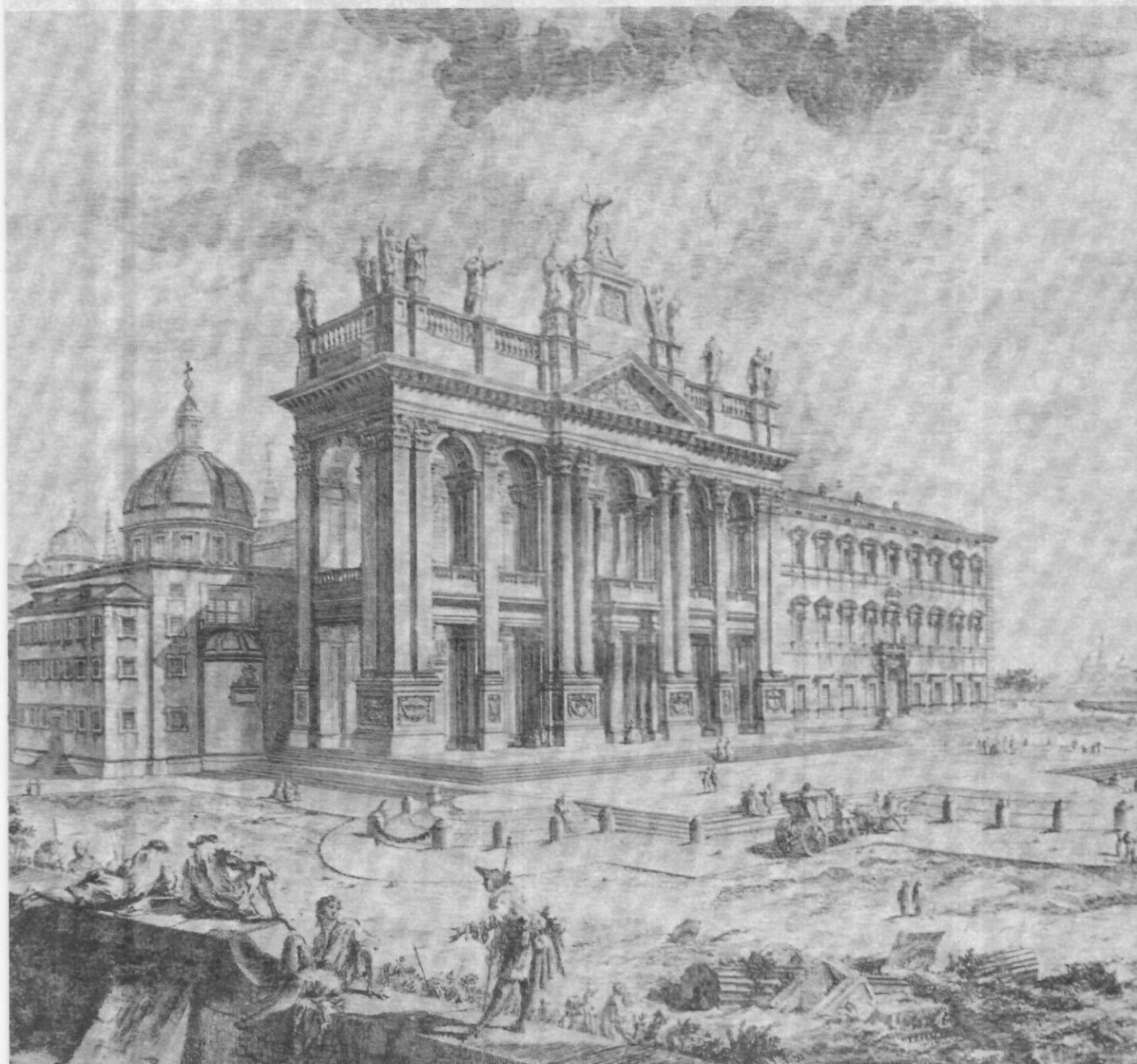


# SACRED MUSIC

Volume 110, Number 3 (Fall) 1983,  
The Holy Year





Saint John Lateran

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The Holy Year

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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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Membership in the CMAA includes a subscription to SACRED MUSIC. Voting membership, \$12.50 annually; subscription membership, \$10.00 annually; student membership, \$5.00 annually. Single copies, \$3.00. Send membership applications and change of address to SACRED MUSIC, 548 Lafond Avenue, St. Paul, Minnesota 55103. Make all checks payable to Church Music Association of America.

Second class postage paid at St. Paul, Minnesota.

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

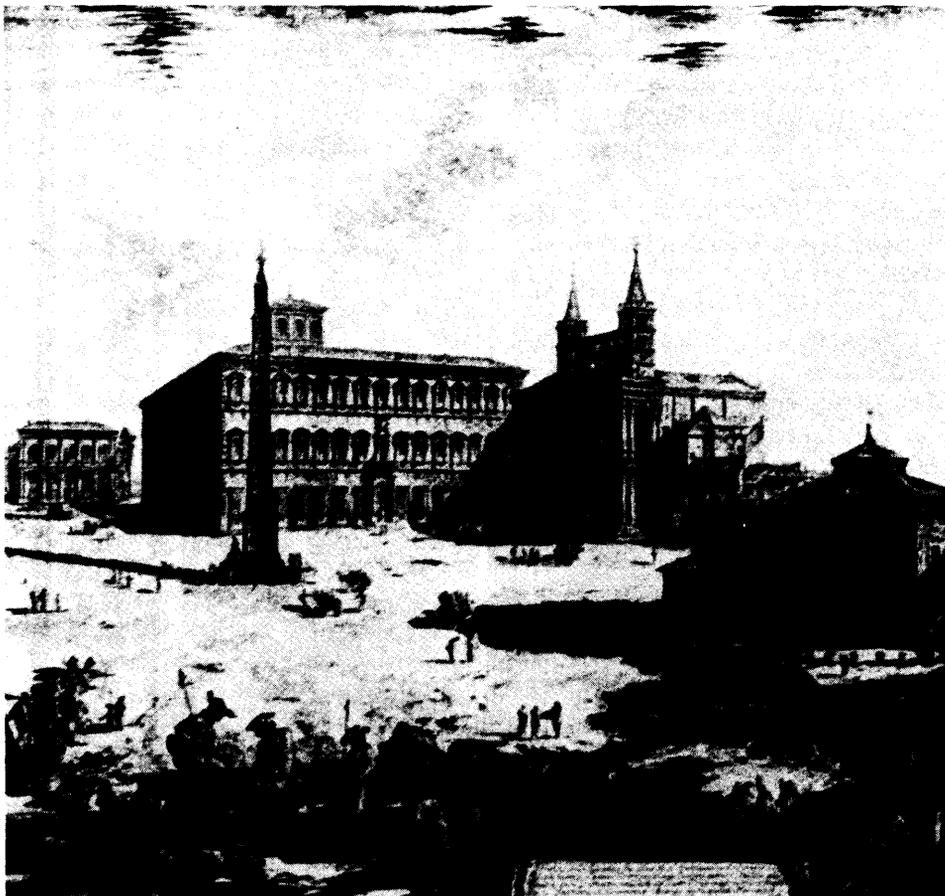
*Sacred Music* is indexed in the Catholic Periodical and Literature Index and in Music index.

