juan  
President of the Episcopal Conference of Puerto Rico

Enrique Hernandez  
Auxiliary Bishop  
Secretary of the Episcopal Conference of Puerto Rico

# GREGORIAN CHANT SINCE THE SECOND VATICAN COUNCIL

On December 4, 1963, the Second Vatican Council promulgated its constitution on the sacred liturgy, *Sacrosanctum concilium*. Chapter VI was given over to the subject of sacred music and Gregorian chant in particular. This marked the first time that an ecumenical council of the Church turned its attention to the ancient music of the Roman Church and ordered its use and preservation world-wide.

The Church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services.<sup>1</sup>

The typical edition of the books of Gregorian chant is to be completed; and a more critical edition is to be prepared of those books already published since the restoration by St. Pius X. It is desirable also that an edition be prepared containing simpler melodies, for use in small churches.<sup>2</sup>

The decrees are clear. The will of the council is that both the practical use of and the theoretical research on Gregorian melodies should progress and increase. New editions presuppose musicological work as well as practical application of the new discoveries in the publication of new editions. If ever there was to be a practical use made of theoretical musicology it was in the plan of the council that the editions of the ancient melodies once perfected should be ever more widely performed in all parts of the world.

But what is the state of the question twenty years later? Incredibly, at this writing the use of Gregorian chant in the liturgy of the Roman Catholic Church has almost totally disappeared.<sup>3</sup> Instead of developing and finding a broader acceptance in all parts of the world, almost the direct opposite of the council's decrees has occurred. New editions have recently been published incorporating much of the research of the past seventy-five years since the chant revival began in the late nineteenth century.<sup>4</sup> But the practical use of these editions in liturgical celebrations in monasteries, cathedrals and parish churches has not been widespread. Rather, with very few exceptions,<sup>5</sup> less chant is now sung in Catholic churches than at any time in the past century.

Basic to the reason for the disappearance of chant during the past fifteen years is the demise of the Latin language in Catholic worship. Chant and Latin are inseparably connected in a union that determines the rhythm and construction of the melodies and perhaps even the modal selection as well. The Vatican Council extended the privilege to use the vernacular languages in the official Roman liturgy, while still maintaining the position of Latin as the official language of the Roman liturgy and demanding its continued use in the Mass and the Hours.

Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended. This will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters. These norms being observed, it is for the competent territorial ecclesiastical authority mentioned in Art. 22, to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed by the Apostolic See. And whenever it seems to be called for, this authority is to consult with bishops of neighboring regions which have the same language. Translations from the Latin text into the mother tongue intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above.<sup>6</sup>

In Masses which are celebrated with the people, a suitable place may be allotted to their

mother tongue. This is to apply in the first place to readings and the "common prayer," but also, as local conditions may warrant, to those parts which pertain to the people, according to the norm laid down in Art. 36 of this Constitution. Nevertheless, steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them. And whenever a more extended use of the mother tongue within the Mass appears desirable, the regulation laid down in Art. 40 of this Constitution is to be observed.<sup>7</sup>

In accordance with the centuries-old tradition of the Latin rite, the Latin language is to be retained by clerics in the divine office. But in individual cases the ordinary has the power of granting the use of a vernacular translation to those clerics for whom the use of Latin constitutes a grave obstacle to their praying the office properly.<sup>8</sup>

Perhaps no part of the reforms of the Vatican Council has been more often and more widely misunderstood and rejected than its decrees on Latin. On the grassroots level, most of the clergy and laity alike were victims of propaganda that convinced them that Latin was forbidden and Gregorian chant eliminated. Without reading the documents of the council, they depended on interpretations published by those, in all countries, who wished for a variety of reasons to destroy the use of the Latin language in the liturgy.<sup>9</sup> With Latin gone, chant was unable to survive, especially when the same propagandists warred against the continuation of choirs and *scholae cantorum* by proposing that they are opposed to the much-desired "active participation" of the congregation.<sup>10</sup>

In some dioceses in the United States, local legislation prohibited celebration of Mass in Latin, a direct contradiction by a lesser law-giver of the supreme authority of the Church as vested in the ecumenical council and the Holy See.<sup>11</sup> Even now it is generally thought by the rank and file Catholic that Latin is outlawed and is associated only with the liturgy as it was celebrated before the Vatican Council. It is, therefore, often thought to be connected with schismatic movements for the restoration of the old manner of celebration, often called Tridentine because of its connection with the Council of Trent. It is not clearly understood by most clergy and laity that the concession of the vernacular made in 1963 by the constitution on the sacred liturgy of the Second Vatican Council allowed the liturgy of the old books dating to the reforms of St. Pius V in 1570 to be celebrated in the vernacular. Subsequent reforms brought about by order of Pope Paul VI could be used in either Latin or the vernacular. Thus it is wrong to equate Latin with the old pre-Vatican books and the vernacular with the conciliar reforms, but with such misinformation abroad, Gregorian chant was doomed as pre-conciliar and because of its inseparable connection with the Latin language, no longer allowed.

