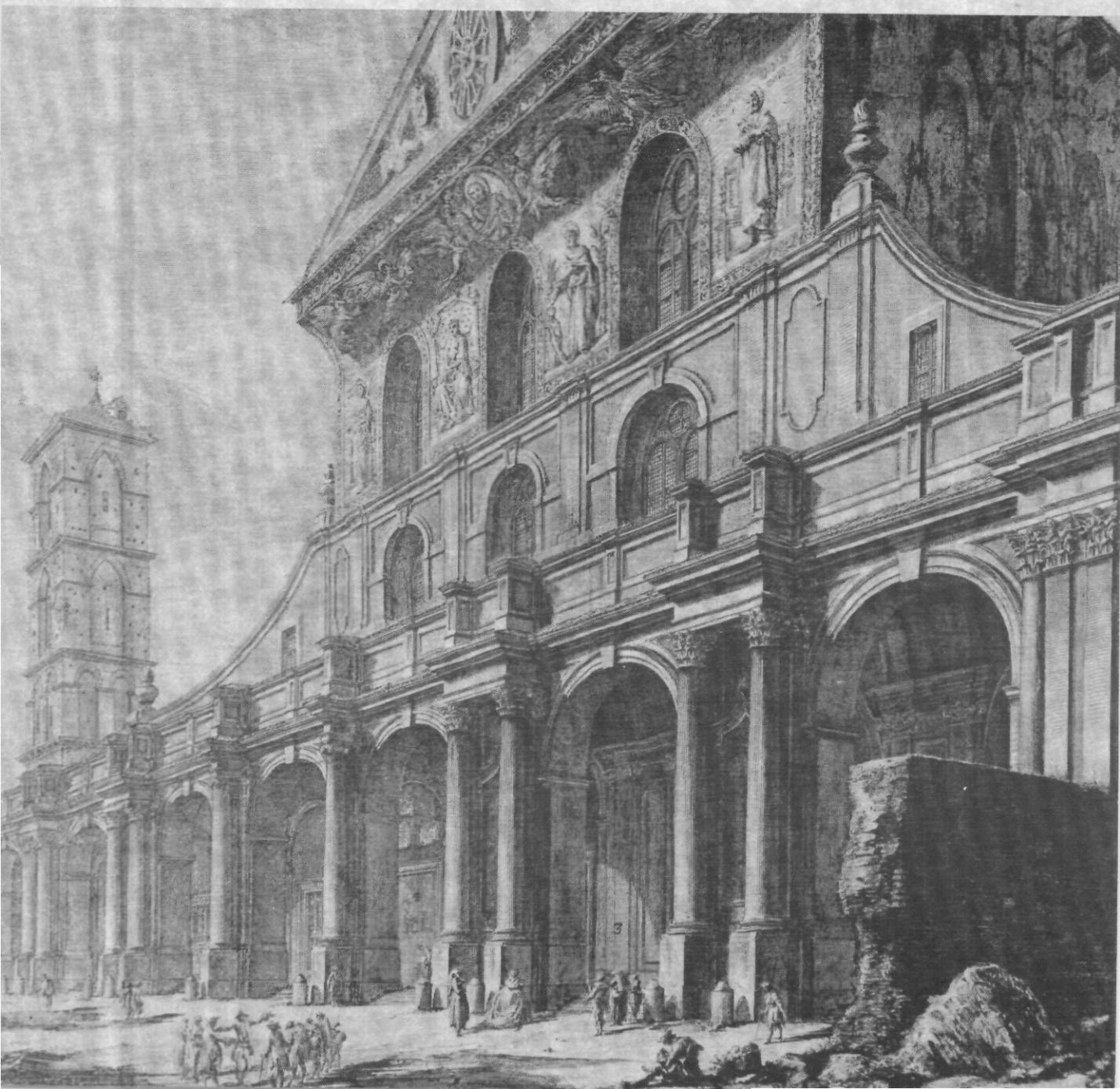


SACRED MUSIC

Volume 110, Number 2 (Summer) 1983,
The Holy Year





Interior, Basilica of Saint Paul without the Walls

SACRED MUSIC

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SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publications: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

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Second class postage paid at St. Paul, Minnesota.

Library of Congress catalog card number: 62-6712/MN

Sacred Music is indexed in the Catholic Periodical and Literature Index and in Music Index.

Front Cover: Piranesi, Basilica of Saint Paul's outside the Walls.

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ISSN: 0036-2255

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Piazza Navona and the Church of St. Agnes

FROM THE EDITORS

Music in the Church Universal

The Roman Catholic Church is universal. It lives today on every continent amid a diversity of cultures and races. The Holy Father is indeed the teacher of the nations and the father of many peoples. When the Vatican Council promulgated its decrees it was well aware of the universality of the Church, made up, as indeed it was, of bishops of every continent and every race and color. It made a great effort to assure the presence of all nations and their heritages, cultures and traditions in the life of the Church. This is especially true in the area of sacred music, where the council ordered the recognition and use of all native music that truly could fulfill the requirements of being true art and also sacred, not having connotations of paganism or evil. The special study of these native traditions has been undertaken by the section on ethnomusicology at the institute set up by the Consociatio Internationalis Musicae Sacrae at Maria Laach in Germany.

Even within our European and American traditions, ethnic variety exists and flourishes, and yet there remains a common bond with its roots in Rome that unites us all. The sacred music of Italy is influenced by its national characteristics just as Germany, Yugoslavia, Japan and South America are. It is good for us to know how music for the liturgy is created and used in all lands. It is good to know how the decrees of the Second Vatican Council, which bind all nations, are being implemented across the world.

For some years, we have been reviewing sacred music journals from many countries, written in various languages. Publications from Germany, Austria, Italy, France, Belgium, Argentina, Spain, Yugoslavia, Portugal and England have been noted and reviewed in the pages of *Sacred Music*. We, in turn, have shared our journal with church musicians on every continent. It is our hope that such exchange and interchange might do its part in keeping us abreast of developments in all parts of the world, and by learning from others we might conform to the Church universal and take our place with others in carrying out the decrees of the ecumenical council.

Documents on the Liturgy

In the last issue of *Sacred Music*, we reviewed a volume published by The Liturgical Press in Collegeville, Minnesota. It is impossible to say enough about this book which without doubt is the most significant contribution to the implementation of the liturgical reforms of Vatican II. It belongs in the library of every serious church musician. No longer is it necessary to keep innumerable clippings and pamphlets or to wonder if one really has read and understood every document from the council, from the Holy See or the Holy Father. Now all is printed in a single volume, all conciliar, papal and curial texts from 1963 through 1979.

The index is itself a marvelous device for study. The various appendices help an understanding of the truly monumental effort that the reform is. The very arrangement of the documents shows the order and the planning that has gone into the whole reform, an order and plan up until now not that easily grasped and very easily lost sight of.

For the church musician, *Documents on the Liturgy, 1963-1979. Conciliar, Papal, and Curial Texts* solves forever the question of what the Church wants and asks of us. Now all is clear. We can proceed without fear and with full knowledge to do what we are called upon to do.

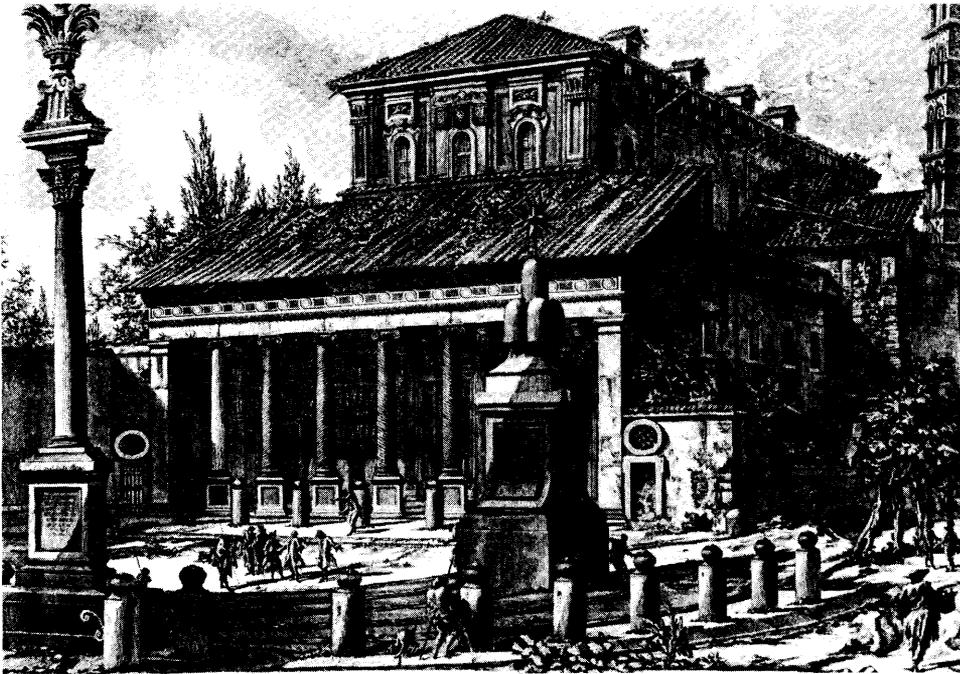
It is rarely that the editors of *Sacred Music* have been so enthusiastic about any book. We hesitate to say that anyone or anything has all the answers. But we think that this book may well have all the answers we need.

R.J.S.

About the Pictures — St. Paul's outside the Walls

Our illustrations are drawn once again from the series of engravings called *Views of Rome* by the eighteenth-century artist Giambattista Piranesi. The cover of this issue features the Basilica of St. Paul's outside the Walls. The building as it is represented here was almost totally destroyed by fire in 1823 and has since been rebuilt on the original basilica plan. The spacious interior is divided into a nave and four side aisles supported by eighty single columns. The fire spared the fifth century mosaics on the triumphal arch, representing Christ giving His blessing surrounded by angels.

V.A.S.



Basilica of St. Lawrence without the Walls

JOSEPH HAYDN'S *MISSA IN ANGUSTIIS*: HISTORY, ANALYSIS AND PERFORMANCE SUGGESTIONS

When attempting to understand and interpret a composition, as much data as possible about the work and its composer must be uncovered. A *sine qua non* of a successful musical performance is research work. Music is a product of immense human effort, to which, along with many others, men of transcendent genius have contributed the best of their lives; and the result is that it ultimately demands of those who care for it the fullest attention and awareness if we are adequately to receive what it has to convey. It is necessary, for the music to mean something more than a collection of pleasant sounds, to know something about the composer, his place in history, the place of a particular work in his output, the place of his total output in relation to the music of the time, the technique of composition, and the technique of performance. The performer must be aware of the historical, conceptual, and systematic framework of the piece he is performing.

Haydn's stature as a great composer is a *donnée* that has come down through an unbroken tradition since his own day. The last six Masses, dating from 1796 to 1802 during his tenure at Eisenstadt and each composed for performance on the name day of Princess Marie Josepha Hermanegild, the wife of the fourth Prince Esterhazy, reflect his artistic development, his knowledge of symphonic form, and his visits to London (1791-92, 1794-95), which brought him into close contact with the choral music of Handel. The creative fruit of a highly original mind, the legacy of a composer intimately concerned with greatness and depth of musical expression, they provide, along with the two contemporary oratorios, a fitting conclusion to the over fifty years of Haydn's artistic life.¹

The *Missa in Angustiis* is the third of the last six Masses. According to the autograph manuscript housed in the Oesterreichische Nationalbibliothek in Vienna, it was composed in Eisenstadt between July 10 and August 31, 1798. Hence it was written in the year of the first performance of the *Creation*. On September 23, the *Missa in Angustiis* received its first performance in the Bergkirche. In the original score the Mass bears no special title, only the heading *Missa*. The first edition, published in Leipzig in 1803, lists the work as *Messe No. 3*. In France, it was published as *Messe impériale* and in England as *Imperial Mass* or also as *Coronation Mass*. Haydn's own catalogue, the *Entwurfskatalog*, lists the work as *Missa in Angustiis* — Mass in time of affliction, in anxiety and danger.