Front Cover: Piranesi, Basilica of Saint John Lateran

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ISSN: 0036-2255

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Saint John Lateran. Palace, North transept, and Baptistry

## FROM THE EDITORS

### Gregorian Chant and the Vernacular Languages

Occasionally one still comes upon efforts to adapt the Gregorian melodies to the vernacular languages. Especially in the United States such attempts continue to be made, although in Europe the idea is no longer seriously pursued. To a certain extent, the Vatican Council itself gave impetus to such experimentation, since it ordered the preservation and use of Gregorian chant and at the same time permitted the employment of the vernacular tongues in the sung liturgy.

In the German-speaking countries, the movement for use of the vernacular was underway much earlier than in other lands, and experiments were made and studies undertaken as early as the 1930's to adapt chant to German texts. Serious reports were made about the feasibility of such adaptations. Johannes Hatzfeld presented a memorandum to the German bishops' conference in 1953, indicating that the combining of the German language with Gregorian melodies was not possible. The *Allgemeiner Cäcilien Verband* published a compilation of studies on the matter in 1961, before the Second Vatican Council had even convened. Such authorities as Urbanus Bomm, abbot of Maria Laach, Ernst Tittel of Vienna and Father Eugène Cardine of Solesmes repeatedly wrote and spoke against such adaptations. The new liturgical books in the vernacular with their adaptations of chant melodies to English texts are

FROM THE EDITORS

proof enough of the impossibility of the process.

Two important factors are involved in this question: 1) the need to preserve intact the corpus of Gregorian chant in its authentic melodies; 2) the necessity of creating new, truly artistic music to adorn the new vernacular texts.

First, the scholarly research into the manuscripts containing the ancient melodies undertaken in the second-half of the 19th century, which continues into the present, is one of the greatest musicological projects ever brought to completion. The work of the Solesmes monks and the several efforts of musicologists in other lands, including Peter Wagner, are hailed by all as truly significant contributions to the art of music. Their work resulted in the restoration of the Gregorian melodies and the publication of the Vatican Edition, which spread the ancient chant of the Roman Church into all nations for universal use. To protect that research and its ancient heritage, the Holy See forbade strictly any changes in the official melodies, since such would be a mutilation.

Secondly, in musical composition, notes are created to adorn a given text. Texts are not manipulated to fit a melody. The melody adorns the words, grows out of them and is closely united to them by the prosody, the meter, the quantitative and qualitative characteristics of the language, the tonic accent, the sentence structure and the very organic nature of the words themselves. A melody composed to a text cannot be separated from it and applied to another text or even a translation of that text without seriously altering the original melody. Chant melodies were composed to Latin texts and through the centuries they have come to be revered in a way analogous to the reverence paid to the Holy Scriptures. To adapt them is a violation.

Attempts at adaptation have failed. Even the efforts of the Solesmes monks before the Second Vatican Council to prepare chants for the new feasts introduced into the liturgy were not successful, and these adaptations were being made for Latin texts. The vernacular languages are much farther removed. The new *Graduale Romanum* has eliminated all the *ersatz* centonizations that have been judged not to be authentic. The preface to the revised volume clearly indicates the principle of maintaining only authentic chants and eliminating all later inventions or modifications. The melodies must be preserved intact. If new texts for new feasts are introduced into the liturgy, then new melodies in a contemporary idiom must be found to adorn them. Here is the challenge of our time and the great opportunity of each age to create a new music in its own idiom for its new liturgies.

What, then, is the solution of this problem? How is the Gregorian chant to be preserved and fostered and given primacy of place? And how are we to have music for the new vernacular texts? It is simple. The council has given us the solution. Sing the Gregorian chant in Latin, since it is the official language of the Church and its use is mandated. But create a new music for the texts of the various vernacular liturgies. In that way, we will preserve intact and use the treasure of the centuries, and at the same time, we will create a new music that is truly art and not mere imitation or adaptation. When we adapt chant melodies, we have neither the ancient treasure nor do we have a new art, but only a poor imitation.

R.J.S.

## The Editors of Sacred Music

From time to time one is asked, "Who are the editors of *Sacred Music*?" They are a group of volunteers interested in the musical heritage of the Church, anxious to carry out the wishes of the fathers of the Second Vatican Council, and willing to give of time and talent to foster the musical treasure of the Roman Catholic Church and encourage its development in both Latin and the vernacular languages. A brief *curriculum vitae* of each may serve to identify them.

*Monsignor Richard J. Schuler* serves as editor. He is pastor of the Church of Saint Agnes in Saint Paul, Minnesota. He holds an M.A. degree in music theory from the Eastman School of Music of the University of Rochester and a Ph.D. in musicology from the University of Minnesota. He was a member of the music faculty of the College of Saint Thomas in Saint Paul, and from 1967 until 1979 he was vice-president of the *Consociatio Internationalis Musicae Sacrae*. He studied at the Vatican Library on a Fulbright grant and on returning organized the Twin Cities Catholic Chorale which he directs.

*Father Ralph S. March, S.O.Cist.*, is a monk of the Cistercian Abbey in Dallas, Texas. His doctorate in sacred music is from the Institut catholique in Paris. He served as editor of *Sacred Music* from 1968 until 1975. He taught at the University of Dallas until he was appointed *Domkappellmeister* of the Cologne Cathedral in West Germany. He founded the Dallas Catholic Choir.

*Father John Buchanan* is a priest of the Archdiocese of Saint Paul and Minneapolis. He is pastor of the Church of the Holy Childhood in Saint Paul, which he founded and built. The *schola cantorum* which he organized at the time of the beginning of the parish continues to sing weekly for the impressive parochial liturgy. He has many articles in *Sacred Music*.

*Deacon Harold Hughesdon* is master of ceremonies at the Church of Saint Agnes in Saint Paul, Minnesota. An executive in the international division of Minnesota Mining and Manufacturing Co., his work in patent law takes him frequently to all parts of the globe. He is a former choirboy at Westminster Cathedral in London, England, and a former faculty member at the College of Saint Thomas in Saint Paul. His particular interest is the Church's liturgical books and ceremonies.

*William P. Mahrt* is a member of the music department of Stanford University in Palo Alto, California. His doctorate in musicology is from the University of Michigan. He directs the choir at Saint Anne Chapel at Stanford, where the repertory includes renaissance polyphony and Gregorian chant. His scholarly studies on music in Catholic worship have appeared often in *Sacred Music*.

*Virginia A. Schubert* is professor of French literature at Macalester College in Saint Paul, Minnesota. Her doctorate was granted by the University of Minnesota, and her research includes a Fulbright grant to France. She has published a French textbook as well as numerous articles in *Sacred Music*. She acts as art editor, and as reviewer of French-language journals. A member of the Twin Cities Catholic Chorale, she organized the Friends of the Chorale who subsidize the weekly orchestral Masses presented over the past ten years.

*Cal Stepan* is director of music at the Church of St. Dominic in Shaker Heights, Ohio. In addition to his work as a composer, he has organized several choral groups and regularly presents them in recital. He has an M.A. from Case-Western Reserve University in Cleveland, Ohio, and has served in the Cleveland chapter of the A.G.O.

*Father Richard M. Hogan* is a priest of the Archdiocese of Saint Paul and Minneapolis and associate pastor at the Church of Saint Raphael in Crystal, Minnesota. He has a Ph.D. degree from the University of Minnesota in medieval history, and serves on the editorial board of *Fidelity*. He has contributed several articles to *Sacred Music* and regularly reviews the German-language publications. He spent a year at the University of Munich on a Fulbright scholarship. His activity in church music is coupled with a great interest in the writings of Pope John Paul II, especially in their application to the pro-life apostolate.