Some little efforts were made in the United States to adapt the chant melodies to English texts. While some modest success may have been achieved in simple, syllabic chants, the idea itself is not a valid one. To adapt melodies to words is a doubtful procedure; the melodies must adorn the words and grow out of them. Especially in English, word order and sentence structure as well as frequency of mono-syllabic words at the end of sentences prevented the proper distribution of the pre-existing Gregorian neums over pre-determined English texts. Both the melodies and the texts were not subject to variation or adaptation according to church law, which made the fusion of the two impossible.

The Holy See, in response to the council's request for an edition of simpler melodies, issued a *Graduale Simplex*,<sup>12</sup> a work of doubtful value artistically and of no value practically, since its Latin text was rejected by the vernacularists and attempts to set its melodies to the various vernacular languages only displayed its poverty, musically speaking. The subject of adaptation of Gregorian chant to vernacular texts was extensively explored by German musicians, who concluded several decades ago, that it is not a possible solution for Germanic tongues, English included.<sup>13</sup> Further study has

shown that even the Romance languages do not adequately mesh with the chant. If Gregorian chant is to be fostered and used as the council demanded, then the Latin language must be employed as the council also demanded.

Thus, in a mere twenty years, the high hopes of those who wrote Chapter VI of the constitution on the sacred liturgy have been brought to nothing. It was their intention that the chant renaissance begun in the nineteenth century should be brought to its fulness. The efforts of the monks of Solesmes and the Caecilian societies of the German-speaking countries had introduced the chant into the living worship of the Church. This practical activity was based on the solid musicological research of the monks and other scholars. While a practical edition was published by the Holy See in the first decades of the twentieth century, research continued, especially in the area of rhythm. Various theories of performance were suggested and argued, but that of the Solesmes monks, particularly Dom Andre Mocquereau and Dom Joseph Gajard, was most widely adopted internationally, even though the German monasteries and churches were less than enthusiastic about using it. Unfortunately, minute disagreements over interpretation very often resulted in squabbles that lessened the true appreciation of Gregorian chant as worship music, and some theories of rhythmic performance caused the music to become impractical for most performers because of its artificial basis and its too precious approach to performance. Nevertheless, it was widely used in many countries, especially France, The Netherlands and parts of Germany. In the United States, development was slower, since most of the clergy before the 1930's were unfamiliar with chant and sacred music in general. Only with the training of the religious Sisters and their teaching of chant in the parochial schools did it finally become more generally used and eventually reach the ranks of the younger clergy who came through the system of parochial schools. By the time of the Second Vatican Council, Gregorian chant was in use to some extent in nearly all parishes in this country. It was taught in the parochial schools and cultivated seriously in seminaries, novitiates and monasteries. It was ripe for the final phase of development that the council asked for.

Those who have studied Gregorian chant have learned the beauty of the melodies, which have been a continuing source of inspiration for western music since the invention of polyphony. But the attraction of chant does not lie only in its antiquity or its pure melody or its free rhythm. Its attraction today is the same as it has been during the centuries of its use: it is religious music. It calls the soul and speaks to the heart in a language that all generations understand. Chant has suffered its greatest problems in the ages of rationalism when the text was held to be of greater importance than the melody, a situation that is prevalent today. But it is precisely the purpose of the melody to accentuate the text that it adorns. Texts without melody lose their impact, while the melody itself moves the hearer to a greater appreciation of the message contained in the text. Many today are seeking to hear those ancient melodies, not only because of an interest in their musical heritage, but as an expression of the sanctity that chant conveys to the soul. In a world seeking the transcendental, Gregorian chant speaks to many of the supernatural and eternal.

True musicological research requires opportunity for performance. Perhaps that is why the studies made during the nineteenth century, resulting in a practical edition, were so successful. The scholars were motivated by the assurance of performance. That may be why research in chant has today fallen off, despite the request of the council for continuing study and new editions. No one is singing it, so why produce new editions and why search for discoveries that remain sterile academic information? There is much in chant research that lies ahead. Until now, so little has been done on the manuscripts deposited in the monasteries of the Danube and Rhine basins. The reconstruction of the present edition rests chiefly on French and Swiss sources. The microfilm library at Saint

John's Abbey in Collegeville, Minnesota, has brought to this country the opportunity to do original study on the tradition of chant that comes from the monasteries of Austria, Hungary and the other lands of the old Habsburg monarchy.<sup>14</sup> There is no reason that the chants sung in the liturgy must be restricted to those published in the *Graduale Romanum*. The very preface to the 1971 edition makes it clear that there are other melodies not included that may well form fitting compositions for the liturgy. Usually this is thought to mean works of polyphonic or modern composition. It means also those chants that remain in the medieval manuscripts that have not as yet been explored, even when the texts may differ from those presently employed in the *Missale Romanum*. In fact, the preface to the new *Graduale Romanum* makes it very clear that the musician is free to find other texts and other melodies that are fitting, artistically and liturgically. A chant revival in practical performance could open for the musicologist a great field in providing melodies for Sunday use in parish settings. One could even dream of publishers looking for medieval chant melodies as fast-selling items in their catalogues!