The Mass was also known during Haydn's lifetime as the *Lord Nelson Mass*. There is no conclusive evidence concerning the circumstances that engendered this nickname. The hypothesis that the news of Nelson's victory over the French fleet at Abukir (near Alexandria) between August 1 and 3 of 1798, had reached Haydn while he was composing the *Benedictus* of the Mass and inspired the remarkable trumpet passages, lacks a solid foundation. The news of the French defeat at the Battle of the Nile only reached Vienna weeks later after the Mass was completed, so this explanation seems unlikely.

The following is a more plausible explanation. Lord Nelson was regarded by the Austrians as the hero who saved their country from France. Traveling to Vienna in the summer of 1800, and accompanied by Lord and Lady Hamilton, he visited Prince Esterhazy in Eisenstadt, where a series of concerts was arranged in their honor. The *Missa in Angustiis* seems to have been among the *pièces d'occasion* and shortly thereafter became generally known as the *Lord Nelson Mass*.

The original orchestration consists of three trumpets, timpani, strings and organ. The absence of woodwinds is conspicuous but stems from local conditions, Haydn having only a small orchestra at his disposal. Concerning this situation, Georg August Griesinger wrote to Härtel in Leipzig that Haydn had "given the wind parts to the organ, because at that time Prince Esterhazy had disbanded the wind players. He advises you, however, to transfer all the obligato material of the organ part to the wind instruments, and to have the work printed in this form." It appears that Haydn regarded the orchestration as provisional, which it was justified to correct when circumstances permitted. Possibly this did happen when in 1800 the ensemble was "augmented by eight members, so that there [was] now once again a complete wind section available."²

The *Missa in Angustiis* is said to be the best known of Haydn's late Masses. "Reasons for its popularity may be found . . . in its brilliance, its consistent level of inspiration, its striking optimism in response to a time of need or anguish. . . ."³

Most compelling about the Mass is its optimistic nature which is achieved in spite of the use of a minor key — the *Missa in Angustiis* is the only extant Mass by Haydn penned in a minor key — and an understanding of the troubled times in which it was created.

The following descriptive résumé of the late Masses includes stylistic traits found in the *Missa in Angustiis* as well.

Themes are similar to those found in his instrumental music and developed symphonically. Sonata-form movements often appear, together with slow introductions, as in the "London" symphonies. The orchestral accompaniment is often independent of the choral parts and no longer finds its principal employment in supporting the voices.

Simultaneously, however, the vocal parts become more polyphonic than before, and the counterpoint is no longer confined to the traditional places. The opera-inspired recitatives and solo arias virtually disappear, and a quartet of soloists is periodically lifted out of the choral tutti to provide another and more intimate dimension to the musical structure.⁴

An overview of the *Missa in Angustiis*, then, reveals that this work employs a vocabulary of gesture common to the last six Masses.

The Mass is much more than its individual components; the unity of the whole is attained through the incorporation of various elements: resourceful compositional forms, melodic and rhythmic themes, and imaginative orchestral and choral writing.

From the opening measures of the work, Haydn utilizes a triadic motive, a simple descending arpeggio, which recurs at strategic points. A rhythmic motive gives the composition a tenacious quality. Also appearing first in the opening orchestral introduction, it is employed throughout along with the rhythm of the *Kyrie eleison* melody. Key relationships are used effectively as well, that of the third being employed increasingly throughout the Mass. For example, the *Gloria* moves from D major to B-flat major in the *Qui tollis* and then returns to D major in the *Quoniam* revealing the tertian relationship. (Haydn's balancing of tempi, meters and keys, continuity and interrelationship between movements may be seen below. Through Haydn's brilliant incorporation of these devices, he creates a Mass *sui generis*.)

In the first movement, the *Kyrie*, Haydn has creatively combined the sonata-allegro structure to stylistic elements of a solo concerto,⁵ two qualities described by Robbins Landon as "the virtuoso element, the desire to be astonishingly brilliant," and "the determination to be profound, to strive for perfection in form and content."⁶

The opening fifteen measures suggest what is to come in the Mass: the main melodic and rhythmic themes, the contrasts of texture and of major and minor, and the character of the work are all established here. The exposition (mm. 16-53) — or rather an abbreviated version of the concerto double exposition with the opening fifteen measures serving as a kind of *ritornello* — contains two themes of contrasting nature (mm. 22-23, 39-40). The development (mm. 54-98) concentrates on the first of these themes; it is treated contrapuntally including a group of consecutive entrances that form a scale on G (mm. 61-71), ending with an exciting hemiola pattern. The contrapuntal entrances are repeated on F (mm. 84-93) before the major dominant appears. The pyramiding effects occurring in measures 65-70 and 83-87 are one of the most attractive features of this movement. The recapitulation (beginning at m. 99) has a developmental transition passage similar to those in the late symphonies.⁷ The hemiola pattern (mm. 120-123) prepares the listener for the movement's climax occurring in measure 126. An ornamental soprano line leads to a brief move to B-flat major (m. 143), and the conclusive material follows.

| Mvt | Text | Tempo and No. of Measures | Meter | Key |
|-----|----------------------|---------------------------|-------|------------------------|
| I | KYRIE | Allegro moderato (160) | 3/4 | D minor |
| II | GLORIA | Allegro (105) | C | D major |
| | <i>Qui tollis</i> | Adagio (65) | 3/4 | B-flat major-D minor V |
| III | <i>Quoniam</i> + | Allegro con spirito (83) | C | D major |
| | CREDO | Allegro con spirito (83) | C | D major |
| | <i>Et incarnatus</i> | Largo (54) | 3/4 | G major |
| IV | <i>Et resurrexit</i> | Vivace (108) | C | D major* |
| | SANCTUS | Adagio (10) | C | D major-D minor V |
| V | <i>Pleni</i> | Allegro (44) | 3/4 | D major |
| | BENEDICTUS | Allegretto (135) | 2/4 | D minor V |
| VI | <i>Osanna #</i> | Allegro (26) | 3/4 | D major |
| | AGNUS DEI | Adagio (41) | 3/4 | G major-B minor V |
| | <i>Dona nobis</i> | Vivace (77) | C | D major |

+ Includes thematic material from *Gloria*

* Modulation from B minor to D major during the first 6 measures

Same material as the *Osanna* concluding the *Pleni*

JOSEPH HAYDN

This movement possesses many of the features of the Mass with which the conductor will have to contend. Decisions concerning interpretation can be based on the internal evidence of the music in pursuit of a faithful recreation of the musical text. Of course, many decisions depend upon the ability of the performers and the acoustics of the hall. Balance and intonation are major problems in all movements, and depend greatly on the positioning of the forces within the performance arena. The florid solo passages and solo quartet, so important in the *Kyrie*, add a unique dimension to each movement as well. It is suggested that they be placed in a manner that does not distract from the ensemble nature of the work. Within the basic dynamic ranges, the conductor must clearly make gradations and accordingly mark the performing parts, keeping in mind the relative thematic and structural significance of a line or section. Articulation must be considered in the context of each phase, and textual accentuation is important in the interpretation of the phrasing.

The second movement, the *Gloria*, is an ABA form, though it could be given other formal designations. Because of its monothematic nature, like that found in symphonic movements and because of its persistent developmental tendency, a feature particularly characteristic of sonata form, it might be called monothematic sonata form. Because of the lack of a development section *per se*, the ABA designation seems appropriate. Each section contains several subdivisions. The first may be labeled a rondo (abcaba), with three different types of material: the statement and response idea (mm. 1-15), the harmonic and melodic pedal (mm. 16-32), and the syncopated material with the *sforzandi* (mm. 32-51). The contrasting theme introduced in the strings in measure sixteen, later accompanying the choral statement of *Laudamus te*, is assimilated into the voice parts and is energized with off-beat rhythmic *sforzandi*. This developmental tendency generates power and excitement. This example also reveals a small textual liberty. Haydn has inverted the word order of *laudamus te, benedicimus te* and has inserted an extra *te* to use with the upbeat *sforzandi* in the lower parts — a highly original feature. The women's voices omit the *te* altogether.⁸ In the first subdivision, the harmonic progression is from D major to E minor and E major through A major to B minor and D major. When the first of the smaller sections returns (mm. 52-77), there is a new soloist and the orchestra answers. When the second of the smaller sections returns (mm. 77-97), it is expanded both in length and harmonic exploration. The last subdivision functions as a coda.

The *Qui tollis* section is begun by the bass soloist. Upon close examination, it is apparent that the interlocking and imbricating of phrases is a characteristic of this section. The *Qui tollis* is a highly-concentrated, intense setting of imploration, an image mirrored perfectly by the chant-like choral writing. The movement's sustained intensity is a direct result of Haydn's choice of tempo marking. The *Qui tollis* is labeled *adagio* — Haydn's principal indication for slow movements; the slowest are those written in quarter notes, as in the *Sanctus*. Here, the triple-meter *adagio* must be a little faster than movements with four beats to the measure, for the vocal parts with their insistent, unswerving eighth-note motion cannot bear a slow tempo. It is clear that Haydn was led to the repetition scheme of the music by the text itself. The music suggests a modified sonata-rondo form.

The final section of the *Gloria* is identical to the first until the fugue is introduced, prepared by a pedal tone and a flattened leading tone. The coda (mm. 231 ff) brings back more material from the opening section. The excitement and drama of the entire movement is a direct result of the cohesiveness of the formal structure in which it is cast.

The opening theme of the *Credo* is based on an old chorale melody, the elaboration of which is a contrapuntal achievement of the first order. The theme is treated as a canon between soprano and tenor, and alto and bass, at the lower fifth one measure apart. The *Credo* possesses a spontaneous surge of emotion and sense of inevitability which is

indicative of the text. A total of 83 measures, it is labeled *allegro con spirito*, is in D major and has a tempo indication of *alla breve*.

The second section of the *Credo*, the *Et incarnatus*, is akin to the style of the slow part of the *Gloria*. The veneration of the text is expressed in a vocally ingratiating line. The harmony unfolds naturally and inevitably in a style that seems reminiscent of *Empfindsamer Stil*. It is intimate, sensitive, subjective, an almost private expression. This section reminds one of just how attentive Haydn can be to the subtle expression of one of the central Christian mysteries. Consisting of 54 measures, it is in the key of G major, 3/4 time, and has a *largo* indication. *Largo*, Haydn's slowest tempo indication, calls for a certain elated calm facilitating the presentation of the fine ornaments in the string parts.

The final section of the *Credo* is *vivace*. The *Et resurrexit* resembles the mood of the opening section. Composed of 108 measures, it has a key signature of D major (during the opening six measures, there is a modulation from B minor to the relative major), and is in common time. It is generally homophonic, concerned with efficient handling of many words, and includes examples of text-painting. The music must not be hectic or feverish; if so, the performers will be capable only of "hanging on." Given time, the scampering sixteenth-note passages in the violin parts, which are the life and color of this music, will retain flexibility and rhythmic freedom, and the singers can portray the meaning of the significant words in their splendid musical integument. For some of the joy and refreshment, the consolation and inspiration which Haydn found in his faith are expressed in these lines and the music which they called forth is majestic. The *Amen* section concluding the movement is an appropriate climax to the demands made by the text.

The dynamic contrasts in the *Sanctus* are a series of crescendi and decrescendi, unlike any other passage in the *Missa in Angustiis*. The *Sanctus* achieves dignity and spaciousness even though it is brief. The opening *adagio*, ten measures long, is in common time and the keys of D major-D minor. The tempo here requires a very poised, deliberate pace, so that the three choral *Sanctus* invocations may unfold fully, and the ensuing orchestral material may attain its appropriate *espressivo* character. The following *Pleni* is an exalted and emphatic *allegro* of 44 measures, in 3/4 time and D major.