*Mary Ellen Strapp* assists in the circulation and subscription work for *Sacred Music*. She is director of Camp Fire work in the Saint Paul, Minnesota, area, and also sings in the Twin Cities Catholic Chorale. Her organizational talent keeps our lists updated and our mailings orderly.

*Judy Labon* serves as advertising manager for *Sacred Music*. She is employed by Northern States Power Co., and is interested in the wide range of musical activity in Minneapolis and Saint Paul. She is a member of the Twin Cities Catholic Chorale in which she sings and helps with fund-raising.

*Paul LeVoir* is a graduate of the College of Saint Thomas in Saint Paul, Minnesota, and serves as director of the *schola cantorum* at the Church of Saint Agnes. As cantor, he leads the group in the full proper of the Mass in Gregorian chant each Sunday together with vespers each Sunday afternoon. He has contributed many reviews of books and recordings of chant to *Sacred Music*.

*Earl D. Hogan* is circulation and subscription manager for *Sacred Music* as well as treasurer for the Church Music Association of America. He is an accountant with Northern States Power Co. in Minneapolis, Minnesota.

*Mary Gormley* has contributed many reviews of organ literature to *Sacred Music*. She is a graduate of Oberlin College in Ohio with an organ major. She serves as organist at the Church of Saint Agnes in Saint Paul, Minnesota, and has presented several organ recitals.

## About the Pictures

### Saint John Lateran

This ancient basilica is the cathedral of Rome, the seat of the Holy Father as Bishop of Rome. Carved into the marble of the façade are the words: *Sacrosancta Lateranensis ecclesia, omnium et orbis ecclesiarum mater et caput*. It is indeed the mother and head of all the churches of the city and of the world, and that would include Saint Peter's Basilica too.

The Lateran derives its name from a rich patrician family, whose estates were confiscated by Nero. A villa on the site of today's basilica was given by Constantine to Pope Melchiodorus in 312. In the pontificate of Pope St. Sylvester the first church was begun, and tradition says that Constantine himself worked on its construction. It was consecrated on November 9, 324, and dedicated to the Savior.

In 896, an earthquake destroyed it, but it was rebuilt by Pope Sergius III (904-911) and rededicated to St. John the Baptist, which name is still in use today. Dante spoke of this second basilica. It was almost entirely destroyed by fire in 1308, then rebuilt, but destroyed again by fire in 1360. It remained in ruins for four years before Pope Urban V (1362-70) undertook its fourth restoration. Later additions and modernizations have changed the medieval church.

The east end of the church is part of a remnant of the tenth-century building. The west façade is an eighteenth-century addition, and the interior area of the apse was redone by Pope Leo XIII. The building contains many art treasures and holy relics, including the heads of Ss. Peter and Paul. Five ecumenical councils of the Church were held at the Lateran. St. Dominic and St. Francis are said to have met for the first time in the Lateran basilica.

Musically, the famous choir, the Cappella Pia, with a long list of famous musicians as directors, has a history dating back to the earliest known musical organizations of the Church. Orlando di Lasso was at the basilica in 1553; Palestrina worked there from 1555 to 1561. The seventeenth century found Suriano, Cifra, and Abbatini in the service of the Lateran; and the eighteenth century lists Pitoni and Domenico Scarlatti as part of the musical establishment. With the reforms of Pope Pius X, Raffaele Casimiri and later Virgilio Virgili held the position of *maestro di cappella*. There is a significant library of music at the Lateran.

# A CHRONICLE OF THE REFORM

## PART VII: *Documents on the Liturgy*

By the end of the seventies, the condition of church music in the United States had so far deteriorated that the very purposes of the reform set in motion by Pope Pius X eighty years before had all but disappeared. Just what the Church intended as reform, and how it was to be accomplished was so confused in the minds of church musicians that aberrations worse than the abuses decried by Pius X were even being promoted as reforms.

To catalog the abuses would take volumes. When the nadir was thought to have been reached, the next day produced even greater and more unfortunate disorders. The problems were based in a disregard for the two elements required of church music, qualities clearly called for by Pius X and by every document issued since, including the constitution on the sacred liturgy from the Second Vatican Council: holiness and goodness of form. Church music must be sacred and it must be true art. In nearly everything that in recent years was promoted by publishers, performing groups, musical congresses and conventions, one or both of these essential qualities was lacking. With the basic requirements wanting, the incidental and peripheral innovations had no foundation, and utter confusion resulted. Educated musicians and many Catholics with a *sensus ecclesiae* asked openly what had happened. Could it be that what we have experienced in the past twenty years is what the Church, under the guidance of the Holy Spirit, in a general council, intended the worship of God to become?

The answer was hard to arrive at, because the vast number of documents, papal, conciliar and curial, that had come forth since the opening of the Second Vatican Council lay beyond the grasp of most musicians and clergy. Even those who had attempted to become acquainted with every decree were not sure that they had really seen them all. No orderly compilation of the documents of the reform had as yet appeared. Monsignor Robert F. Hayburn had collected the historical documents on church music, but his work was concluded with the Second Vatican Council.<sup>1</sup> Need for an orderly collection, that showed the intentions of the law givers, the direction of the reform, and the purpose behind the art of music as a part of liturgy was finally met by the publication of a monumental work, *Documents on the Liturgy, 1963-1979, Conciliar, Papal and Curial Texts*.<sup>2</sup>

In studying this volume the first idea that strikes the reader is the order and plan behind the on-going decrees from the Holy See and the conciliar bodies. The goal of reform was clear and the means of attaining the goal were likewise fully laid out. The purpose of sacred music is given: the glory of God and the edification of the faithful, not the creation of a truly human situation, as the Bishops' Advisory Board on Music stated.<sup>3</sup> Music for use in church must be sacred, a requirement that is called for again and again in the Roman documents, but hardly ever in statements from Americans. Music for the liturgy must be true art, a judgment that belongs to well-trained professional church musicians, despite the abundance of well-meaning but uneducated amateurs in composition, performance and criticism of church music in this country. In reality, what the documents of the council, the pope and his curia spelled out in the past twenty years does not differ significantly from the original directives given by Pope Pius X. In a way they are a kind of capstone placed on the top of a structure that has long been building. Now the view of the whole is apparent and those who have strayed from the plan can return to the clearly outlined goal.

Not all the reform has been contained in decrees and documents. More important from a practical standpoint has been the publication of new liturgical books. In these newly revised and edited volumes what has been ordered for liturgical use in the

universal Church is definitely set down. While all the liturgical books issued since the council are important, at least remotely, to the church musician, those that are specifically musical are of the utmost concern. Those that have been published and are available for use in the Latin liturgy are:

*Graduale Romanum* (1974). Contains the proper of the time, common of the saints, proper of the saints, ritual Masses, Masses for various occasions, votive Masses, the liturgy of the Dead and the ordinary of the Mass.

*Graduale simplex* (1975). Intended for use in small churches, it contains simplified settings for the texts of the Mass.

*Jubilate Deo* (reprinted 1974). A collection of chants for Mass and other occasions.

*Lectionarium* (1970-72). In three volumes, the readings in Latin for the whole church year in all cycles, together with the responsorial psalm and verse before the gospel (without musical settings).

*Liturgia horarum* (1980). In four volumes, the divine office (without musical settings).