This, however, depends on the Latin language, so vitally and so intimately connected to a thousand years of liturgical music, both melodic and polyphonic. It brings up also the problem of the "sacred" in music, indeed in worship itself.<sup>15</sup> The post-conciliar years have seen the rejection of both Latin and the sacred, and the result has been music and ceremonies that have been widely rejected because of their banality, vulgarity and shallowness. Religion (from the Latin *religere*, to bind) binds man to God, and thus the arts used in its service must provide the means for that connection, elevating the spirit and heart of the worshiper to the Divine. When these arts are "of the earth, earthy," they cease to fulfill their function and are soon rejected, even though they may have some value as entertainment. True liturgical music must be good art; it must adorn and express the text to which it is wed; it must reflect the Creator to whom it is dedicated rather than the composer and the world from which it springs. Chant does this, and as the Church constantly insists, it remains the music of worship *par excellence*.

Latin also has its role in worship, even when all texts are not immediately understood by the worshiper. Periods of rationalism have always insisted on understanding of every word in liturgical texts. Yet religion appeals to more than the intellect, as is clear by the very fact that music, incense, lights, flowers, etc., all form a part of ceremonial worship. Mystery is an essential ingredient in all worship. It is provided by such means as sacred language, signs and symbols, silence and darkness, vestments, processions and many other material things that have been given a new reality by being dedicated to transcending the world about us and carrying us to the world beyond. Latin is essential to that mystery in the Roman rites. When joined with Gregorian chant, its performance attracts the soul and speaks of the God, "who dwells in light inaccessible." Its appeal to youth, even to a generation that is immersed in secular forms so far removed from what can be called sacred, demonstrates the attraction that it holds and the message that it contains.

The decrees of the Second Vatican Council are only twenty years old. The Church moves in time with its eyes on eternity. The decrees of the Council of Trent (1545-1563) were not even promulgated in France for a hundred years after the close of that council. Implementation of many of its orders still occupies the Church in many parts of the world. Thus one cannot expect that the decrees on Gregorian chant of Vatican II will be fully implemented immediately. Often after a council a period of unrest and ferment occurs during which many opposing ideas and theories find free reign, but eventually disintegrate. Probably the reaction against Gregorian chant, Latin, art music, a transcendental liturgical celebration and the formality of the historic Roman worship will pass, and there will be a return to the mainline of historical development in

which Latin and chant will again have their true place. When the will of the council comes to pass, then that place will be a prominent one, indeed chant will have "pride of place" as ordered.

Research on the manuscripts, now easily available in this country, may some day unlock the mysteries of the free rhythm of the Gregorian melodies. Transcriptions of the thousands of melodies that still remain in manuscripts and are not a part of the official corpus of chant today, can open a whole new world of Gregorian melody. Western music found inspiration for compositions in the treasury of chant from the beginnings of polyphonic writing. Further inspiration awaits composers in learning more of the limitless melody that is chant. Essentially, however, Gregorian chant is worship, and it will provide many generations to come with a means of finding the God whom they seek.