The *Benedictus*, marked *allegretto*, consists of 135 measures, is in 2/4 time, and the key of D minor. It is strophic with considerable elaboration: an orchestral statement (mm. 1-33) with a textural density reminiscent of the crescendi and decrescendi markings in the *Sanctus*, a second strophe for soloists and choir in statement and response style (mm. 34-83), and a third strophe for soloists and choir which is more contrapuntal (mm. 84-121). The coda (mm. 122-135) is a declamatory passage for chorus. Caution is advised — here and elsewhere — when interpreting the dynamics. Haydn is explicit in indicating the contrast and juxtaposition of forte and piano; the drama and surprise conveyed by his dynamics should remain sufficiently marked in interpretation. The color of the brass and timpani lends a remarkable dimension to the sonority of this section, but should not predominate; it will be necessary carefully to position them so that orchestral balance is preserved. The *Osanna* consists of the same material as the *Osanna* concluding the *Pleni*.

The *Agnus Dei* resembles other movements in several ways: the character of the *adagio* (mm. 1-41) is reminiscent of the slow middle section of the *Credo*, the declamatory section (m. 18 ff) is similar to the *Benedictus*, and the fugue theme (mm. 42-118) like the fugue theme of the second movement (Compare mm. 42-43 with mm. 192-193 of the *Gloria*). After the declamatory section, the soloists proceed in the style set at the beginning of the movement. The *adagio* ends on an F sharp major chord. The tempo must be "comfortable" to allow the violins to present their embellishments with grace. The fugue begins in D major. The *Dona nobis pacem* reveals several salient features: the pizzicato (m. 57) and the dynamically soft passage with a unique first violin part of

weak-beat sixteenth notes, and the *a cappella* phrases (mm. 103-104) in quick alternation with the orchestra. If this section is taken too quickly, it will sound hectic and mechanical rather than elegant and dashing. If too fast, the trumpets and timpani will lose their militant spirit, and the vocal parts their sense of declamation.

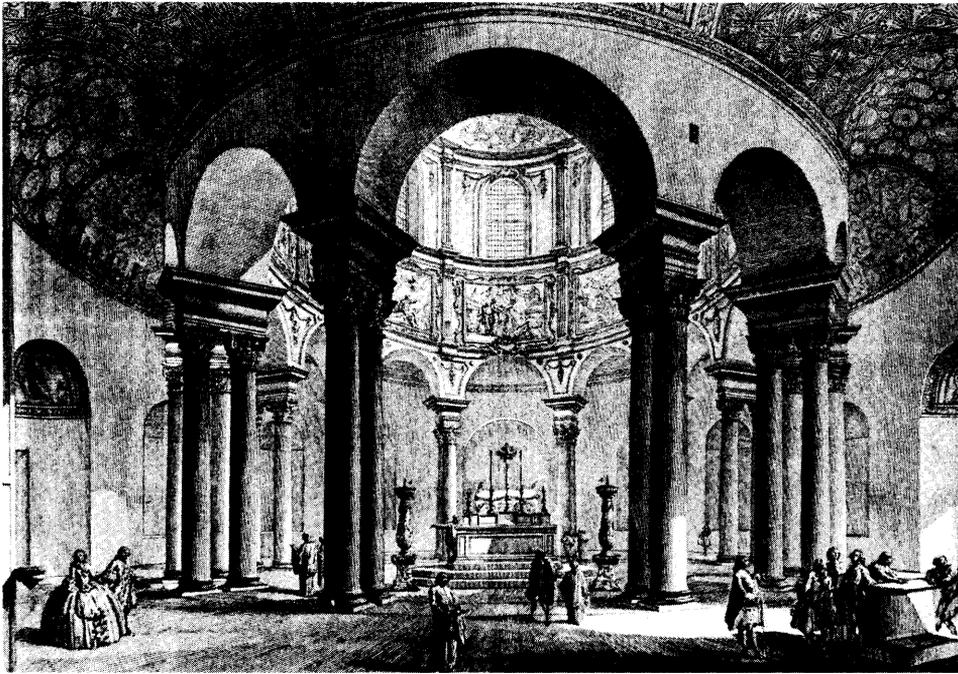
In this and all movements, the conductor can find an effective tempo based on the meaning of the text (each movement has a distinct *Affekt* expressing that meaning), note content, tempo and meter markings, and acoustics of the hall. Awareness of form, structure, sonority, and interpretative detail will allow Haydn's inspirational genius to come to life in performance.

By way of conclusion, the opening remarks are repeated here. Research in music is a key to a successful musical performance. An attempt must be made to understand the historical, conceptual, and systematic framework of the piece in question. One must have an accurate sense of how the work sounds — from actual or from visual hearing. One must grasp not only its formal structure but also its dramatic rhetoric; one must empathize with whatever expression of mood or emotion one may believe it to convey, with due consideration of its textual or other verbal associations; and one must grasp its spirit — that mysterious quality that somehow reflects the outlook of the individual, the social *milieu*, and the age that produced it. All of these are reflected in the music in some mysterious way, but no analysis will unveil the mystery of its uniqueness. A great work is open to endless interpretation and to investigation from any number of different viewpoints. There is no single critical truth, nor a final one. Still, one reads, thinks, writes, rewrites, occasionally mumbles, "Why didn't I think of that before," reads, looks into space, writes, circulates a draft to valuable and trusted friends, rewrites and finally quits when one is satisfied that nothing else will yield here and now.

STEPHEN TOWN

NOTES

1. Craig A. Otto, "The Use of the Sonata-Allegro Form in the Kyrie Movements of Joseph Haydn's Late Masses," *Dissonance* 4/2 (1972), p. 12.
2. Günter Thomas, "Griesingers Briefe über Haydn," *Haydn-Studien*, i/2 (1966), pp. 91, 66.
3. Kenneth J. Nafziger, "The Masses of Haydn and Schubert: A Study in the Rise of Romanticism." (University of Oregon, D.M.A. dissertation, 1970).
4. Homer Ulrich and Paul A. Pisk, *A History of Music and Musical Style* (New York: Harcourt, Brace and World, Inc., 1963), p. 372.
5. Otto, p. 12.
6. H.C. Robbins Landon, *The Symphonies of Joseph Haydn* (London: Universal Edition, 1955), p. 596.
7. Otto, p. 7.
8. Cornell J. Runestad, "The Masses of Joseph Haydn: A Stylistic Study" (University of Illinois, D.M.A. dissertation, 1970), p. 215.



Interior, Basilica of St. Costanza

A CHRONICLE OF THE REFORM

PART VI: *Music in Catholic Worship*

The seventies were a decade of unrest for the whole world. In the United States the effects of the cultural revolution that began in China and spread through Europe caused protests and strikes on college campuses that echoed down into high schools and other educational institutions generally. The protests associated with the war in Viet Nam involved nuns and priests in activity not formerly a part of the religious life. The concept of authority in the Church was challenged in every area: education, liturgy, catechetics, religious vows, the role of the laity. Much of the ferment was justified by the activists in their own minds as being an expression of the "spirit of Vatican II." The progressivists pushed far beyond the intentions of the council fathers in an effort to establish a church that reflected their own specifications rather than the directives that came out of the council and the curia. Since few among the laity and even among the clergy actually had ever read the writings of the council fathers or the papal and curial documents that followed on the close of the council, most of the activity that was promoted so feverishly in the seventies, supposedly to implement the council's directives, was based on opinions rather than on facts, on newspaper accounts of interviews with the statements by *periti*. Church music was among the first areas to suffer devastation under the attacks of the reformers.

On an international scope, the Consociatio Internationalis Musicae Sacrae continued its efforts to implement the decrees of the council in accord with the commission given to it by its founder, Pope Paul VI. It organized and sponsored the Sixth International Church Music Congress, held in Salzburg, Austria, in August of 1974.¹ Special efforts were made there in the practical order to foster new compositions. New works in a

variety of languages, many from areas under Communist domination, were presented along with Gregorian chant and music from all periods of the Church's treasury of polyphony. Before and after the congress, several symposia were organized by the Consociatio in various areas of music that were opened up for study as a result of conciliar statements. In Rome, in 1975, ethnomusicologists from all the continents met to consider the place of native music in missionary lands as ordered by the council.² In 1972, the subject of music for cathedral churches was studied in Salzburg,³ and in 1977, at Bolzano in the South Tirol, questions confronting composers for the revised liturgy were discussed.⁴ An international house for the study of hymnology, ethnomusicology and Gregorian chant was established at Maria Laach in West Germany in 1975 with the purpose of aiding musicians and bishops from all parts of the world in carrying out the music reforms of Vatican II. The Consociatio published a volume of chants common to all peoples, the *Liber Cantualis*,⁵ containing a basic repertory to be sung by all Catholic congregations, and four years earlier, in 1974, Pope Paul VI sent a booklet of chants, entitled *Jubilare Deo*,⁶ to all the bishops of the world as his special Easter gift to them and their people. Despite constant opposition to its work from the progressivists who wished to impose a "spirit of the council" in place of the decrees of the council, the work of the Consociatio, coupled with the academic activity of the Pontifical Institute of Sacred Music in Rome, advanced clearly if somewhat slowly.

During the first part of the decade, the officers of the Consociatio, appointed by papal letter, were: Jacques Chailley of France, president; Monsignor Johannes Overath of Germany and Monsignor Richard J. Schuler of the United States, vice-presidents; Canon René B. Lenaerts of Belgium, Joseph Lennards of The Netherlands, Monsignor Fiorenzo Romita of Italy, Monsignor Jean-Pierre Schmit of Luxemburg and Monsignor Ferdinand Haberl of Germany were consultants. During the second half of the decade, the praesidium of the Consociatio was: Monsignor Johannes Overath, president; Monsignor Richard J. Schuler and Canon René B. Lenaerts, vice-presidents; Joseph Lennards, Monsignor Jean-Pierre Schmit, Monsignor Gerard Mizgalski of Poland and Edouard Souberbielle of France, consultants.

In the United States, the Church Music Association of America continued its efforts to carry out the wishes of the council. Meeting in Boston, Massachusetts, April 1-3, 1970, church musicians from all parts of the United States considered the challenges presented to them by the reform, but the influence of the progressivists was very apparent at the meeting, both in discussions and in practical demonstrations.⁷ The previous national convention at Detroit, Michigan, April 16-19, 1968, had been a financial disaster because racial tensions in the city had kept many from attending.⁸ The Boston meeting did much to help recoup the monetary losses incurred in Detroit, but a clear direction for the association in the turmoil of the liturgical and musical reforms was not forthcoming. Later meetings of the association in Saint Paul, Minnesota, in December 1973,⁹ and in Pueblo, Colorado, January 31 to February 2, 1975,¹⁰ were poorly attended and of little significance. Cost of travel and lodging and adverse economic conditions prohibited many musicians from attending national conventions at great distances from their homes. The meeting in Saint Paul marked the centenary of the establishment of the Society of Saint Cecilia of America and the founding of the journal *Caecilia*. The event was observed with pontifical Mass at the Church of Saint Agnes, a blessing from the Holy Father and the presentation of medals from the Allgemeiner Cäcilien-Verband für die Länder deutscher Sprache. After Pueblo, the Church Music Association of America has confined its activity to the publication of its quarterly journal, *Sacred Music*.