*Missale Romanum* (revised edition, 1975). Originally published in 1969, this is the *Novus Ordo Missae* of Pope Paul VI, containing what is needed by the priest at the altar and the chair. Some musical indications are given.

*Missale Romanum cum lectionibus ad usum fidelium* (1977). In four volumes, all the prayers and readings for the whole year for use as a hand missal for the faithful. Musical settings include some chants for the Mass.

*Ordo Missae in cantu*. The priest's chants at the chair and the altar, including the opening prayers, various intonations, all the prefaces, the four Eucharistic prayers, concluding chants. Notation is provided for all the texts.

*Pontificale Romanum* and *Rituale Romanum*. Still in preparation, containing rites performed by bishops and by priests. There will be musical notation.

From these books that have appeared in an *editio typica* from the Libreria Editrice Vaticana, the official publishing house of the Holy See, all the various vernacular translations have been made. But the Latin originals have been printed for use not simply as sources of translations.<sup>4</sup> When the council ordered that the Gregorian chant books be revised and extended, it was the intention of the fathers that the chant should be sung within the Latin liturgy. They were not merely promoting musicological research; they were directing the faithful to the means of Catholic worship in song. Other books are in progress, including the musical settings of vespers and an updated *Liber usualis*, containing the most commonly used chants for Mass and vespers. The revision is the work of the monks of Solesmes, and their publications in the past decade include not only the official chant books, but they have also issued research volumes indicating their musicological methods.<sup>5</sup>

With the publication of the official books and decrees emanating from Rome and from the Abbey of Solesmes, the long process of implementing the wishes of the council fathers for a liturgical reform takes shape and gains momentum throughout the world. Unfortunately in the United States it has scarcely begun, chiefly because an anti-Latin propaganda was so effective among both clergy and laity that the use of Latin is still thought to be forbidden. The official liturgical books in Latin have hardly been seen in this country even in the seminaries, contrary to explicit legislation ordering candidates for the priesthood to be trained in Gregorian chant and Latin, and other rules commanding that the liturgy celebrated in seminaries be done in Latin as the usual procedure. As long as a disobedience to these commands persists in the seminaries, the liturgical reforms of the Second Vatican Council will not be accomplished in the United States. Without the solid foundation of the Latin liturgy, the aberrations found in so many vernacular celebrations will continue and increase.

From June 19 to 22, 1983, an international Gregorian chant symposium was held in Washington, D.C., sponsored jointly by the Catholic University of America, the Dom

Mocquereau Foundation, the Pontifical Institute of Sacred Music in Rome and the Consociatio Internationalis Musicae Sacrae. Over five hundred participants came from all over the world to study, sing and learn about Gregorian chant.<sup>6</sup> The significance of this gathering lies in the demonstration that Gregorian chant is alive and prospering in some parts of the world in accord with the Church's wishes, and secondly, that in the United States, for the most part, the wishes of the Church have been ignored.

In contrast with the chant symposium the several meetings of the Association of Pastoral Musicians show how far astray the reform has gone in the United States. In Saint Louis, Missouri, after the closing Mass of the convention in the cathedral, the archbishop found it necessary to apologize to the people for the liturgy carried on by the delegates.<sup>7</sup> *Pastoral Music, Aim, Worship, and Modern Liturgy* continue to record the theorizing and the practical applications of the theories that propose to be the implementation of the Church's reform of the liturgy. But a younger generation is arising of priests and people who see the discrepancy between what is being promoted in this country and what the official directives have indicated. They see that what is still being promoted by various publishers, performing groups and national organizations of liturgists and musicians does not correspond to the reality of the present. Rather these groups are passé, tied to the ideas of the sixties when experimentation was widespread. Now that the experiments, for the most part, have been shown to be unfortunate and useless, they continue to hold to them while the Church prepares to implement its well-planned reform according to its documents. Only when we are freed of the errors and unfounded innovations of the present liturgical establishment will progress be made in the United States and the reform again be allowed to continue.

Certain distinctions must be learned in this country about music for worship. They are clearly indicated in the documents.<sup>8</sup> First, the difference between music intended as *liturgical* music and that intended as *religious* music must be established. When composing for the very words of the Mass or the hours, one is creating music which is itself *pars integrans*, an integral part of the liturgy itself. Whether the texts are Latin or the vernacular, the music must always be in a sacred style and truly and seriously artistic, worthy of the exalted purpose for which it is intended. It can, indeed, be simple and within the scope of lesser performers, but it must always be holy and of good form. The council itself calls for just that, both in Latin and in the vernacular tongues. The treasures of the past will supply the bulk of such repertory for many years to come, but new composition must surely be encouraged and used.

Secondly, *religious* music, as distinguished from *liturgical* music, truly has a place both within the liturgy and in para-liturgical and extra-liturgical services, as well as in gatherings apart from formal worship. Through the centuries the Church has encouraged such pious activity. The medieval world was filled with compositions in both Latin and the vernacular that were religious and prayerful. Some, indeed, found their way into the liturgy as hymns and sequences. Others remained always as non-liturgical compositions.

We can further distinguish within this *religious* music pieces that might well be used at Masses in which the liturgical texts themselves are not sung.<sup>9</sup> Hymns constitute the largest body of such music. They must, of course, have sacred texts and they must be composed according to the proper rules of hymn-writing. Since by their very nature they fall within the capabilities of the entire congregation, they are most useful for the promotion of *actuosa participatio populi*. A great body of such music exists, especially from the 16th century, but 19th century hymns and some from our own time may likewise be suitably employed.

Other *religious* music, especially what is known today as folk songs, or pieces in ballad style, music reminiscent of country or western songs but set to texts of a religious nature, has no place in services within the church, either liturgical or non-liturgical. The

texts are not taken from the sacred scriptures or from liturgical books as the constitution on the sacred liturgy orders.<sup>10</sup> The music is not in a serious artistic style. Rather these pieces, good in themselves, are best used in gatherings outside the church, meetings of youth groups, excellent for singing as part of entertainment.

There are also those great religious works, such as oratorios and cantatas, written on texts from the bible or on sacred poems, set with melodies of great beauty and harmony of great value, some with orchestration and both choral and solo sections. Again, these are not intended for liturgical use, but rather for occasions when performances of this *genre* of religious music can bring the minds and hearts of the audiences to the contemplation of holy things.

In a word, as there exist both secular and sacred compositions, so within the category of sacred one must further distinguish between liturgical and religious works. And often one must further refine the distinction "religious" by determining what is suitable for use within the house of God and what belongs in activity that is good and worthwhile in itself, but not directly a part of God's worship. It is in the confusion of these forms and styles that many of today's problems in church music in the United States lie. Most contemporary guitar ensembles, campus ministry combos, folk-singers and religious ballad singers, often very skilled and professional, are not aware of the distinction in forms that must determine the use of all religious music. Frequently criticism is misunderstood when objection is made to the kind of religious music employed in some liturgical services. Ignorance of what the Church wishes for the liturgy and what the Church approves for non-liturgical services, and what it admits and even blesses for activities outside the house of God is widespread.

With composition for liturgical texts at a low ebb, many choirs are resorting to Protestant anthems. Unfortunately the texts are not from the Catholic liturgy, and in singing general religious anthems the richness of the ever-changing liturgical texts of the Roman rite is lost. One Sunday becomes as every other, and feast and ferial, solemnity and memorial, all become the same. The riches of the Roman rite are ignored. The same can happen when hymns replace the texts of the day, even though the hymns themselves may often be varied. The poverty of liturgical celebration experienced in the eighties is caused chiefly by the abandoning of the liturgical texts of the *Missale* or the *Graduale* in favor of general anthems or hymns.<sup>11</sup> The true reform intended by the Church lies in the full use of all the liturgical books, the implementation of the directives contained in the post-conciliar documents, and above all, a clear understanding of what divine worship is, particularly its essential characteristics of holiness and goodness of form. Music as an integral part of divine worship must share in and clearly exemplify those same qualities.