MONSIGNOR RICHARD J. SCHULER

#### NOTES

1. Constitution on the Sacred Liturgy, *Sacrosanctum concilium*, Article 116.
2. *Ibid.*, Article 117.
3. Cf. "Investigatio de usu linguae latinae in liturgia romana et de missa quae 'tridentina' appellari solet." *Notitiae*, No. 185, December 1981, p. 589-611. This survey was conducted officially by the Sacred Congregation of the Sacraments and Divine Worship through a questionnaire sent to all bishops in the world in 1980.
4. For the chants of the Mass, a new *Graduale Romanum* (Abbatia Sancti Petri de Solesmis, 1974) has been issued. For the chants of the Hours, a new *antiphonale* is in preparation.
5. The survey published in *Notitiae* No. 185, records only 33 instances of occasional Masses in Gregorian chant in Africa; 13 in North America; 2 in Central America; 22 in South America; 4 in Asia, 91 occasional and 55 frequent instances in Europe; and 4 in Australia and the Islands.
6. Constitution on the Sacred Liturgy, Article 36.
7. *Ibid.*, Article 54.
8. *Ibid.*, Article 101.
9. Cf. Gary K. Potter, "The Liturgy Club," *Triumph*, Vol. 3 (May 1968), p. 10-14, 37; Richard J. Schuler, "Who Killed Sacred Music," *Triumph*, Vol. 4 (March 1969), p. 21-23.
10. Cf. Richard J. Schuler, "Latin," *Sacred Music*, Vol. 107, No. 2, p. 30; "Gregorian Chant and Latin in the Seminaries," *Sacred Music*, Vol. 107, No. 1, p. 3-5; Colman E. O'Neill, "Theological Meaning of 'Actuosa Participatio' in the Liturgy," in *Sacred Music and Liturgy Reform after Vatican II* (Rome: Consociatio Internationalis Musicae Sacrae, 1969), p. 89-108.
11. Cf. *Sacred Music and Liturgy Reform after Vatican II*, p. 22-23.
12. *Graduale Simplex in usum minorum ecclesiarum*, Typis Polyglottis Vaticanis, 1967.
13. For a listing of the literature published in German on the problem of adapting Gregorian chant to the German language, see Joseph Haas, "Gestalt and Aufgabe," *Der Allgemeiner Cacilien Verband* (Cologne, 1961), p. 81. In English, articles have appeared on the subject: Eugène Cardine, "A Propos of a 'Translation' of Gregorian Chant," *Musicae Sacrae Ministerium*, English Edition (Rome, 1965), Vol. II, N. 1-2, p. 19-22; Urbanus Bomm, "Address Delivered during the Congress on Sacred Music held at Bressanone, May 1964," *Musicae Sacrae Ministerium*, English Edition (Rome, 1964), Vol. 1, N. 2, p. 5-9; G. Wallace Woodworth, "Latin and the Vernacular: A Parallel," *Sacred Music*, Vol. 94, No. 3 (Fall 1967), p. 8-9.
14. Cf. Julian G. Plante, "The Hill Monastic Manuscript Library as a Resource for Musicologists and Musicians," *Sacred Music*, Vol. 105, No. 3 (Fall 1978), p. 7-11.
15. Cf. Richard J. Schuler, "The Sacred," *Sacred Music*, Vol. 107, No. 3 (Fall 1980), p. 21-27; James Hitchcock, "The Decline of the Sacred," *Sacred Music*, Vol. 100, No. 4 (Winter 1973), p. 3-9.

## REVIEWS

### Choral

Perhaps no season of the church year brings out more settings of its proper texts than Christmas. This year most publishers have many pieces to add to their catalogs, some traditional melodies reset and re-edited, others newly composed with old and with new texts. Without giving extensive reviews, here are some titles that you will find interesting, not difficult, and easily appreciated by both the choir and the congregation.

From Coronet Press (available through Alexander Broude, Inc., 225 W. 57th St., New York, N.Y. 10019), the following Christmas pieces are suggested from the series entitled *Spirit of Christmas*:

*Shout the Glad Tidings* by Kent A. Newbury. SATB, organ. \$.65. Vigorous; good as recessional.

*Make Us One* by Gary Walth. SATB, organ or harp, flute. \$.60. A prayer; gentle and varied in performance practices.

*If Ye Would Hear the Angels Sing* by Douglas E. Wagner. 2-part, organ. \$.60. Simple, delightful, easy.

*Babe in Swaddling Clothes* by Austin C. Lovelace. SAB, organ, \$.50. Effective.

*Break Forth, O Beauteous Heavenly Light* by Gordon Young. SATB. \$.50. Straightforward writing; organ is optional.

*Softly Rest, O Heavenly Child* by Michael Haydn, Elwood Jay Johnson, ed. SATB, organ. \$.60. Beautiful; instrumental parts available.

*A Babe Lies in the Cradle* by David Eddleman. SATB, organ. \$.60. Peaceful; 17th century German carol.

*O, My Dear Heart, Young Jesus Sweet* by Douglas E. Wagner. SATB, organ, optional flutes. \$.60. Easy, warm, effective.

From various publishing houses whose works are available from Theodore Presser, Bryn Mawr, Pennsylvania 19010, we suggest these:

*A Child This Day is Born* arranged by Elwood Coggin. SATB, organ. \$.55. From William Sandys' Christmas carols; straightforward choral writing; useful piece.

*Lovely Baby, Mary Bore Him* arranged by Elwood Coggin. SATB, organ. \$.55. A Basque carol; very effectively edited.

*To Us a Child is Born* by Henrich Schütz, edited by Walter Ehret. SSATBB, a cappella. \$.75. English and German texts; classic choral piece.

*O Beloved Shepherds, Be Not Afraid* by Andreas Hammer-

schmidt, edited by Walter Ehret. SAB, organ. \$.75. Beautiful, classic, not difficult.

*Sing Nowell and The Babe in Bethlem's Manger Laid* by Kenneth Gange. TBB, Organ. \$.60. Good male choir piece.

*We Will Carol Joyfully* by Theodor Kullak. SA, organ. \$.55. Adapted for Christmas or Easter; good for children's group.

*Dulcis est Amor; Hilariter; Excelsis gloria* by Kenneth Greenway. SATB, a cappella. \$.60. Three carols, each with several verses; all texts are English, except for the title lines; a lot for the money.

*A Child This Day is Born* by Sydney Hodkinson. SA, organ and optional bells. \$.55. Suggested for a children's group.