Officers of the association during the seventies were: 1970-72: Roger Wagner, president; Noel Goemanne, vice-president; Rev. Robert A. Skeris, general secretary;

Frank D. Synskie, treasurer; Robert I. Blanchard, Rev. Ralph S. March, Theodore Marier, John McManemin, Rev. Elmer F. Pfeil, Paul Salamunovich, Rev. Richard J. Schuler and James Welch, directors. 1972-74: Roger Wagner, president; Rev. Robert A. Skeris, vice-president; Monsignor Richard J. Schuler, general secretary; Sister Miriam Joseph, C.S.J., treasurer; Mrs. Richard K. Biggs, Arthur F. Edwards, Rev. Ralph S. March, John McManemin, Rev. Elmer F. Pfeil and Paul Salamunovich, directors. 1974-76: Gerhard Track, president; Rev. Robert A. Skeris, vice-president; Monsignor Richard J. Schuler, general secretary; Mrs. Richard H. Dres, treasurer; Mrs. Richard K. Biggs, Arthur F. Edwards, Rev. Ralph S. March, John McManemin, Noel Goemanne, Mrs. Donald G. Vellek, directors. 1977-80: Monsignor Richard J. Schuler, president; Gerhard Track, vice-president; Virginia A. Schubert, general secretary; B. Allen Young, treasurer; Mrs. Richard K. Biggs, Rev. Ralph S. March, Mrs. Donald G. Vellek, William P. Mahrt and Rev. Robert A. Skeris, directors.

During the seventies, many ecclesiastical organizations ceased functioning, chiefly because of financial troubles caused by inflation in the economy, but also because a clear direction and purpose could not be maintained. Pressure from the progressivist element was too strong. Among the societies that disappeared was the National Catholic Music Educators Association, publishers of *Musart*. The NCMEA was primarily interested in classroom music teaching, but the music of the liturgy always had an important place in Catholic schools. Thus, considerable effort was directed toward Gregorian chant, formation of boys choirs, state-wide festival Masses and the liturgical formation of students in addition to the usual work of music educators. When Catholic schools and most religious orders of Sisters experienced the turmoil of the seventies and many failed and closed, the teachers' associations also suffered. CMEA ceased publication of its magazine in the middle of the decade.¹¹

While strictly speaking it is not the successor organization to NCMEA, the National Association of Pastoral Musicians was organized after the demise of the music teachers' society. Its publication, *Pastoral Music*, began in 1976, with Rev. Virgil C. Funk as publisher. The society has the approval of the American bishops, and its journal reflects the position of the music advisors to the Bishops' Committee on the Liturgy as well as the National Liturgical Conference, the Federation of Diocesan Liturgical Commissions, and ultimately, *Universa Laus*. *Pastoral Music* publishes current developments in liturgical innovations and musical fads. References to folk-music, combos, dancing, banners and theological trends dominate its pages, and yet a decade after its beginning, it is already becoming passé, tied to the ideas of the sixties and seventies. The true liturgical reforms of the council, as announced by the Holy See, are not clearly set forth in the pages of *Pastoral Music*, although they are slowly beginning to appear on the American scene despite the fads and trendy positions proposed by the Association of Pastoral Musicians. Its conventions and workshops are scheduled in a wide variety of places across the country. They have attracted large numbers of church musicians who truly seek help in bringing to their parishes the reforms sought by the Church, but the number who have found answers to their problems is beginning to dwindle. Basic in the stance of the Association of Pastoral Musicians is a confusion over the nature of the "sacred."¹² Until the requirements as given by the Church in its instructions on music in the liturgy are accepted, *viz.*, holiness and goodness of form, nothing positive toward implementing the wishes of the council will be achieved by the activities of this group. Liturgical music must be sacred and it must be art. So many of the suggested innovations are lacking in one or both of these requirements.

The seventies proved to be the decade of the *piccolomini*, the little men. Church music became the domain of the "do-it-yourself" composer and performer. In the name of *actuosa participatio*, guitar players, various combos, folk-singers and even grade school children undertook to write and perform music for church, providing both texts and

notes. That such ineptitude and ignorance, albeit sincere, could have taken hold of a serious and sacred sector of life, the worship of God, can only be explained by reference to the direction given from the central authority in the country. The phenomenon was witnessed in all parts of the country; it came from a common source. That source was the Music Advisory Board of the Bishops' Committee on the Liturgy. The group acted chiefly through the documents issued in its name: "The Place of Music in Eucharistic Celebrations;"¹³ and "Music in Catholic Worship," which was released in 1972.

On September 5, 1970, the Sacred Congregation for Divine Worship published its third instruction on the orderly implementation of the constitution on the sacred liturgy of the Second Vatican Council.¹⁴ Entitled *Liturgicae instaurationes*, it put an end to experimentation in liturgical matters and called for the careful fulfillment of the instructions given by the council and the curial documents that followed. The decrees contained in *Musicam sacram* of 1967 are repeated, and abuses are ordered to be eliminated. Only a passing reference to this significant document from Rome occurs in "Music in Catholic Worship." Just as with *Musicam sacram*, this Roman instruction was ignored in the United States, and the abuses continued to grow. There is little wonder that the laity objected to many innovations made in the name of the council and the reform, because their very right to have the liturgical reform carried out properly and orderly was being violated. The instruction of 1972 clearly stated that "the priest should keep in mind that, by imposing his own personal restoration of sacred rites, he is offending the rights of the faithful and is introducing individualism and idiosyncrasy into celebrations which belong to the whole Church."¹⁵ The true nature of the liturgical reform was once again clarified:

The effectiveness of liturgical actions does not consist in the continual search for newer rites or simpler forms, but in an ever deeper insight into the word of God and the mystery which is celebrated. The priest will assure the presence of God and His mystery in the celebration by following the rites of the Church rather than his own preferences.¹⁶

The third instruction repeats the statement of *Musicam sacram* which says that "the Church does not exclude any kind of *sacred* music from the liturgy."¹⁷ It says further that "not every type of music, song or instrument is equally capable of stimulating prayer or expressing the mystery of Christ." True sacred music must have the qualities of holiness and good form, as the Church has been repeating at least since the days of Pope Pius X. Interestingly, "Music in Catholic Worship" omits the word "sacred" in its treatment of this subject, even when it quotes *Musicam sacram* in the *Newsletter of the Bishops' Committee*: "In modern times the Church has consistently recognized and freely admitted the use of various styles of () music as an aid to liturgical worship."¹⁸ The fact is, that the word "sacred" and the very notion of sacredness is usually absent in the American documents, despite frequent use in the Roman ones. The issue of the "sacred" continues to be a basic difficulty between the American and Roman statements. If one eliminates the quality of holiness, then "many styles of contemporary composition"¹⁹ can be employed, and if the quality of good form is overlooked, then "music in folk idiom (can) find acceptance in eucharistic celebrations."²⁰ But these actions go contrary to the clear Roman instructions.

As was the case with "The Place of Music in Eucharistic Celebrations," so the most unfortunate part of "Music in Catholic Worship" is its theology. Why a document on music needs such theological reflections is not clear, unless a new theology is being taught, something until now unknown to the Catholic musician. In the chapter entitled "The Theology of Celebration," we read such nebulous statements as these:²¹

We are Christians because through the Christian community we have met Jesus Christ, heard his word in invitation, and responded to him in faith. We gather at Mass that we may hear and express our faith again in this assembly and, by expressing it, renew and deepen it.

We come together to deepen our awareness of, and commitment to, the action of his Spirit in the whole of our lives at every moment. We come together to acknowledge the love of God poured out among us in the work of the Spirit, to stand in awe and praise.²²

Catholic truth is not based on feelings. The divine life in a baptized person redeemed by the sacrifice of Christ is a deeper reality than that expressed in "The Theology of Celebration." The purpose of the Mass for the Catholic is inadequately expressed in the words quoted above. Such watered-down statements cannot be the basis for liturgy or for music that forms an integral part of liturgy. The taint of a false ecumenism with its roots in Modernism can be detected in this statement on celebration. It is only a partial truth and not a good or adequately complete expression of Catholic faith. Where is there in it any reference to transubstantiation, or the consecration, or the real presence of Jesus, all essential to a Catholic understanding of the Mass? Truly, the Mass is more than a mere prayer, more than even the greatest prayer.

"Music in Catholic Worship" is the work of liturgists, not of church musicians. It was drawn up by a committee of the Federation of Diocesan Liturgical Commissions. In the seventies, a new class of "expert" emerged.²³ Despite limited theological study, historical knowledge and artistic achievement, the liturgist acquired command of parish worship, including virtual control of the clergy, musicians and the laity in their separate roles. Selection of music, scheduling of cantors and lectors, decisions on vestments, decorations, ceremonial movement and even the hours of choir practice came under the jurisdiction of a new type of bureaucrat. Trained at Notre Dame University and at Catholic University in Washington, the first liturgists were able to find employment and command significant salaries, and thus many other schools and colleges added courses to train liturgists. With "creativity" as a basic principle of action, the liturgist is constantly seeking the innovative despite the warning of the Sacred Congregation of Divine Worship which insists that "the effectiveness of liturgical action does not consist in the continual search for newer rites or simpler forms."²⁴ Most of the difficulties between liturgists and church musicians arise precisely because of this problem. Musicians need time to develop repertory, and once repertory is built, opportunity to use it frequently is necessary. The very construction of the Roman liturgical books assures this repetition with the recurring cycles of the liturgical texts and the Gregorian melodies. Thus the musician asks only for the right to carry out the liturgy according to the directions of the Roman books. Indeed, the third instruction of 1970 says: "One should not add any rite which is not contained in the liturgical books."²⁵

Thus, by the end of the decade, fifteen years after the promulgation of the constitution on the sacred liturgy, the state of church music in the United States had so deteriorated that serious observers began to question what had gone wrong with the reform. The *Consociatio Internationalis Musicae Sacrae* conducted a survey of musicians in all parts of the world seeking to ascertain if current practices in liturgical music actually corresponded to the requirements of the conciliar decrees and the post-conciliar instructions.²⁶ It asked if there was greater *actuosa participatio* now than before, if Latin and Gregorian chant were truly being fostered as the council had directed, if church music was being taught in seminaries and novitiates, if congregational singing was improving, if the organ was being given its legitimate role in liturgical services. For each question, the proper quotation from the official documents was given. The survey proved that far from a new springtime for church music, the hoped-for reform had come to ruin, and even the achievements of the past seventy-five years since the *motu proprio* of Pope Pius X had been for the most part lost. A new beginning would have to be made, based on a renewed understanding of the "sacred" and a re-established system of education in liturgical music at all levels from grade schools through seminaries and

novitiates. By the beginning of the eighties, it was becoming clear that the next generation would have to correct what had been wrought in the sixties and seventies if it wished to implement the directives of the Second Vatican Council and continue the reform originally begun by Saint Pius X.