In conclusion, having traced the liturgical reform from its inception in the work of the second half of the 19th century, through the pontificates of several popes, the high point of the council and the decline that followed, what can one expect will be the course of that reform in the eighties and nineties of this century? One cannot know the future and frequently guesses about it are totally wrong. But by observing present trends one may arrive at probable results.

First, a new expression of Catholic truth in a new theological language is coming from the Holy Father, Pope John Paul II. Signs of a new flowering, the result of the council, are beginning to be apparent, even though many theologians continue to hold to the errors of modernism that surfaced just after the council. But they are living in the past, shackled to the sixties. As a new wind is blowing in theological expression, so in liturgy and church music. So also in the religious life, in catechetics and canon law. The work of implementing the decrees of the council, freed of the dross of those who wished to have their own way, is at last taking hold.

In church music, the renewal can be seen especially in eastern Europe, in Poland,

Croatia and in Germany. In the United States such activity has not yet begun, chiefly because the musical establishment is in the hands of those who are living in the past, holding to ideas that have long-since been discarded abroad. The errors foisted on the church musicians of this country twenty years ago are still being peddled by official and semi-official organizations and periodicals.

What must be taken as the basis for putting the reform back on the track in this country? Simply, a full and impartial acceptance of *all* directives, conciliar, papal and curial.<sup>12</sup> That means the use of Latin as well as the vernacular, the fostering of choirs as well as congregational singing, the acceptance of the distinction between sung and spoken liturgy, the creation of new serious music as well as the use of the great works of the past. Above all it means that the distinction between sacred and profane must be held to, along with the admission that a professional judgment must be made on the artistic merit of musical composition. In a word, the reform must be put in the hands of educated, professional musicians who are dedicated to carrying out the wishes of the Church as expressed in the documents. The same malaise that afflicted this country when the reforms of Pope Pius X were promulgated still persists. It is still a question of education, an understanding of what the Church wants and a willingness and an expertise to carry it forward.

MONSIGNOR RICHARD J. SCHULER

#### NOTES

1. *Papal Legislation on Sacred Music, 95 A.D. to 1977 A.D.* Collegeville, Minnesota: The Liturgical Press, 1979.
2. Collegeville, Minnesota: The Liturgical Press, 1983.
3. "The Place of Music in Eucharistic Celebrations." III; III, B. Published in *Newsletter of Bishops' Committee on the Liturgy*, Vol. 4, No. 1-2 (January-February 1968).
4. Fr. Frederick R. McManus, while head of the secretariate of the American bishops' committee on the liturgy, stated that "it may be that in some areas retention (of Latin) will simply mean employing the Latin texts as the basis for translations into the vernacular, at least in the case of those parts of the Roman rite which are themselves original, such as the collects." *Worship*, Vol. 38, No. 6, p. 351.
5. Cf. *Graduale triplex*; Eugène Cardine, *Neume; Première année de Chant grégorien; Sémiologie grégorienne; Graduel neumé; Offertoires neumés*.
6. For accounts of the meeting, see Paul LeVoir, "The International Gregorian Chant Symposium" in *Sacred Music*, Vol. 110, No. 2 (Summer 1983), p. 17-21; Christopher M. Schaefer, "International Symposium on Gregorian Chant" in *The American Organist*, Vol. 17, No. 10 (October 1983), p. 40-42; Msgr. Francis Schmitt, "International Symposium on Gregorian Chant" in *The American Organist*, (Vol. 17, No. 10 (October 1983), p. 42-43).
7. *St. Louis Review*, April 29, 1983, p. 4.
8. Cf. Constitution on the Sacred Liturgy; *Musicam sacram*, instruction on music in the liturgy, March 5, 1967, Para. 4a, b.
9. *Musicam sacram*, Para. 32.
10. Para. 121. Pope Paul VI spoke to a thousand religious women participating in a convention of the Italian Society of St. Cecilia, April 15, 1971, about a true sense of what is sacred and therefore fitting for the liturgy. For a commentary on his words, see Richard J. Schuler, "Pope Paul on Sacred Music" in *Sacred Music*, Vol. 98, No. 2 (Summer 1971), p. 3-5.
11. "What must be sung is the Mass, its ordinary and proper, not 'something,' no matter how consistent, that is imposed on the Mass. Because the liturgical service is one, it has only one countenance, one motif, one voice, the voice of the Church. To continue to replace the texts of the Mass being celebrated with motets that are reverent and devout, yet out of keeping with the Mass of the day... amounts to continuing an unacceptable ambiguity; it is to cheat the people. Liturgical song involves not mere melody, but words, text, thought, and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing during Mass." *Notitiae*, Vol. 5 (1969), p. 406.
12. These are all readily available in *Documents on the Liturgy, 1963-1979: Conciliar, Papal and Curial Texts*. Collegeville, Minnesota: The Liturgical Press, 1983.

## CHURCH MUSIC IN FRANCE: SUMMER 1983

Summer vacation usually takes this French professor back to France and 1983 was no exception. I was particularly fortunate this year because circumstances allowed leisurely travel through southwestern France by car under ideal weather conditions. Moreover, I was able to leave for France at the end of May and thus experience Paris as it really is before vacation madness causes the exodus of the French in July and August.

For me a Sunday in Paris means high Mass at Notre Dame Cathedral. Experience has taught that one should arrive early to get a good place for the ten o'clock Mass because the cathedral fills beyond capacity with worshipers who are supplemented by tourists moving about in the periphery of the side aisles all during Mass. Even though they are hardly noticeable in the vastness of the gothic edifice it is better to find a place close to the center of the nave. The congregation at Mass could well be the subject of a meditation on the universality of the Church, for people of many nations, either tourists or foreigners residing in Paris, join the French in what could be called their national cathedral. It is evident that the liturgy needs to take into account in some way this international congregation. It must speak to the city and the world. While a liturgy entirely in Latin would be an ideal way to do that, the Latin-vernacular liturgy as it currently exists for the high Mass at Notre Dame is not an entirely unsatisfactory compromise.

Preceding the Sunday morning high Mass lauds is sung by the canons of the cathedral who take their traditional places in the choir after having entered in a simple procession directly from the sacristy. For me this was the most disappointing part of the liturgical ceremonies because lauds was sung entirely in French in *ersatz* contemporary chant. The intention evidently was to encourage congregational participation because sheets with the psalm texts and melodies were distributed to the congregation. However, the participation of the faithful was at best half-hearted, perhaps because people were still assembling or because of the unfamiliarity of the texts and music. How I missed the Gregorian chant melodies which would have fitted so well with the gothic building!

The Mass was more successful in all respects. Again printed sheets containing a short commentary on the feast, a sung response to the first reading and the French text of the offertory prayer, were distributed. Given the propensity of the French for the word, the back of the song sheet for each Sunday always contains the text of the homily of the preceding Sunday. The distributed song sheets did not contain the Latin chants of the ordinary of the Mass for what reason I do not know. The regular mixed choir of the cathedral sang at this Mass. I have not heard them at full strength for years because they are usually on vacation when I am in Paris. Considering the acoustical problems inherent in singing part music from the floor of the choir area in that vast gothic edifice and the use of a system of amplification which distorts the voices and the balance, the choir was more than adequate.