*There Is No Rose* by Ronald Center. SSA, organ. \$.55. Effective equal voice writing; early English text with some Latin words.

*Say, Where Is He Born?* by Felix Mendelssohn, edited by Walter Ehret. SSA, organ. \$.50. Classic; three independent lines.

*The Oxen* by Michael Head. SATB, organ and optional oboe. \$.55. Some chromaticism; some a cappella passages; effective and not very easy.

*All in the Morning* by Douglas Coombes. Unison, 2 and 3 part, organ. \$1. Text varies for New Year's Day, Christmas and Candlemas; accompaniment is independent rhythmically.

Augsburg Publishing House (Minneapolis, Minnesota) has several new items to add to its catalog of Christmas music. Among them are these:

*Lo, How a Rose E'er Blooming* arranged by Walter L. Pelz. SATB. \$.35. A modern setting of a traditional melody with considerable dissonance.

*Coventry Carol* arranged by Walter L. Pelz. SATB, organ. \$.60. Harp is optional; treble voices sing second verse; bass voices sing third verse.

*Before the Marvel of this Night* by Carl Schalk. SATB, organ. \$.70. Straightforward choral writing; effective and not difficult.

*Angels We Have Heard on High* arranged by Walter L. Pelz. SATB, organ. \$.70. A new harmonization of a traditional melody; independent organ part; variety in performance.

*All Around the Manger* by David N. Johnson. SATB. \$.70. May be sung unison; with or without organ for the SATB version; trumpet and congregation are optional; easy, traditional harmonization.

Thomas House Publications, P.O. Box 6023, Concord, California 94520, has these new compositions:

*Little Jesus* by Joseph Roff. SA, organ. \$.70. Text by Francis Thompson; simple; good for children's groups.

*A La Rururu* by Joseph Roff. SAB, organ and optional flute. \$.60. A Mexican carol; easy.

While settings of the ordinary texts of the Mass are becoming more infrequent, some have been issued. Among them are these.

*Mass in Honor of Pope John Paul II* by Joseph Roff. SATB, organ and congregation. G.I.A. Publications, 7404 S. Mason Avenue, Chicago, Illinois 60638. \$2.00. Much of the writing is for unison; there is no repetition of text, making the Mass very short; there is no *Credo* but the acclamations are included in part settings.

*Missa in die Tribulationis* by McNeil Robinson. SATB *a cappella*. Theodore Presser, Bryn Mawr, Pennsylvania 19010. \$1.50. Difficult because of chromaticism in the harmony, although the voice leading is easy. The texts are Latin (or Greek), with an extensive treatment of the *Kyrie* which takes seven minutes. The *Gloria* and *Credo* are not set, since the Mass is intended for ferial days. An interesting work for a competent choir or a small ensemble.

*The Western Wind Mass* by John Taverner, edited by Anthony G. Petti. SATB *a cappella*. J. & W. Chester, London (Agent: Alexander Broude, Inc., 225 W. 57th St., New York, N.Y. 10019). \$6.95. A gem of English renaissance polyphony, beautifully printed. There is no *Kyrie*, but the *Credo* is set. The texts are Latin. College groups and good choirs will find in this a work truly worthy of study and performance. A scholarly analysis by the editor prefaces the text.

*Mass of All Saints* by Alan Wilson. SATB, organ and congregation. Josef Weinberger Ltd. (Agent: Alexander Broude, Inc., 225 W. 57th St., New York, N.Y. 10019). \$4.00. Intended for the Anglican Rite A, the texts are also in conformity with the Catholic English Mass. Alternation between the cantor, the choir and the congregation with a strong organ part produce an effective instrument for *participatio populi*. An abbreviated booklet for the congregation is available at \$2.

*Mass of Light* by Alan Wilson. SATB, organ and congregation. Josef Weinberger Ltd. (Agent: Alexander Broude, Inc., 225 W. 57th St., New York, N.Y. 10019). \$4.00. An Anglican setting which may be used in the English Mass, this is more difficult than the *Mass of All Saints* with more choral activity and a greater use of chromaticism and dissonance. There is a congregational booklet for \$2.

*English Mass* by Leslie Horvath. 2-part equal voices, organ. Summit Music Publishing Co., 24 Hobart Avenue, Summit, New Jersey 07901. A revision of the four-part edition, as reviewed in *Sacred Music* (Vol. 109, No. 1), this is intended for boys' and children's choirs, as well as for men and women's adult groups. It is simple with a solid organ accompaniment.

R.J.S.

## Organ

*Organ Album, Book Two* by Hubert Parry. Novello & Co. (Theodore Presser Co., agents). \$4.75.