MONSIGNOR RICHARD J. SCHULER

NOTES

1. Johannes Overath, ed. *Conservare et Promovere: VI Internationaler Kongress für Kirchenmusik, Salzburg, 26. August bis 2. September 1974*. Rome: Consociatio Internationalis Musicae Sacrae, 1975. American participation in the congress included the presence of two choirs, the Dallas Catholic Choir, directed by Father Ralph S. March, and the Twin Cities Catholic Chorale, directed by Monsignor Richard J. Schuler; new compositions commissioned for the occasion by American composers, Noel Goemanne and Paul Manz; and lectures presented by William Peter Mahrt and Monsignor Schuler.
2. Josef Kuchertz and Johannes Overath, eds. *Musica Indigena: Musikethnologisches Symposium, Rom, vom 14. bis 22. November 1975*. Rome: Consociatio Internationalis Musicae Sacrae, 1976. See also Richard J. Schuler, "Native Music for the Missions," *Sacred Music*, Vol. 102, No. 4 (Winter 1975), p. 27-30.
3. Johannes Overath, ed. *Magna Gloria Domini, Die liturgische Musik in den Kathedralen, Abteikirchen und Ecclesiae maiores nach dem Vaticanum II: Symposion der Consociatio Internationalis Musicae Sacrae, vom 4. bis 8. April 1972 in Salzburg*. Rome: Consociatio Internationalis Musicae Sacrae, 1972.
4. Johannes Overath, ed. *Confitemini Domino: Internationales Komponisten-Symposion, Bolzano dal 13 al 17 aprile 1977*. Maria Laach: Haus der Kirchenmusik, 1977.
5. *Liber Cantualis*. Sablé-sur-Sarthe (France): Abbaye Saint-Pierre de Solesmes, 1978.
6. *Jubilare Deo*.
7. See *Sacred Music*, Vol. 96, No. 1 (Spring 1970), p. 42-43, for Father Ralph S. March's comments on the convention.
8. Cf. Theodore Marier, "National Convention in Detroit," *Sacred Music*, Vol. 95, No. 1 (Spring 1968), p. 3-4.
9. See *Sacred Music*, Vol. 101, No. 1 (Spring 1974), p. 41-42.
10. See *Sacred Music*, Vol. 102, No. 1 (Spring 1975), p. 35-36.
11. Published from 1948 to 1976.
12. *Pastoral Music*, Vol. 7, No. 4 (April-May 1983), contains several articles on the question of sacred and secular music.
13. *Newsletter of Bishops' Committee on the Liturgy*. Vol. 4, No. 1-2 (January-February 1968). See Part V of "Chronicle of the Reform" for a treatment of this document, *Sacred Music*, Vol. 110, No. 1 (Spring 1983), p. 5-11.
14. See *Documents on the Liturgy, 1963-1979: Conciliar, Papal and Curial Texts*. Collegeville: The Liturgical Press, 1982. p. 159-167.
15. *Ibid.*, para. 1.
16. *Ibid.*
17. *Musica sacram*, No. 9.
18. *Ibid.*, No. 4.
19. "Music in Catholic Worship," Revised edition. Bishops' Committee on the Liturgy. 1983. No. 28.
20. *Ibid.*
21. Compare these statements with *Liturgicae instaurationes*, the third instruction, No. 1, which says: "Liturgical reform is not at all synonymous with so-called desacralization and is not intended as an occasion for what is called secularization. Thus the liturgy must keep a dignified and sacred character."
22. "Music in Catholic Worship," No. 1, 2.
23. Cf. Editorial statement, "The Liturgist," *Sacred Music*, Vol. 108, No. 3 (Fall 1981), p. 19-21.
24. *Liturgicae instaurationes*, No. 1.
25. *Ibid.*
26. The questions made reference to particular articles of the constitution on the sacred liturgy, the instruction *Musica sacram* of 1967, and the *Institutio generalis* of the *Ordo Missae*. Cf. *Sacred Music*, Vol. 104, No. 4, p. 5-12.



Santa Maria di Loreto and Holy Name of Mary, near Trajan's Column

THE INTERNATIONAL GREGORIAN CHANT SYMPOSIUM

From June 19 to 22, 1983, an event of great significance took place on the campus of The Catholic University of America in Washington, D.C. Many thought that the subject of this event had long since lost its importance, yet it attracted church music representatives from more than fifteen nations. The event was an international symposium, and its subject was Gregorian chant.

Nearly 550 participants attended this international symposium, and — from enthusiast to expert — they represented the entire spectrum of church musicians. It was an amazing testimony to the appeal that Gregorian chant still has for Catholics, non-Catholics, young, and old — even in the modern world. Far from being dead (as some had thought and even hoped), Gregorian chant is now being rediscovered — 20 years after efforts were made in many places to remove it from our churches. It is being rediscovered by those who mistakenly thought it was forbidden by Vatican II; by those who loved it from their childhood, but could find no support for it in their parishes since 1965; by those who could find no new chant books before 1974; and, most important, by the young — especially the seminarians — who have deliberately been denied their precious heritage. Pope John Paul II is not wrong in his belief that Gregorian chant possesses a unique power over the hearts of young people, and can be a tremendous tool to call them to holiness and prayer. Musicologists, too, are vigorously taking up the challenge that Gregorian chant has to offer. The classroom, the research facilities at universities, microfilm libraries, and ancient manuscripts are rapidly becoming the centers of much of the current activity involving chant. The work that music scholars are performing on original chant sources is expected to bear much fruit within the next decade or so.

But what of our churches? Will chant ever again emerge from the classroom and the research library? Will it be sung regularly in the proper setting — that is, the Latin Mass as revised by the Second Vatican Council? What about vespers and the liturgy of the hours? What can we hope for from Gregorian chant in the future? Let us now see how this international symposium under the title, “Gregorian Chant in Liturgy and Education,” addressed these and other important questions.

The evening was close and very warm, and symposium participants, parishioners, visitors, and the curious poured into the crypt chapel in the impressive National Shrine of the Immaculate Conception to attend the opening Mass. There was scarcely any standing room left when the procession entered and the Mass began. A large, well trained men’s choir sang the introit, *Dominus fortitudo*, from the 12th Ordinary Sunday of the year. It was the same introit that we sang at the Church of St. Agnes in St. Paul, Minnesota, several hours earlier. Clearly, then, this was not to be a “Mass VIII, Credo III liturgy” with everything but the ordinary said or sung in English. Quite to the contrary, the opening liturgy for this international symposium was entirely in Latin, except the homily, and, of course, the *Kyrie*. Moreover, it was celebrated in the presence of the Most Reverend James A. Hickey, Archbishop of Washington, D.C. All of the available revised liturgical books were used for this solemn celebration. The proper parts of the Mass — those of the 12th Ordinary Sunday, year C — were sung from the 1974 *Graduale Romanum*. The ordinary parts, including *Kyrie XI*, *Gloria IX*, *Credo III*, *Sanctus IV*, and *Agnus XI*, as well as the recessional, *Christus vincit*, were sung from the revised *Liber Cantualis*. The preface, Eucharistic prayer, and so on, were sung from the *Ordo Missae in cantu*. Finally, the readings and prayers were taken from the *Lectionarium* and the *Missale Romanum*, respectively. The ceremonies were carried out with dignity and reverence, the choir was excellent, the congregational singing was exceptional, and the organist was very fine. It should be added that *all* singing (even the unrehearsed congregational) was done *a cappella*, and on pitch.

There is a great deal of good to be said about the opening liturgy being celebrated in Latin. First, it visibly demonstrated the universal nature of the Roman Catholic Church. One language unites Catholics from all around the world, from all walks of life. This is something that the vernacular does not and cannot do. Furthermore, since this was to be an *international* symposium, it would have been unfair to some in attendance if English, French, German, or any other vernacular language were to be used for the Mass. Besides, Gregorian chant (the basis for the symposium, and the music selected for use at it) was composed for the Latin language, and it is always fitting that the entire liturgy should form a unity. Therefore, anyone present at this opening — regardless of his national origin — should have felt “at home” with the Latin liturgy. The tone was set, then, for the rest of the symposium: Gregorian chant is important, and so is the Latin language.

Addresses, liturgies, a drama, a concert, and an organ recital made up the remainder of the symposium. Many renowned authorities delivered presentations and chaired the general sessions. Among the chairmen were Rev. Msgr. Johannes Overath, Dr. Elaine Walter, Dr. Thomas Mastroianni, Dr. Gabriel Steinschulte, Dr. Mary Alice O’Connor, C.S.J., and Rev. Msgr. Frederick R. McManus. Eight addresses were given on a variety of interesting aspects of the Gregorian chant. Those delivering addresses at the general sessions included the Very Rev. Jean Prou, O.S.B., Dr. Winfried Aymans, Dr. Ruth Steiner, Dr. Joseph Lenards, Rev. Robert Skeris, Rev. Anthony Okelo, and Mr. Theodore Marier. In addition, an address on medieval music-drama was presented by Dr. E. Catherine Dunn before a celebration of solemn vespers according to the revised version.

Besides these authorities who spoke on Gregorian chant in their addresses, there were others who put theory into practice at the concert, in the liturgies, and at the other

activities. This refers, of course, to the choirs, choir directors, and musicians who provided the music at the symposium. The choirs and their directors included the Boston Archdiocesan Choir School and St. Paul Men's Schola, Cambridge, Massachusetts, directed by Mr. Theodore Marier; the Camerata Gregoriana Coloniensis, Cologne, Germany, directed by Dr. Gabriel Steinschulte; the Choeur de l'Eglise St. Pierre-aux-Liens, Bulle, Switzerland, directed by Mr. Roger Karth; and the Choir of the National Shrine of the Immaculate Conception, Washington, D.C. directed by Mr. Robert Schafer. At a celebration of solemn vespers, Rev. Gerard Farrell, O.S.B., of St. John's Abbey, Collegeville, Minnesota, and Westminster Choir College, Princeton, New Jersey, directed three combined choirs, and Dr. Fletcher Collins, producer-director of Theatre Wagon, directed *Peregrinus*, a medieval music-drama. Also playing important parts in the musical life of the symposium were members of The Catholic University of America Orchestra, and organists Mr. John Dunn, Dr. Robert Grogan, and Dr. Wojciech Wojtasiewicz.

Finally, mention should be made of Rev. Msgr. Frederick R. McManus and Rev. Roger McGrath who were the homilists at the first and second Masses, respectively. Indeed, their words gave encouragement to all.

Symposium activities began with great excitement, complete with dignitaries. First, the Most Reverend Pio Laghi, Apostolic Delegate in the United States, brought his own and Pope John Paul II's, greetings and encouragement to the symposium members. He was very sincere in his message, and he expressed again the well known regard that the Holy Father has for Gregorian chant, plus his own personal attachment to chant in the Latin language.

The greeting was followed immediately by a conferral of the presidential medal upon Monsignor Johannes Overath by Rev. William J. Bryon, S.J., president of The Catholic University of America. The latest of many honors that he has received from the Church, and from the musical and academic world, this medal was bestowed upon Monsignor Overath for his contributions to church music, and for his efforts on behalf of church musicians.

Let us now turn to the heart of the symposium, the general sessions. Each general session had its own chairman, title, and speakers. Normally, two addresses were made at each session, and there were two sessions per day. A wide variety of topics were covered at the general sessions, and nearly every aspect of Gregorian chant was explored thoroughly. Gregorian chant in the Roman liturgy, chant research and performance, and the influence of Gregorian chant on various types of sacred and secular music were all given comprehensive treatment by the experts.

Although all of the topics covered by individual speakers were interesting and important, two of the addresses stood out a little from the rest. These two addresses were entitled, "Recent Research Developments in Gregorian Chant," and "Gregorian Chant and Indigenous Church Music: An Example from Uganda." The former address, delivered by Dr. Ruth Steiner, was an extremely fascinating and highly technical account of current research on Gregorian chant. Illustrated with several slides of ancient manuscripts, this presentation demonstrated that even though an enormous amount of authentic chant has already been published, there is still much, much more chant in manuscript form that has not yet been researched and transcribed. Furthermore, this "undiscovered" Gregorian chant is just as authentic and significant as the chant that we have in the revised Solesmes books. Most important, however, it has the potential to be utilized for "... the glory of God and the sanctification of the faithful."¹

Early in her address, Dr. Steiner called for a cooperative effort among researchers to promote a regular exchange of information about each individual's discoveries. This exchange of information, particularly if conducted under the supervision of a competent person or organization, would give a firm direction to present and future

chant research. In her opinion, firm direction is something that is highly desirable, but is now lacking. If the information exchange becomes a reality, the horizons of Gregorian chant research should be considerably broadened. Knowledge of all facets of chant would greatly increase, and "new" chant would flow into the repertoires of church musicians.

Musicologists will probably continue to research Gregorian chant through original manuscripts, microfilms, and photographs, endlessly comparing detail with detail. This is excellent, important, and praiseworthy work. However, as Dr. Steiner pointed out, this alone will not increase our understanding of how Gregorian chant works to enhance our worship. The discoveries of Gregorian chant research must be made available to church musicians, and they must put these discoveries into practice. Only in that way will we be able to begin to understand how chant enhances our liturgies. Discoveries of former research — that is, the Gregorian chant that has been available for the past several decades — testify to the truth of this statement. Thus, important as research is, unless its fruits are put to work in our churches, its value is considerably reduced.