Mass on this feast of Corpus Christi began with a Gregorian chant introit in Latin sung by the choir and the *Kyrie* and *Gloria* of the Mass of the Angels, sung alternately by the choir and congregation. The responsorial psalm after the first reading was in French contemporary chant alternated between choir and congregation. The second reading was followed by the *Ecce Panis Angelorum* sung by the choir in parts with organ accompaniment. During the Mass the choir also sang a polyphonic *Ave Maria*. The recessional was the *Exultate justi* in the four-part setting by Viadana. The congregational participation in the singing of the chant ordinary of the Mass was truly remarkable, all the more so because it was all done from memory. The fact that a great number of people sang is proof of the depth of the rich tradition of chant in France and its viability

as music for the congregation. Before Vatican II, French congregations regularly sang the chant at Mass. Chant was for the French what hymns were for the Germans, the *corpus* of music for the congregation. One cannot help but wonder how long this spontaneous participation in the singing of the chants at the high Mass at Notre Dame will continue, especially since the congregation is not supplied with song sheets for the chant and thus nothing is done to foster its continuance. From my experience in other churches in France and from watching the Mass that is broadcast over French television every Sunday from a different church in France, I would conclude that the singing of Latin chant is as rare in France as it is in the United States. One wonders when the French attending Mass at Notre Dame and the people from other nations will become as mute as most of the Americans surrounding me that Sunday, for whom Latin chant was a strange curiosity. However, for the moment, the chant in Latin is sung at Notre Dame in a strong and fervent manner, declaring the one faith and the one Church and uniting the congregation.

In addition to the singing in Latin, the Mass was made more universal by the practice of using English, German and Spanish at various times: a greeting, a short explanation of the readings and several of the prayers of the faithful. The whole liturgical celebration was enhanced by the glorious, full, overwhelming sounds of the organ, filling the shadows, pouring over the worshipers, penetrating our very beings with powerful harmonies.

The celebration of the Mass at Notre Dame with its use of Latin chant is quite exceptional in France and clearly shows some attempt to provide for the international congregation. I only regret the absence of Gregorian chant at lauds, the lack of song sheets for the chant, and the limited references to the feast of the day, Corpus Christi. The sixteenth-century French poet Joachim Du Bellay wrote nostalgically from Rome of his native Anjou, and that day, amid the glories of Notre Dame, I thought longingly of the feast of Corpus Christi at the Church of St. Agnes in St. Paul with its Latin high Mass and traditional procession to celebrate the feast.

If Sunday at Notre Dame was a satisfactory if imperfect experience, Sunday at the Benedictine abbey of Fontgombault near Poitiers was unexcelled. I had previously attended Mass at the Benedictine monastery of Solesmes, so famous for its Gregorian chant performance and research. Others had told me that the chant at Fontgombault equalled that of Solesmes, and I knew that it was the monks from Solesmes who were responsible for the reestablishment of Benedictine monastic life at Fontgombault in 1948. Fontgombault was founded originally in about the year 1070 by Gombault, a nobleman related to the king of France, who came to live there as a hermit. The name of the abbey refers to the fact that it was founded near a spring: Gombault's fountain. Gombault was joined by other hermits and at the end of the eleventh century a monastery was built. Parts of the existing abbey church date from that time. The monastery flourished under Benedictine rule for several centuries, but by the beginning of the eighteenth century it was suppressed because it only had five members. During the revolution the buildings were used as a quarry as was so often the case. If the revolutionaries did not respect the magnificence of Cluny, it is not at all surprising that they pillaged Fontgombault.

Today the abbey is a flourishing enterprise. I counted about one hundred monks of all ages at the Sunday high Mass. Like Solesmes, Fontgombault has become well known in recent years as a center for beautiful Gregorian chant, thus attracting large numbers of worshipers to its public ceremonies, high Mass at ten o'clock every day and vespers.

Located on the Creuse River, Fontgombault is at about equal distance from the great medieval city of Poitiers and the pleasant provincial town of Argenton-sur-Creuse. The narrow road to Fontgombault follows the gentle Creuse through the tiny hamlet of LeBlanc to the abbey. On the Sunday morning in June when I attended high Mass there,

the cool temperature and slightly overcast sky seemed to correspond perfectly with the wooded pastoral setting, preparing an experience that was centuries away from the hubbub that would greet me again in Paris just a day later. I arrived early at the abbey, knowing that the church would be crowded even on a beautiful June Sunday. Before Mass I had time to walk around the abbey grounds, stopping by the farm where delicious regional goat cheese produced right at the abbey is for sale on weekdays. I also looked at the pottery made by the monks and used the opportunity to buy several chant recordings.

When the massive wooden doors of the romanesque church were opened I went in. A monk explained to all worshipers which books we would need to participate in terce and the high Mass. While waiting for the liturgy to begin, I looked around the church, noticing its sober, strong romanesque style with the apse and choir built at a slightly different angle than the nave. Such irregularities always delight me because they speak of years of dedication to a project and the imperfections of human nature, even when it is trying hard. The romanesque vault of the nave is exceedingly high as are the side aisles. The church is built of a warm tan limestone much like Fontevault in the Loire valley. There is very little sculptural decoration in the interior by comparison to a church like Vézelay. Two statues of the Blessed Virgin Mary have pride of place: Our Lady of Wisdom and Our Lady of a Good Death dating from the twelfth century.

The church soon filled with a congregation that was probably mostly French, of all ages and backgrounds, including an elderly lady in a simple gray dress who had walked from a neighboring farm and others who had obviously come from much further away, families and friends meeting at Fontgombault for Sunday Mass. The monks entered in a stately, solemn procession, two by two, genuflecting in front of the altar before taking their places in the choir stalls which quite literally were filled to overflowing.

The ceremony began with the singing of terce. The proper of the Mass was that of the Twelfth Sunday in Ordinary Time, sung either by all the monks or by a small chant choir. The ordinary of the Mass was Mass XI with *Credo I*. All the readings were in Latin and a French translation was provided on the same printed sheet that gave indications of page numbers for all the sung parts of the Mass. At Fontgombault the chant is always accompanied by organ in a generally unobtrusive way.

For one and a half hours, through the unity of chant, ceremonies and architecture, I was transported into another world that provided relief from the tensions of the twentieth century. Even for a non-believer, on a merely psychological level, the experience of peaceful retreat from the buying and selling of goods, prestige and power that is the twentieth century would be restorative. How much more so is it for a member of the Mystical Body of Christ who participates fully in the grace of the liturgy. The tragedy is that one has to travel so far for an experience like that of Fontgombault and even Masses like that of Notre Dame are few and far between.

VIRGINIA A. SCHUBERT



Saint John Lateran, interior

## MAURICE DURUFLE ON CHURCH MUSIC SINCE VATICAN II

Maurice Duruflé was interviewed recently during a program on France-Culture dedicated to him and his work. Some of his remarks were printed in *Una Voce* (France), Number 111, July-August, 1983 and are reprinted here in an English translation by Virginia A. Schubert.