This second album of organ compositions by C.H.H. Parry consists of a toccata and fugue, and two chorale fantasias. Each piece promises to challenge the organist with the harmonic density and rhythmic complexity characteristic of late nineteenth-century compositions. Yet the reward will be worth the effort. Cast in a tonal framework, these selections are both long and interesting enough to be used as preludes or recital pieces. The chorale fantasias (based on "O God Our Help in Ages Past" and the old English version of "When I Survey the Wonderous Cross") may be of particular value to the organist who is seeking difficult and unusual hymn-tune settings.

*Now Thank We all Our God* by David N. Johnson, Augsburg Publishing House. \$2.50.

This setting takes the form of a brilliant toccata over the chorale melody which is clearly articulated in the pedal. It is preceded by a slow introduction in 12/8 time. Numerous eighth notes at a fast tempo may present a challenge, but close adherence to the key of F major and well-marked divisions between hands make the piece surprisingly easy to play. It would be an exciting postlude for any occasion.

*Collected Works for Organ and Solo (C) Instrument* by Johann Ludwig Krebs. Novello & Co. (Theodore Presser Co., agents). \$33.00. (Instrumental parts included.)

Still relatively unknown, the organ works of J.L. Krebs are finally receiving well-deserved recognition. The editor, Hugh McLean, has compiled sixteen chorale preludes and four fantasias, making this anthology the first complete edition of Krebs' works for organ and solo instrument. McLean has been careful to distinguish clearly his editorial markings from indications by the composer, and he has included an authoritative commentary on Krebs, the sources for these pieces, and their performance.

In these selections, the soloist carries the chorale melody, while the organ accompaniment is written as a trio. Neither part is difficult, although an active pedal

line may require some practice by the organist. The chorale preludes are settings of the familiar and seasonal church hymns frequently found in baroque compositions. Each piece is relatively short in duration (2-5 minutes) and many contain a single repeat of the first phrase. All of these features highlight the suitability of these pieces for church performance. They are, in addition, delightful to hear and fun to play.

MARY GORMLEY

## Magazines

BOLLETTINO CECILIANO. Anno 77, No. 8-9, August-September 1982.

The old question of the use of instruments other than the organ in liturgical worship is treated by Giuseppe Belluco. His main interest is to establish where the authority lies to determine which instruments qualify. He concludes, after studying the constitution on the sacred liturgy and the various documents that followed on it, that the competent authority is only the national episcopal conference. He specifically says that individual bishops and groups of bishops may not presume to make such decisions. This seems to apply to a committee of bishops or any advisory boards of that committee. Sante Zaccaria writes about Oreste Ravenello as he continues his articles on Italian composers of the turn of the century. The specifications of various organs in great churches of Italy are continued, and the remainder of the issue is given over to accounts of various meetings and conventions in regional areas of Italy as part of the activities of the Italian Society of Saint Cecilia.

R.J.S.

UNA VOCE (France). No. 104-105. May-August 1982.

The principal article in this issue presents comments on the survey on the liturgy conducted by Cardinal Knox in 1980. Bishops throughout the world were asked to answer questions on the use of Latin in the liturgy in their dioceses: were Masses celebrated in Latin, how did the demands for Latin compare to the past, and were there requests for the Mass in Latin according to the Tridentine rite. At the time that the survey was taken *Una Voce* in France contacted French bishops, expressing concerns about methodology and seeking to have its point of view reflected in the responses, but to no avail.

World survey results were published in *Notitiae* last

December (no. 185). In general they show the virtual disappearance of the Mass in Latin. The comment is made that Latin tends to be used only in certain highly cultured groups or among Gregorian chant specialists. Most bishops also said that since requests for the Tridentine Mass are almost non-existent, they are against any concessions in that regard. Based on this survey, *Notitiae* is convinced that the liturgical reform instituted by Vatican II is a success. However, this article raises severe objections to the validity of the survey, citing numerous examples from other countries of Europe which are similar to the experience of the French *Una Voce* with relationship to the gathering of data.

Research done by Albert Tinz of the German *Una Voce* reveals that only liturgists were consulted by bishops before the completion of the survey. Neither diocesan church musicians, nor members of the St. Cecilia associations, nor cathedral choir directors were contacted. Tinz also found that while the *Notitiae* article only showed eight churches in Switzerland where the Tridentine Mass is celebrated, other information indicates that there are thirty-six Tridentine churches. In the major cities of Basel, Lausanne, Lucerne and Zurich alone there are two Tridentine Masses each Sunday. The Italian monthly *Si si no no* found the same faulty sampling techniques and results. In addition several publications criticized *Notitiae's* conclusion that the liturgical reforms have produced abundant fruits for the Christian people, commenting that the statistics on Mass attendance, defections among priests and religious and fewer vocations and conversions indicate quite the contrary. *Una Voce* (France) finds that its early criticisms of the survey are justified by the obviously erroneous results and conclusions.

A second article discussing the Church in Africa raises the question of whether an African liturgy does or should exist. The conclusion reached is two-fold: 1. The liturgy of the Roman rite should be used for Africa, with a strict adherence to the structure of the Mass as prescribed by Vatican II; 2. African culture should be reflected through music, art, veneration of African saints, etc.