The latter address, delivered by Rev. Anthony Okelo of Uganda, was an extremely enlightening discussion of the very complex African musical scales and methods of composition. Father Okelo is a musician and a composer, and thanks to the sponsorship of Monsignor Overath and the Consociatio Internationalis Musicae Sacrae, he is able to continue his research on authentic African music and tonality. He hopes that this, coupled with his knowledge of church music in general and Gregorian chant in particular, will help him to influence and even to create a truly African church music. As of now, very little real African church music exists as such. The reason for this is that the Catholic converts in Africa have usually had only two sources from which to select their church music. The first is from western European hymns brought to them by missionaries. However, since western music is based on a musical scale that is far different from that of any African tribe, the African people simply could not and cannot sing these hymns correctly. Hence, the people corrupted the hymns and chant that the missionaries introduced to them. The second source that Africans have for church music is their own folk music. This music, however, is either totally secular or profane, and is quite unsuitable for the sacred liturgy.

Father Okelo believes that neither of these alternatives is a good one for the post-Vatican II Africa. Therefore, he hopes to introduce a new style of composition to his people in Uganda. He calls this new style of church music, "Afro-Gregorian chant." Father Okelo stressed in his address that this style of composition is not imitation. Rather, it combines some elements of Gregorian chant (such as its rhythm and single-voiced melody) with some elements of authentic African music (e.g., its tonality). Further, he conceded that this is not the only suitable method of new African composition. He hopes that composers from all of the different tribes of Africa will take up his challenge, and begin to compose suitable sacred music for their people. They may choose his method, or develop another. Afro-Gregorian chant is, however, Father Okelo's way of creating a church music for his own people in Uganda that is at once African and truly Catholic. *Bravo!* One can only hope that other composers from all nations will follow his example.

An account of this symposium would be incomplete without at least a brief mention of the second solemn Mass held on June 21, 1983. It was a celebration of the memorial of St. Aloysius Gonzaga, and Abbot Jean Prou, O.S.B., of Solesmes was the celebrant. As was the case with the opening Mass, the shrine crypt had a full congregation. Once again, the entire liturgy was sung in Latin and carried out with dignity and reverence. Beauty radiated from everywhere. This, truly, was a Mass that one could pray.

The final general session of the symposium contained reports from many nations on

the state of Gregorian chant in the world today. Some of the reports indicated that Gregorian chant and the Latin language are flourishing or are being actively fostered in certain countries. The report from the United States also indicated that the situation in this country is "promising," but at the same time admitted "... that it is difficult to find a Mass in Latin or a Mass sung with Gregorian chant in the United States."

All one has to do is to simply look at the present situation in his own diocese with regard to Gregorian chant and the Latin language. How many parishes and seminaries *regularly* sing and actively promote Gregorian chant and Mass in the Latin language? The answer, sadly, is very few. Of course, many parishes in this country will occasionally allow a piece or two to be sung in Gregorian chant at a Mass in the English language. This, however, is *not* the active fostering of Gregorian chant and the Latin language that has been called for over and over again by the Second Vatican Council and the popes that followed it. What has been called for, is a regular use of Gregorian chant, sacred polyphony, and other forms of sacred music, within the context of the Latin Mass. Only when the American bishops come out of the past, and begin to teach the clear directives of pope and council with regard to sacred music and Latin, will the future of Gregorian chant be promising.

The international Gregorian chant symposium was sponsored by the Dom Mocquereau Foundation, and the Center for Ward Method Studies at The Catholic University of America, in cooperation with the Pontifical Institute of Sacred Music, Rome, and the Institut für Hymnologische und Ethnomusicologische Studien, Maria Laach, of the Consociatio Internationalis Musicae Sacrae, Rome. For complete information on the proceedings of the symposium, and for further details on the addresses, you may write to: Center for Ward Method Studies, School of Music, The Catholic University of America, Washington, D.C., 20064.

From its very beginning, this symposium on Gregorian chant was clear in its direction and precise in its execution. Time and time again, all of the authorities who addressed the symposium spoke out in favor of preserving Gregorian chant in its original language. They also spoke out in favor of including chant in all basic music courses from grade school through college. Finally, they said that Gregorian chant should be an essential part of the spiritual formation of priests, and from there it would spread to the faithful in the parishes, thereby enhancing the spiritual lives of all Catholics.

By way of conclusion, let us return to the questions posed near the beginning of this account. They can all be answered by the simple statement that whatever Rome asks for, she receives. Beginning with Vatican II, many conciliar, post-conciliar, and papal documents have repeatedly stressed the need to preserve our ancient heritage of art, language, and music. Rome has asked for these things; she is beginning to receive them. The international Gregorian chant symposium is just one of the many recent manifestations of the budding renewal of church music that has been asked for. More and better Gregorian chant research is being encouraged, and the revised chant books are finally within reach.

Perhaps the absence of Gregorian chant from our churches for 20 years was a blessing in disguise. Many are now becoming aware of how dearly it is needed.

PAUL LE VOIR

NOTES

1. Vatican II: *Sacrosanctum Concilium*, Article 112.
2. For more complete information, write to: Abbaye Saint-Pierre de Solesmes, 72 300 Sablé sur Sarthe, France.

REVIEWS

Books

Elements of Rite by Aidan Kavanagh. New York: Pueblo Publishing Co.

Trailing near the end of the credit list for *The Sound of Music* is this curious line: "With partial use of ideas by" A good many liturgies which I have the misfortune to attend could trail their credit lines with "partial use of ideas contained in Vatican II's constitution on the sacred liturgy." The other ideas are as personally fertile, ebullient, and irrelative as those of toddlers playing house.

I find funerals especially distressing. Concelebrants stretching as far as eye can see, challenging in number the faithful, boorish in participation. It is one thing to have to sit through the inevitable declamation of *How Great Thou Art*, the Malotte *Our Father*, and that especially drippy setting of the prayer of St. Francis. It is another to endure the boys in vesture making a sing-along of no-matter-what. Then there are the offertory processions with "all they from Saba" bringing everything from garden tools, footballs and clay pipes to toy donkeys and/or elephants, depending on the happy cadaver's political affiliation. What better communion meditation than half a dozen levites gathered, like the Beach Boys, 'round a sanctuary mike, strumming a final serenade for dear old dad?

But for all the smirking at a supposedly *quondam* triumphalism, I have never seen the like of a recent diocesan-wide "faith-demonstration," even though it was second-rate Cecil B. Demille. (It is true, in simplest terms, I think, that what seems irretrievably lost is what one used to call "class.") There was a forty-foot high approach to the presidential chair that looked like an Inca ruin, commentators yammering for cheers at the prelate's ascendance. At the far end of the arena was an ill-disguised horse-tank representing, it was said, a fountain of living water. Active participants, several hundred, out of perhaps 10,000, approached it in steps of stealth, since they had been instructed not to process, but to "huddle." The band strikes up something called *Come to the Water*, and one waits for Hoot Gibson or Teddy Roosevelt to come thundering in. (A friend whose little boy was one of numerous boy scouts whose duty was "to tell the priests where to go" remarked: "I've been wanting to do that for a long time.")

The trouble is, of course, that mine is a distinctly minority report. We are saddled with liturgical vagaries that no one living is likely to see disappear. And that, I am afraid, is also the trouble with Aidan Kavanagh's *Elements of Rite*. Sub-titled *A Handbook of Liturgical Style*, it is a splendid little book of 109 pages. It is filled with large doses of correctives: there are 27 well-wrought paragraphs delineating elementary rules of liturgical

usage, 12 general laws of liturgy, 8 principles for putting a liturgy together.

The author's discussions of matters of form and listings of common mistakes are especially telling. Who else has had the nerve to say publicly that the present usage of "verbal co-consecration" (concelebration) in the Roman rite is, if not an abuse, an anomaly? He describes this seeming clerical compulsion as analogous to a married couple's refusing to take part in any Eucharist not a nuptial Mass. To go into further detail in a review would be simply to copy, and perhaps fracture unfairly, a book which must be read. Suffice it to say that the bottom line is: liturgy is not adapted to culture, but culture to the liturgy. It is a fine line, but a valid one.

One may hope against hope that Father Aidan's impeccable qualifications might lead to his book's being widely read. A Benedictine of St. Meinrad's Abbey, he is, I believe, a converted Southern Baptist, a not infrequent contributor to *Worship*, and professor of liturgy in the Yale school of theology. The reader will be spared this reviewer's harping about inane music, for the music is, in the end, only properly incidental to and reflective of the vapid goings-on. Nor should I like to leave the impression that the book is only a corrective. Its tenor is as positive and as doctrinally sound as Louis Bouyer. I can say no more, except that besides liturgical style, Kavanagh knows a good deal about literary style, and that affords a blessed relief from the going tracts on matters liturgical, to say nothing of the vernacular liturgy itself.

Finally, might I be allowed, as the old song goes, to indulge in an impossible dream? Once the members of the hierarchy have finished wrestling with the gigantic issues of war and peace (an effort I happen to applaud), evangelization and the like, they might return to this business of what one of my old liturgy professors used to call our bread and butter. I suggest that the United States Catholic Conference subsidize *Elements of Rite* so as to put it in the hands of every member of every "liturgical committee" in the land. Then bind them *sub grave* to read it. Better still, put them to passing a test on it, if ever again they wish to open their yaps. Sadly, liturgy currently acts as a deterrent to evangelization. Or peace, for that matter.

FRANCIS SCHMITT

Recordings

Cantors — A Collection of Gregorian Chants. Choir of Westminster Cathedral. Stephen Cleobury, director. Cambridge University Press, Cambridge CB2 1RP, England. ISBN: 0 521 23773 4. 1980.

This recording contains a large number of selections — more than 24 in all — sung in Latin, Greek, and English by the boy choristers and lay clerks of the

Westminster Cathedral Choir. Many favorite and familiar titles are featured, including *Conditor alme siderum*, *Vexilla regis*, *Veni creator*, *Kyrie XI*, *Puer natus* (the hymn, not the introit), and *Christus vincit*. In addition, a short, quiet organ piece, and a brief arrangement for recorders are presented.

For those who are not familiar with the sound of a boy choir, this recording should be a refreshing experience. The voices of the boys are clear, high and sweet. (One might wish, though, that the boys had been worked a little bit harder on their pronunciation of the vowel "u.")

Although the titles of many of the pieces on this recording may be familiar, some of the settings may be different from what most of us are accustomed to. The explanation for this lies in the sources for the settings; they are not all taken from the Roman chant books as one might expect. Besides the *Graduale Romanum* and the *Liber Usualis*, several chants are taken from the *Antiphonale Monasticum*, *Antiphonale Sarisburiense*, and from the Sarum rite contained in the *English Hymnal*. Thus, for example, *Conditor alme siderum*, *Vexilla regis*, and *Alma Redemptoris Mater* are set to melodies that vary a little from those that most listeners are probably used to, even though the texts of these pieces are well known.

The highest recommendation should be given to *Cantors* for several reasons. Not the least of these reasons is the very sound that these boys produce. When not mixed with the men's voices, the boy choristers have a compelling and soothing sound that is ideally suited to Gregorian chant. Furthermore, regardless of the sources of the chants, each piece is a pleasure to hear for its own sake. Finally, the quality of the recording and the acoustics of the building in which the recording was made are excellent.

Incidentally, for those who are interested, this recording includes all the pieces contained in the book, *Cantors: A Collection of Gregorian Chants*, edited by Dr. Mary Berry of Newnham College, Cambridge (Cambridge University Press, 1979).

Cantors — A Collection of Gregorian Chants is a great addition to recorded Gregorian chant literature, and would enhance anyone's personal collection.

Total playing time: 44:00. 1 stereo cassette.

PAUL LE VOIR

Gregorian Chant: Responses and Gallican Monodies. Deller Consort. Alfred Deller, director. Musical Heritage Society, Oakhurst, N.J., 07755. MHC 5730.