After Vatican II, Gregorian chant was done away with and this was carried out in a way that was completely brutal in relationship to what the council said. The angry reason that was given for drowning this dog was that it was old-fashioned, outmoded music that most people did not understand. However, the real situation of Gregorian chant in France during the decade of the fifties has been forgotten. In his study dealing with Gregorian chant in France, Benoit Neiss reminds us that the period from 1950 to 1960 could be called the golden age of Gregorian chant in France. At that time Gregorian chant was becoming ever more widely sung. In addition three great theoreticians gave substance to the movement: Dom Gajard, Auguste LeGuenant and Henri Potiron.

We know today how to answer the accusation that chant does not correspond to modern taste. After all, Gregorian chant, which seems to some to be a music linked to a dusty past, is in reality very young for us who realize that it has only been known in its original beauty for a short time. Thus all the accusations brought against it are due to ignorance, if not to ill will, pure and simple.

Since its rebirth in the light of modern scholarship, Gregorian chant had not had time to spread to the extent that the authorities of the Church desired. Far from having failed because it was so old-fashioned and people were so tired of it, it was broken in full flight in a deliberate way. It can even be said that it was not known in its totally restored form as the current state of research allows it to be known. Therefore, in human or musical terms, nothing justifies its abandonment. When we think of how much the last century wanted to know what we know today, our only conclusion is that the current mutilation is intolerable.

DURUFLE

## DOMINE LABIA MEA APERIES: SOLESMES REVISITED

That versicle and its response sung by a choir of about seventy Benedictines begin each day of the Church's prayer at the Abbey of St. Pierre de Solesmes, about 150 miles southwest of Paris.

My opportunity to hear it had begun with a telephone call from a French associate in connection with a planned trip to France. I had visited the abbey with him once previously<sup>1</sup> and, apparently, my enthusiasm was enough that when he heard I was returning to Paris, he inquired whether I would like him to arrange for me to spend a weekend as a guest in the monastery. I accepted, more I must confess out of curiosity than devotion since I very much wanted to see what was being done with the chant and ceremonies in so famous a church.

My French friend's hospitality extended to his putting a car at my disposal so that I was able to drive along the autoroute from Paris through LeMans and I reached the abbey about the middle of the afternoon on Friday, April 22. I had been instructed to present myself to the *Père Hotellier*, who would be at the desk in the book and record shop, which is attached to the abbey. As it happens, when I arrived, the Father was not at the desk but the monk who was in charge greeted me cordially, asked the objective of my visit and, when I explained, he said that they would be most glad to have me, he was sure all was in order, and if I would just wait, he would summon the guestmaster. He did so, and I drove the car through the gate which the Father swung open, and parked it outside the guesthouse, where the guestmaster took me to my room.

The overwhelming first impression was tranquility. Peace was defined by Aquinas as the tranquility of order, and it was surely most perfectly exemplified in my arrival at the monastery. The welcome I received was cordial, putting me completely at ease. There was no unnecessarily familiar behavior on the part of those greeting me.

The room to which I was assigned was on the second floor and the furnishings were adequate but not unduly luxurious. A table carried a notice of the services in the abbey church, and the guestmaster hastened to assure me that the guests were not required to attend matins at 5:30 a.m., but they were "begged" to present themselves for the remainder of the office of the day, and, of course, for the capitular Mass. On looking over the schedule, I saw that I had about an hour before vespers at 5:30 p.m. I duly made my way over to the church and, as I stepped out into the thin air of the early spring evening, the bell began to toll. There is no such thing as an electronic chime at Solesmes; a short distance in from the main door of the church there was a monk vigorously pulling on a bell rope sending the signal across the French countryside that yet another hour of the office was about to begin.

The office followed the form in the *Psalterium Monasticum*. Even though I can claim some familiarity with liturgical books, I did not find it an easy book to use. The Fathers are apparently well aware of this because, in addition to providing each of the guests with a copy, either of the Latin version or the Latin-French edition, they put up a list in the guesthouse showing which pages were to be used and in which order. This was extremely helpful, and for some one unfamiliar with the monastic office, indeed, almost essential. Vespers were sung by apparently the whole community, including some monks in wheelchairs who were almost out of sight in one corner of the sanctuary, and I counted about seventy filing into choir. The chant seemed to me to be near perfection; but obviously it did not seem so to the monks singing it because I observed frequently that one or other of them would kneel in the middle of a psalm. I inquired afterwards from the guestmaster what was the reason for this and was told that it was because they had "committed a fault" and that faults were acknowledged publicly immediately as they occurred. I said it was good we did not have the custom in our own church in Saint

Paul, Minnesota, or I would be spending most of vespers on my knees.

Vespers lasted about a half hour, and were followed at 7:00 p.m. by the evening meal. For this we were conducted to the refectory by the guestmaster, but for the two of us who had arrived that day, there was a ceremony of welcome, which I found most impressive. It consisted of being greeted by the prior, in the absence of the abbot, in an area outside the refectory, where the guests' hands were ceremonially washed by the prior before we proceeded to table. It was essentially like the *Lavabo* in the Mass, with a towel being offered by one of the other monks. The meal was simple, and accompanied by the traditional reading from the rule of Saint Benedict so that the only sound was that of the voice of the reader over the tapping of spoons on soup bowls. Grace both before and afterwards was sung by the prior and we filed out of the refectory to prepare for compline. I was impressed with the unobtrusive way in which the monks ensured that their guests felt no awkward moments. To rise from the evening meal in a room full of complete strangers who obviously had their own procedure very carefully structured, could have led to the very embarrassing situation of not knowing where to go next; however, just one glance from the guestmaster who "happened" to be standing near the end of the table, a gesture of the hands, and we were conducted back to the entrance of the cloister and shown where we were to have breakfast the next morning.

By the time of compline, at eight o'clock, it was dark and cold. The church was little if any warmer than the outside, and I envied the monks filing in with their hands in the sleeves of their habits. Compline lasted about a half hour and I noted two points about it. First, as the monks seated themselves for the singing of the first psalm, they suddenly, almost as if it had been done for them, appeared cowed. They kept their cowls on until the middle of the *Sicut erat* verse of the *Gloria Patri*, when they removed them for the rest of the office. Secondly, at the end of the office, each member of the community was individually sprinkled with holy water by the prior, the lights were turned out in the church, and the "Father bell toller" went back to his work, to proclaim the beginning of the "great silence." The entire village of Solesmes seemed to join this silence; there was no sound except that of my own footsteps on the gravel as I made my way back from the church to the guesthouse, which was also in darkness apart from the little glowlights showing the position of the stairs and doorways. The guests bowed to each other and each retired to his room. Any temptation to spend a late night was easily resisted when one realized that matins was a mere eight and one-half hours away.

I suppose out of deference to the surrounding villages, the church bell was not rung before matins; however, I managed to get myself to church at about 5:25 a.m., and wondered if I had misread something since the church was essentially dark. After a few moments, however, I noticed that there were monks coming cowed into the choir, almost invisible against the gray background of the church. The choir stalls were almost filled before the lights were turned on, and the threefold intonation of *Domine labia mea aperies* sounded through the building. Matins lasted about an hour and a quarter, and the first hour was all sung *recto tono*, as far as I could tell without a drop in pitch. At the end of the office, the monks left the choir, we left the church, and walked through the cold air to the small dining room where breakfast was being served. This was the typical French meal — a bowl of coffee, ample supplies of French bread, and apparently unlimited slabs of butter. Like all the other meals, it was taken in silence, this time without even a reader. From breakfast it was expedient to return immediately to the church for lauds which began at 7:30 a.m., and lasted until about 8:15. The end of lauds signalled the end of the great silence.