Announcement is made in this issue that the Abbey of Solesmes was awarded the Renaissance of the Arts prize by the Cercle Renaissance for its work with Gregorian chant. In his response to the award Dom Jean Prou noted that thoughtful people are turning to Gregorian chant spontaneously as they search for spirituality in these modern secular times. Solesmes is pleased and gratified by this response. In another note about Solesmes Dom Prou is quoted from an interview he gave to the magazine *Famille Chretienne*. With reference to Pope Paul VI and the role of chant in the post-conciliar Church, Dom Prou said: "I met Pope Paul VI five times and each time he repeated the same

message, 'I beg you to do all you can immediately to save Gregorian chant.' When he was still archbishop of Milan during the first session of the council, he had accepted the use of the vernacular in the liturgy. However, after he became pope he was troubled by what had happened to chant after the council. It was not what he wanted. That explains why he made the same entreaty each time he saw me."

V.A.S.

## OPEN FORUM

### From Ireland

Since I came to Maynooth as professor of sacred music two years ago, I have begun to introduce good music again to the liturgy. Polyphony and chant are now taking pride of place, along with good English and Irish music. For the first time, most of the young seminarians for the priesthood are hearing the chant being sung, and they are loving it. Most of them have never heard it before. I am also following the interpretation of the chant according to the manuscripts, which Dom Cardine of Solesmes has spent all his great life unearthing. I have worked with this great master for four years in Rome and Solesmes and have now a great opportunity of putting all these findings into practice. I have also initiated over the past number of years an annual seminar of masterclasses in chant and polyphony every Easter in Ireland. It has been singularly successful. With many thanks again and asking God to prosper this great work you are doing,

Father Sean Lavery  
Director of Sacred Music  
Maynooth University

### From Pakistan

I just wanted you to know how very much I enjoyed your article, "The Sacred," in the fall 1980 issue of *Sacred Music*. Yours is a special apostolate, and I have you and this special apostolate very much in my thoughts and prayers.

Most Rev. Armando Trindade  
Bishop of Lahore

## From Oregon

In one of your more recent issues of *Sacred Music* you asked if anyone, anywhere is currently presenting a true sacred music in the Mass any more. I am happy to answer that; yes, there *is* such a wonderful place ... here in the state of Oregon! Holy Rosary Church (the priests are Dominicans) is a real treasure and haven. Since I am an organist and singer in another parish I cannot always go to my favorite eleven o'clock sung Latin Mass with a glorious choir and fine organ music. Dean Applegate is music director for the adult choir and the children's group. Their polyphonic pieces are difficult but I find them almost flawless.

Carol A. Petrone  
Portland, Oregon

## NEWS

In celebration of the 250th anniversary of the birth of Joseph Haydn, the music department of Carleton College, Northfield, Minnesota, arranged a festival of music and lectures extending from October 14 to November 14, 1982. Church music on the program included the *Missa in honorem Beatissimae Virginis Mariae* (the *Great Organ Mass*), performed by the Carleton Chamber Singers and the Haydn Festival Chamber Orchestra under the direction of William Wells. In the performance on October 29, Jean Hilton, Linda Thurmes, Brian Gronert and Joel Workin were soloists, and Larry Archbold was organist. *The Seasons* was presented on November 12, with Leslie B. Dunner conducting. ■

The choir of the Church of the Holy Rosary in Portland, Oregon, sang Mozart's *Spatzen Mass* for the Feast of Christ the King, November 21, 1982. On All Souls' Day the same group presented Gabriel Fauré's *Requiem*. The repertory of the choir includes polyphonic Masses by Palestrina, Hassler, Haydn and Schubert. In January, a festival of Venetian church music with Anthony Petti is planned. Dean Applegate is director of music at Holy Rosary, and Father Gerald Buckley, O.P., is pastor. ■

Music performed for the sung Mass each Sunday at Holy Name Cathedral in Chicago, Illinois, included a great variety of compositions both in Latin and in the vernacular during the 1981-82 season. Under the direction of Richard Proulx, choral and instrumental music of over one hundred composers was presented from every period of liturgical music, Gregorian chant

through contemporary writers. The choir season at the cathedral began the last Sunday of September and continued weekly and on major feasts until the Feast of Corpus Christi in June. Vespers and other parts of the liturgy of the hours were sung on special occasions also. ■

The Dayton Bach Society of Dayton, Ohio, under the direction of Richard Benedum, has announced five concerts for the 1982-1983 season. Among the works scheduled are J.S. Bach's *Cantatas 82 and 99*, Pachelbel's *Magnificat* and Randall Thompson's *Three Anthems*; Benjamin Britten's *Ceremony of Carols*, Hugo Distler's *The Christmas Story* and Phillip Magnuson's *The Twelve of Israel*, a premiere performance. Mozart's *Vesperae solennes de Confessore*, K. 339, Anton Bruckner's *Four Motets* and other psalm settings of Schütz, Bach, Mendelssohn and Vaughan Williams are also scheduled. ■