The Deller Consort is internationally famous for its recordings and concerts of renaissance polyphony and Gregorian chant. This small group has a large repertory of sacred and secular music, and any performance of theirs — whether live or recorded — is sure to be exciting.

As its title indicates, this recording contains only certain pieces of Gregorian chant. Each selection is taken either from the old *Graduale Romanum* or from the old Office for Holy Week; all can be found in the *Liber Usualis*.

Side 1 features chant from the liturgy of Palm Sunday, and contains *Gloria laus*, *Cum audisset*, *Collegerunt pontifices*, and *Popule meus*. The selections on side 2 include the responsories *Ommes amici mei*, *Tristis est*, *O vos omnes*, *Ecce quomodo*, and *Tenebrae factae sunt*, as well as the final Lamentation of Holy Saturday. All of these pieces on side 2 are from the old Office of Tenebrae.

While listening to this recording, one can discover some remarkable details. First, for example, there is a strict adherence to the Solesmes markings. Many musicians now and in the past have disdained these rhythmic signs, and this fact is reflected in the way their choirs and soloists render Gregorian chant. The Deller Consort, however, remains faithful to the Solesmes books. Second, many of the chants on this recording are infused with a grace and delicacy that is delightful to hear. Third, the solitary lamentation on this recording is sung according to the *ad libitum* tone. This is unusual to say the least, but it certainly is a rare treat. Last, although the ensemble work on this recording is good (especially the unmixed work), the solos really steal the show.

Total playing time: 46:30. 1 stereo cassette.

PAUL LE VOIR

Magazines

BOLLETTINO CECILIANO. Anno 78, No. 2, February 1983.

The 24th Italian National Congress of Sacred Music, held in Monreale in Sicily, November 3-7, 1982, published some significant statements. The participants reaffirmed the sacred character of church music, which must permeate both text and melody. They declared that the texts must be taken from liturgical sources and set to music of a spiritual and dignified character and then performed in a worthy way with instruments that are fitting. The congress insisted, as the Holy Father himself had done in a letter addressed to the meeting, that the necessary liturgical and musical formation be provided to seminarians, clergy, religious and laity, both the composers and the performers. Finally, they reaffirmed the validity of Gregorian chant, sacred polyphony, organ music and hymns as proper to the liturgy.

The major article in this issue concerns the role of cantor. Written by Pellegrino Ernetti, OSB, it applies specifically to the Italian language, but many of his comments concerning diction and voice production are relevant to English as well. He quotes Pope Pius XII

who says that the ministry of cantor is truly an apostolic work. Two biographical articles concern Roberto Remondi and Jacopo Tomadini, and the usual news and reviews conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 78, No. 3, March 1983.

As a part of the observance of the Holy Year, choirs and singers from all over Italy will gather in Saint Peter's Basilica on September 25, 1983, to sing for the twenty-fifth anniversary of the Holy Father's consecration as a bishop. The biography of Jacopo Tomadini, one of the founders of the Italian Society of Saint Cecilia, continues, and another sketch of Ulisse Matthey is contributed by Sante Zaccaria. Other articles continue the assessment of the recent national congress of church music held in Sicily, all very favorable of the event.

R.J.S.

BOLLETTINO CECILIANO. Anno 78, No. 4, April 1983.

Preparations are continuing for the assembly of all the Italian choirs and singers in Saint Peter's for the Holy Father's anniversary. The main article is a biography of Pietro A. Yon, whose work in the United States was so significant in the period between the two wars. An interesting and practical article considers hymns for the adoration of the Blessed Sacrament and for benediction. A lengthy bibliography of titles is given, indicating which aspect of the Eucharistic mystery is addressed in the composition.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 10, Series 2, No. 25. 1983. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

Eighteen of the twenty pages of this journal are given over to publication of new music for Holy Week in Portuguese. Various combinations ranging from solo to four-part choir with a predominance of folk materials characterize the selections. Texts are from the Masses and offices of Holy Week.

The editorial comment, a mere two pages, is concerned with the message sent by the Holy Father to the 24th National Congress of Italian church musicians meeting in Monreale, Sicily. The entire text of Cardinal Casaroli's letter is printed. The chief point of the letter emphasizes the need for proper training for the clergy, especially in seminary formation, as well as study and preparation for composers and performers.

R.J.S.

UNA VOCE (France). Number 109, March-April 1983.

This issue contains excerpts from a speech given by Dom Jean Claire of the abbey of Solesmes on the occasion of his acceptance into the academy of the region of Maine in France. His reflections on Gregorian chant and Dom Gajard deserve to be quoted at length. On Dom Gajard:

"When I was a novice nearly 40 years ago I took my turn serving his Mass. I noticed that while reading the liturgical texts of the Mass he would pause from time to time, close his eyes and become lost in silent meditation. When I finally found the occasion to ask him why he acted in such a singular way, this is the answer he gave: 'For the chant parts of the Mass the missal only gives the literary text which can be interpreted in many ways. However, I want to understand the Church's interpretation and I think it is very clearly expressed by the melody which is given to a text in the *Graduale*. So I stop to think about it a little.... For you see, Gregorian chant is the official commentary on the liturgical texts authentically made by the Church itself.'

"How well stated! In a few words Dom Gajard defined, described and almost told the story of Gregorian chant. It is the authentic and official commentary that the Church gives its liturgical texts in the universal language of music."

On Gregorian chant as an interpretation and commentary on Scripture:

"In addition to the intellectual and literary fathers and doctors of the Church, there are artistic and musical fathers and doctors. Just as our cathedrals are called bibles in stone, it can also be said that Gregorian chant is a musical bible. The same scriptural texts and the same words of God that are revealed through the intermediary of inspired authors, studied in their literary form by a St. Jerome, analyzed for their philosophical substrata by a St. Augustine, illustrated through symbolic transpositions or mystical correspondences by a St. Bernard, are also presented by the Church in a more concrete and no less profound manner in a sculpture or window of a Chartres cathedral and especially through a Gregorian melody. I use the term especially because, while the Church has not canonized a certain style of architecture, painting, or sculpture, it has made Gregorian chant its official style of music and proposed it as 'the supreme model of all sacred music.' Gregorian chant is the music that is proper to the Roman liturgy. Indeed the preface to the Vatican *Graduale* published in 1907 by St. Pius X was not afraid to affirm that Gregorian chant was inspired by the Holy Spirit Himself: '*Spiritu Sancto rimante in cordibus eorum*' (the Holy Spirit tracing Himself in their hearts).

"Of course, there is no question of attributing to anyone else the Scriptural inspiration which is first, supreme, and also at this time definitively closed.

However, it is possible to draw a parallel between the intellectual inspiration of the preachers and commentators of the Sacred Word and the artistic inspiration of the composers of Gregorian chant. The penetration, the depth, the eloquence, the sacred quality, the piety are the same in both groups. It is obvious that all were great contemplatives of the mysteries of God, each with his grace and genius. They left us a heritage, a treasury of doctrine, a literary and musical treasury that increases, if not the content of revelation, then its understandability, while greatly facilitating its assimilation.

"It is this parallel between the literary and musical commentary that gave rise to the legendary story attributing to St. Gregory the Great the composition of the melodies of the chant of the Roman liturgy. There is an easy explanation which relates legend to fact. When St. Gregory was asked where he found time in such a busy life to prepare his sermons and his scriptural commentaries, he answered that when he did not have enough time to work, what he needed to say was whispered to him. From this comment comes the legend transposing St. Gregory's remark in a material way, so that a dove sits on his shoulder dictating his literary work. Three centuries later a second legend attributes the same dove as the inspiration for the melodies which have been called Gregorian to this day."

On his favorite Gregorian chants:

After first mentioning the *Salve Regina*, the offertory *Jubilate* and the introit *Resurrexi*, he concludes: "However, I am struck by something completely opposite. In the abbey church of Solesmes, which was consecrated in 1010 and will therefore celebrate its thousandth anniversary in less than 30 years, the prayers, the preface and the Our Father have all been sung on the same melodies every day for almost a thousand years and no one has tired of them yet, nor has anyone asked to have them changed.... In my opinion that is the criteria of the highest art and the mark of a masterpiece that transcends the centuries. Thus as an answer to the question 'What do you prefer in Gregorian chant?', I would be tempted to say that it is what is valuable in its substance, not its accidents, in the essential, rather than the accessory, in the line rather than the ornamentation. I would choose the great traditional recitatives of the Mass and the Office, the sober and pure chant of the prayers, the Eucharistic prayer, the Our Father, the readings, the psalms, the litanies.

"They alone prove fully the ancient adage *Caput artis decere*. The summit of art is the perfect suitability of means and end, and in this case, it is no longer more or less relative, but nearly absolute, not exceptional but usual, not superficial but profound and intimate.

"They alone are able to translate into a musical language that hieratic quality which we recognize as

the style of the evangelists, a style that is halfway between banality and affectation, coldness and sentimentality, impersonality and subjectivity, lack of expression and passion.

"Finally, they alone are timeless: they have accompanied the biblical texts forever: they have journeyed through the centuries without showing any wear and practically without change. In their extreme simplicity they are not by necessity linked to the Latin accents, which they took on happily nevertheless. They could go back to the synagogue because it was there that the new Church found its earliest liturgical forms."

Dom Jean Claire concludes by saying that he prefers the sublimity of these familiar and simple texts to the complex sublimity of the more elaborate chants he first mentioned.

V.A.S.

CAECILIA. 91 année. No. 1-2. January-February 1983.

This attractive journal of liturgical music published by the St. Cecilia Society of the Diocese of Strasbourg is being reviewed for the first time in this issue of *Sacred Music*. Though *Caecilia* is primarily written in French, it is called a bilingual journal and seems to include one article in German each time. Its format is composed of commentaries on the liturgy of the season, a pedagogical section dealing with music theory, samples of music in French, German and Latin, a calendar of upcoming events, and practical suggestions for music for each Sunday and holy day of the current season. These suggestions for entrance hymns, offertory hymns, etc. generally are in French with some alternate choices in German or Latin. In this reviewer's judgment music selections in Latin, including the traditional Gregorian chants, are under represented in this listing of suggestions and in the music reviewed.

The first issue of the year contains an article presenting a plan for the future centennial of the St. Cecilia Society of Alsace. With the admonition that if one does not make progress one goes backward, the article makes the following suggestions for the future of church music: 1. with regard to new compositions, the goal should be quality, not quantity; 2. when liturgical music is written, preference should be given to setting the texts the most frequently used in the liturgy; 3. attention should be paid to the quality of the performance and to the training of those in charge of the music; 4. priority should be given to music for the liturgy rather than concerts. The article concludes with reference to the etymology of the word liturgy and a reminder that liturgy involves the service of God to His people and the service of the people to their God. This journal, with its presentation of practical, inspirational and educational materials in an attractive format could well serve as an example for dioceses in the United States.

V.A.S.

CAECILIA. 91 année. No. 3-4. March-April 1983.

In addition to the usual sections as indicated in the preceding review, this issue contains a very interesting article on how to buy, maintain and restore an organ. In Alsace there is a diocesan commission on organs, which stands ready to advise in these matters.

V.A.S.

CAECILIA. 91 année. No. 5-6. May-June 1983.

This issue contains news that the French Ministry of Culture is doing an inventory of all organs in France, those in houses of worship as well as in public and private ownership. The completion of this survey promises to be difficult in Alsace, because of the large number of organs in this land of organs. Coming events listed in this issue include the International Organ Congress which will take place in Alsace from July 31 to August 6 of this year, and a major choir festival, Europa Cantat IX, that will bring more than 4,000 singers from 25 countries to Strasbourg in 1985 from July 18-28. This festival will correspond with the European year of music and the international year of youth.

V.A.S.