Thirty-three Americans attended the Twenty-First International Congress of Pueri Cantores in Brussels, Belgium, July 17 to 23, 1982. Led by Monsignor Charles N. Meter, president of the American Federation of Pueri Cantores, the group participated in all the events of the week including the concert in the Grande Place and the concluding Mass in the Basilica of the Sacred Heart, celebrated by the Archbishop of Brussels and Malines. Consideration of the location of the next international gathering of these children's groups includes the possibility of an American city. ■

Music for the Mass celebrating the installation of the Most Reverend Joseph L. Bernardin as seventh Archbishop of Chicago, August 25, 1982, included compositions by Bach, Bruckner, Gerald Bales, Paul Dukas, Richard Proulx, Duruflé, Messiaen, Britten William, Kenneth Leighton and Eugene Gigout. The Cathedral Chamber Singers and the Gallery Singers were joined by the Chicago Brass Quintet under the direction of Richard Proulx. Kurt R. Hansen was cantor, and organists were Joyce Schemanske and Lawrence Tremsky. ■

Robert Metzger is director of the Choir of the Sound in Seattle, Washington. Music scheduled for the 1982-1983 concert series includes *Hodie* by Ralph Vaughan Williams, *Gloria* by Francis Poulenc, *Messiah* by G.F. Handel, *Missa Solemnis* by Beethoven, *Fauré's Requiem* and Schubert's *Mass in E flat*. The Broadway Chamber Symphony and the Thalia Symphony join the performances. ■

Dedicated to the memory of John Cardinal Cody, the Chicago Archdiocesan Choral Festival was held May 2, 1982, at Holy Name Cathedral. Fifty-two parochial and institutional choirs participated. David Hurd was director; Mary Jane Matecki, cantor; and Richard Proulx, organist. A brass ensemble accompanied the massed choirs who sang *Intercession Mass* by David Hurd, a responsorial psalm and alleluia by Richard Proulx and *Kyrie, Amen* and *Cantate Domino* by Jacques Berthier. ■

The Kettering organ concerts for 1982-1983 will bring eight artists to the Casavant organ at Seventh Day Adventist Church in Kettering, Ohio. Recitals will be played on the ninety-two rank instrument by Richard Benedum, Julane Rodgers, Russell Saunders, Kimo Smith, William Osborne, Melvin West, McNeil Robinson and Simon Preston. The programs are scheduled from September through May. ■

During its summer tour of Germany and Austria, the Pueblo Symphony Chorale under the direction of Gerhard Track presented seventeen concerts, from June 20 to July 13, 1982. In Vienna, the group performed Joseph Haydn's *Theresia-Mass* in the Minoriten Church, and in Innsbruck they sang Track's *Neuberg Festival Mass*. In West Germany, the choir sang in Garrel and in Bonn and made a record for the Voice of Germany, the program being sent by short-wave to all five continents. ■

The Catholic University of America in Washington, D.C., has announced an international symposium on Gregorian chant in liturgy and in education. Sessions will be held at the National Shrine of the Immaculate Conception and at the Cathedral of Saint Matthew. Among the experts from abroad programmed to speak are Abbot Jean Prou of Solesmes, Monsignor Johannes Overath of the Pontifical Institute of Sacred Music in Rome, Reverend Anthony Okelo of Uganda, Winfried Aymans of Munich, Joseph Lennards of Holland and Gabriel Steinschulte of Cologne, Germany. The symposium is made possible in part by a grant from the Dom Mocquereau Foundation. Further information is available from the department of music at the Catholic University.

R.J.S.

# EDITORIAL NOTES

## A Request

We are interested in obtaining copies of *Sacred Music*, Vol. 105, No. 2 (Summer 1978). Our file of back issues is depleted in this particular number. If you have one and would consider parting with it, we would appreciate

your sending it to us at 548 Lafond Avenue, Saint Paul, Minnesota 55103. We have frequent requests for back issues, and the file is complete except for Summer of 1978.

## Subscribing and Billing

*Sacred Music* is in the process of revising its subscription lists and its billing procedures in order to utilize a computer for the better service of its readers. Because of this we have been tardy with the last two issues. However, by the new year, 1983, with Volume 110, we are hopeful that all will be in order.

There are a few points we wish to draw to your attention:

1. The subscription price will remain at \$10 per year. For voting members of the Church Music Association of America, dues are \$12.50 per year, which includes the subscription price. We invite new members.
2. No one will miss any issues because of the computer process.
3. All subscriptions will become due with the beginning of the volume. A notice will be given in the preceding issue.

4. Subscriptions will be processed by the year and payable by the year; each one will receive four issues each year.

5. All correspondence should be directed to *Sacred Music*, 548 Lafond Avenue, Saint Paul, Minnesota 55103. All other addresses are no longer in use.

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