SINGENDE KIRCHE, Volume 29, Number 5, 1981-1982. *Quarterly of the Church Music Commission of the Austrian Bishops.*

In most years, the Austrian Church music publication has four issues, much like *Sacred Music*. However, in 1981-1982, a year marking their thirtieth anniversary of publication (1952-1982), they have issued six exemplars of *Singende Kirche*. The fifth one has articles comparable to the other magazines reviewed previously. The editors reprint the acceptance speech of Monsignor Johannes Overath, the new rector of the Pontifical Academy of Music in Rome. Hans Hollerweger, a familiar author in the pages of *Singende Kirche*, contributes an article on the liturgical role of the schola in the reformed liturgy and Karl Schutz has an essay on the organ in the parish church of Rohrau, the birthplace of Joseph Haydn. It seems that this organ was first built when Haydn was four years old. Of course, this article is part of a series published in this volume of *Singende Kirche* about historically interesting organs still found in the churches and monasteries of Austria.

Otto Biba's article on the instrumental music written about the time of Joseph Haydn is the most interesting and significant contribution of this issue of *Singende Kirche*. Biba suggests that many symphonies and other instrumental works of Joseph Haydn are today found in ecclesiastical libraries because they were originally performed during the liturgy! The early symphonies were beyond doubt intended for the Esterhazy chapel, not for secular concerts. However, Biba leaves the most

interesting question unanswered: were the symphonies written as church music or as secular works? Of course, such a study would take a thorough study of all of Haydn's symphonies and much more space than the pages of *Singende Kirche* have to offer. Still, in demonstrating that the symphonies were often performed during the liturgy, Biba has either justified anew the renewal of church music through the Caecilia movement and ultimately the *Motu proprio* of 1903 (the reform of church music which banned secular compositions from the liturgy) or he has discovered a valid tradition of sacred music which could be continued today. For if Haydn wrote at least some of his symphonies for the liturgy, why could they not be played as a church sonata or a communion meditation even today? The sacred and the secular: it seems to be a constant problem of the contemporary church music scene.

R.M.H.

SINGENDE KIRCHE. Volume 29, Number 6, 1981-1982. *Quarterly of the Church Music Commission of the Austrian Bishops.*

With this sixth issue within a year, this "quarterly" has become a bi-monthly. However, it is almost certain that this practice will not continue into the next year. The extra issues were undoubtedly planned to celebrate the thirtieth year of publication of *Singende Kirche*. Hans Hollerweger has an article on the role of the choir at Mass. Johann Trummer contributes notes for organists on the use of organ music during the Mass. Johann Spatzenegger writes about F.X. Gruber, the composer of *Silent Night*. He discards some of the myths which have grown up around the composition of this most famous Christmas carol and its composer.

However, it is again Otto Biba's article on Joseph Haydn which is by far the most interesting. In this study of the Masses and compositions falsely bearing Haydn's name, Biba explains the mode of publication which was followed in Haydn's day. The sacred compositions of Joseph Haydn were available, for the most part only in hand-written copies. Thus, professional copyists or even private church musicians could duplicate Haydn's works and sell or distribute them. An unscrupulous musician or, more likely, a distributor who wished to sell a new work, could simply write Haydn's name on a manuscript and pass it off as a composition of the master. With Haydn's name on the composition, it would not only sell much quicker, but it would be performed much more readily. As today, it was the name of the composer that mattered. Even poor quality music would be bought and performed if it had a name such as Haydn's on it. There is even a Mozart Mass in manuscript which has Haydn's name on it! Of course, the problem today is to distinguish the genuine compositions of Joseph Haydn

from other works by other composers. This study is a specialized field which has its own rules and mode of operation. Still, there are some works which remain questionable and which will probably remain questionable for all time. The extraordinary number of works falsely attributed to Haydn demonstrates beyond a doubt his popularity. In his own day, he was known as a church musician as much as a composer of symphonies.

R.M.H.

SINGENDE KIRCHE. Volume 30. Number 1, 1983. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This first issue of the new volume of the Austrian church music publication, *Singende Kirche*, begins with some sad news. The editor of the magazine, Professor Alfred Bamer, died on December 15, 1982, R.I.P. The new editor, Professor Walter Sengtschmid, has been a frequent contributor and begins the first issue under his direction with an account of the funeral of the former editor. The account describes in pictures and words an Austrian funeral with the priests in cassock and surplices and even the pallbearers vested in capes.

Fritz Goller has yet another article on the new German-speaking hymnbook, *Gotteslob*. Franz Prassl has a contribution on the responsorial psalm with some practical suggestions on musical settings for it during Holy Week. Franz Biebl has an essay on amateur choirs and whether their members should be able to read music. Franz Krieg notes that this year is the fiftieth anniversary of the transmission of high Masses over the Austrian radio. The most engaging article is Josef Friedrich Doppelbauer's essay on music and the Church. In this article, Doppelbauer proposes that the absence of the truly beautiful in most modern musical compositions has led to a simplification, a desire for music that is much more easily understood, e.g., jazz and "pop" music. When the Second Vatican Council asked that all would participate, this music was "baptized." But it will never satisfy the longing for the beautiful. For that, it is necessary to cultivate the classical treasures of sacred music. But we dare not remain in the past, argues Doppelbauer. New compositions which are indeed beautiful must be written. But they must also be accepted. Within the liturgy, however, this has become next to impossible because with the reforms, there is no adequate time for a developed musical piece. Secondly, a work which would be artistically interesting would normally be beyond the capabilities of the whole parish to sing. Coupled with these problems, there is the growing use of churches, especially the baroque churches of Austria and southern Germany, as concert halls. Thus, there is the liturgy of the Church which is, musically speaking, poverty stricken and there are concerts in the same

"environment" with the most beautiful musical works imaginable. Can the Church, especially in Austria, afford not to pray with the best possible artistic works in stone, paint, and notes? Doppelbauer proposes more questions than answers but he is obviously completely opposed to "baptizing" secular works for the liturgy, the use of churches as concert halls, and the cultivation of merely the "treasures" of sacred music. He is calling for a new sacred music which is truly beautiful. Such "works" take faith. Is our age faithful enough to produce such works. If not, then the only solution is to cultivate the "treasures!"

R.M.H.

NEWS

The Andrew W. Mellon Foundation has made available grants for post-doctoral study in the manuscript collections of the Vatican Library housed at Saint Louis University. Travel and *per diem* expenses for projects of from two to eight weeks in areas including history of music and liturgical studies will be given to scholars. Application should be made to Andrew W. Mellon Fellowship Program, Vatican Film Library, Saint Louis University, 3655 W. Pine, Saint Louis, Missouri 63108. ■

The Diocese of Pennsylvania of the Episcopal Church is sponsoring a competition with a prize of \$1,000 for a Mass for congregation, choir, organ and optional instruments. For information, write to William A. Riley, Suite 2616, 1700 Market Street, Philadelphia, Pennsylvania 19103. The contest began April 1, 1983 and will close March 1, 1984. ■

Dedication ceremonies for the new Dobson pipe organ in the Church of Saint Michael, Stillwater, Minnesota, were held June 5, 1983. The blessing of the 36-rank instrument was placed in the setting of the liturgy of the Word, which included a recital by Howard Don Small, who was assisted by choral and instrumental musicians. Father Thomas Fitzgerald is pastor. Father John Bussmann preached the homily. ■

As part of the observance of the 250th anniversary of Franz Joseph Haydn, the men's chorus of Subiaco Academy in Subiaco, Arkansas, and the Russellville High School mixed chorus presented Haydn's *Little Organ-solo Mass* under the direction of John Guthmiller. Michael Keisler was cellist; Brother Joel Felton, O.S.B., organist; Todd Steffy, Clifford Bowman, Bethann Mattson and Claire Young, violinists; and Hal Cooper, bass. Anne Guthmiller was soprano soloist. Barbara Shepherd directed the Russellville group with Delores Jacobs as accompanist, and Father Gregory A. Pilcher, O.S.B., conducted the Subiaco men's choir. Other

compositions on the program included *Hymn of Fire* by Eugene Butler, *Sie is so Lieb'* by Michael Praetorius, *Justus cor suum tradet* of Lassus, *Confirma hoc, Deus* by Gallus, *Adoramus Te* by Vincenzo Ruffo, *Sacerdotes Domini* by Byrd and *Veni Sancte Spiritus* by Janacek. Father Gregory recently toured with his group with concerts in Fort Smith, Arkansas, Muenster, Texas, Shawnee, Oklahoma and Dallas, Texas. ■

The Department of Music and the Department of Philosophy and Religious Studies of the University of Wisconsin at Eau Claire presented Franz Schubert's *Mass No. 6 in E Flat*, May 1, 1983, at the university arena. The University Oratorio Society and the University Symphony Orchestra were conducted by Gregory Vancil. Beverly Dick was soprano; Kathryn Proctor, alto; Richard Drews, tenor; Larry Bauer, tenor; and Richard Johnson, bass. Rupert Hohmann is conductor of the orchestra. The performance was arranged in conjunction with a dramatization of the Mass as it was done at the time of the first presentation of the Mass. ■

The Hymn Society of America sponsored a symposium on the arts in worship at its 1983 convocation, July 10-15, 1983, at Wittenberg University, Springfield, Ohio. Hymn festivals, organ lessons and choral conducting were among the activities. On the faculty for the event were Brian Wren, Peter Cutts, Sue Wallace, Trudy Faber, Austin C. Lovelace and Ronald A. Nelson. C.W. Locke was coordinator of the conference. ■

The Welch Chorale of St. Philip Neri Church, Bronx, New York, presented a concert of Christmas carols and Hanukkah music, December 19, 1982, at the Woolworth Chapel, Woodlawn, New York. James B. Welch, founder of the group, conducted, and Fred Schminke was accompanist. ■

The Oratorio Society of Hamline University, Saint Paul, Minnesota, will perform Anton Bruckner's *Mass in E Minor* and Johannes Brahms' *Gesänge* in concert on November 20, 1983. For a concert on May 6, 1984, Stravinsky's *Les Noces* and Vaughan Williams' *Five Mystical Songs* are planned. George Chu is director. ■

At the Church of Saint Augustine in Seymour, Connecticut, music for Holy Thursday and Good Friday, 1983, included several Gregorian chants as well as compositions by Healey Willan and Josquin de Pres. Christopher Schafer is organist and choirmaster. ■

University Music Editions of New York has announced the appearance of two publications, *The Bibliography of American Hymnology* and *The Dictionary of*

American Hymnology: First-line Index. The research work was begun in 1956 by the Hymn Society of America. The first work is on microfiche and equals a book of 1,500 pages. The second work covers 192,000 separate hymns and will appear on 120 microfilm reels. Among the scholars associated with the project are Henry Wilder Foote II, Charles Atlines, William Soule, Theodore Delaney, Hedda Durnbaugh, Harry Eskew, Leonard Wallinwood and Elizabeth Lockwood. ■

Father Robert A. Skeris presented a Gregorian chant workshop, July 2, 1983, at St. Anthony's Church, Milwaukee, Wisconsin. The instruction concentrated on the essential of Gregorian notation, chant rhythm, vocal techniques and a practical demonstration. Father Skeris is secretary of the Consociatio Internationalis Musicae Sacrae. ■

A national congress of Pueri Cantores will be held in Washington, D.C., June 19-21, 1984, at the Shrine of the Immaculate Conception. A special invitation to all choirs of boys and girls has been issued by Bishop Thomas W. Lyons of Washington. For information about the event, write to Terrence Clark, 1834 Oriole Drive, Munster, Indiana 46321.

R.J.S.

CONTRIBUTORS

Stephen Town is director of choral activities at the University of Alabama in Mobile. A singer, conductor and author, he has studied at the University of Indiana and published in *Current Musicology* and other journals.

Paul LeVoir is conductor of the *schola cantorum* at the Church of Saint Agnes in Saint Paul, Minnesota. The group sings the Gregorian chants for every Sunday of the year. The Mass is broadcast locally over Station WWTC.