After both matins and lauds, it was interesting to me to note the number of private Masses which were being said at the altars around the abbey church. Each of those celebrating Mass came to the altar, cowed, and accompanied by a monk who carried the *Missale Romanum*. Lectionaries were placed on the altar, in addition to the missal, and the entire Mass was read *submissa voce*. At the end of matins, there were six Masses going

on simultaneously in the chapels, and others began immediately after lauds.

The essential event of the day was the concelebrated capitular high Mass, which involved about thirty concelebrants, and a deacon, all with matching vestments. The unique feature of this for me was the singing of terce at Mass, immediately after the introit, and before the *Kyrie*. Only the hymn and psalms of terce were sung. All the Mass was in Latin except for the readings which were, of course, in French.

After Mass, we were free until 12:30, at which time the threefold observance of mid-day began. Sext was sung at 12:30, and towards its end, the guestmaster appeared in front of the guests, beckoned us, and led us through the cloister to our table in the refectory opposite the prior. Grace sung, the reader began, and the main meal of the day was eaten to the accompaniment of further recitation from the rule. The prior, as on the previous evening, kept a watchful eye on those of us dining, and when all were finished and the serving monks had pushed the last cart out into the kitchens, he knocked on his own table with a small hammer, the reading stopped, and he began to intone grace. Unlike the previous evening, we were not ushered from the cloister but made a part of the monks' procession back into the church where grace was finally terminated and the singing of none began. It was by now about two o'clock, and with some satisfaction, I noted that we were free until vespers.

The sun was pleasantly warm by this time, and I walked through the village to the monastery of Sainte Cécile, where the Benedictine nuns have a parallel establishment. As with St. Pierre, there was no liturgical service during the sleepy Saturday afternoon, but I was able to go around the church and was impressed with the scrupulous cleanliness, the smell of beeswax, and the grille behind which some of the nuns were praying. I returned to St. Pierre in time for what I had begun to think of by this time as "our own vespers," and so my first full day ended.

I had spent almost five and one half hours in active prayer in company with almost a hundred men. I had not seen a newspaper, nor heard a radio, which are forbidden in the guesthouse, and I had missed neither. The impressiveness of the endless round of prayer, hour after hour, day after day, stretching through the entire cycle of the year, and then beginning again, is hard to describe. The Benedictines of Solesmes seemed to have entered whole-heartedly into the spirit of the changes requested by the Second Vatican Council. They are using the new psalter, the new monastic office which has been written in accordance with the conciliar decrees, but they used the council as a genuine opportunity for reform and growth, and not for iconoclastic destruction. I would venture to say that it is impossible to go to Solesmes for three or four days without its having a significant effect upon one's prayer life.

I had to leave after the capitular high Mass on Sunday. During that Mass I turned around from the front pews in the chancel where the guests of the monks are seated, and looked down the abbey church. It was completely full, and I found when I went to drive my car out the way I had come in, that the courtyard was blocked with two tour buses. I asked one of the Fathers whether this was normal, since the Sunday I was there was the fourth Sunday of Easter, and no special feast day. He told me, "Yes, it's always like this. Today we have two groups, one from Normandy, and one from Orléans; this is usual and even more come in the summer."

The final act of Benedictine hospitality was to assist me in leaving, since it was impossible to maneuver the car between the buses, and they allowed me to go out through one of the back gates of the monastery establishment. As the monk closed the gate behind me, and I began my crossing of the bridge over the Sarthe, on my way back to Paris, I determined to return. Meanwhile, I like to think of the unique response used in Solesmes to the petition, *Divinum auxilium maneat semper nobiscum... Et cum fratribus nostris absentibus*. I trust I will not be absent too long.

# REVIEWS

## Choral

In the past three months nearly one hundred compositions from a variety of publishers have been sent to *Sacred Music* for review. While all of them can be categorized as "sacred," it is most interesting that with the exception of one or two, none is able to be labelled "liturgical," *i.e.*, composed to a text selected from the Roman liturgy. There are some cantatas, an oratorio, many Christmas carols, and a flood of general anthems with texts from the psalms, from biblical sources and from assorted poems. It leads one to conclude that composers today are writing music for use *at* worship, rather than music that *is* worship.

Much of the music published is intended for Protestant services, but today with a greater freedom allowed by the decrees of the Second Vatican Council there is a place for such music in Catholic services also. But the fact remains that the setting of the liturgical texts of the Mass and the hours has all but ceased. Where are the composers today who write for the ordinary parts of the Mass, and where are those who compose settings for the proper texts, especially the new responsorial psalms? The reason why musicians do not supply such compositions lies chiefly in the intentions of the liturgists who wish to break from the thousand-year-old tradition of the *Missa Romana* with its wealth of music for both the ordinary and the proper, including the Gregorian chant and the polyphonic treasures.

Anthems with general texts that may be used at nearly any liturgical service, without any seasonal distinction, at home in both Catholic and non-Catholic worship, include these recently released:

*Psalms 56, Be Gracious to Me, O God* by Kevin Wood. SATB *a cappella*. The Unicorn Music Co., 170 N.E. 33rd St., Fort Lauderdale, Florida 33334. \$.65.

Although there is no key signature for this piece, hardly a measure is to be found without accidentals. The harmony, nevertheless, is quite traditional. But augmented skips make the voice leading somewhat difficult, and low passages for the tenor in thirds with the bass occasionally become muddy. A keyboard part is provided and may prove to be necessary for weaker groups. A rather effective piece.

*Fill Us With Love* by Joseph Roff. SATB. H.T. Fitz-Simons Co., Chicago, Illinois. \$.60.

The text is by Kathleen Hurst Seib and has reference to the Holy Spirit. Harmonies are traditional and voice-leading is easy. Variety is achieved by changes in use of the forces, with two and three parts alternating with the full chorus. Not difficult.

*O Be Joyful* by Wallace De Pue. SATB, *a cappella*. Tetra Music Corp. (agent: ABI/Alexander Broude, Inc., 225 W. 57th St., New York, NY 10019). \$.50.

The text is from Psalm 100. The harmony is quite usual with considerable unison and frequent pairing of parts in octaves and fifths. Rhythms and ranges are not difficult. Strangely, the doxology concluding the piece mentions the Father and the Son but omits the Holy Spirit.

*Bow Down Thine Ear* by Robert Elmore. SATB, soprano and tenor solos, French horn and organ. Theodore Presser Co., Bryn Mawr, Pennsylvania 19010. \$.95.

Lasting nearly six minutes, this setting of verses from Psalm 86 is effective and harmonized in a romantic style with traditional harmonies and a straight-forward rhythm. Its use in a Mass would require a period of time such as that of distribution of Holy Communion. The French horn is essential to the composition.

*Come, Thou Long Expected Jesus* by Rowland H. Prichard. Arranged by James Mulholland. SATB, organ. Tetra Music Corp. (agent: ABI/Alexander Broude, Inc.) \$.70.

Charles Welsey wrote the text, and the tune is an old and familiar one. The arrangement is clear with a solid accompaniment that at times is not organistic writing. Several high A's and even a B flat are required from the sopranos. The familiarity of the melody will make it appeal to the listeners.

*O Give Thanks to the Lord* by J.H. Maunder. SAB, organ. Tetra Music Corp. (agent: Theodore Presser Co.). \$.60.

In traditional harmony and rhythm, this combination of voices makes welcome literature for choirs with a dearth of male voices. Easy and popular. Good for a recessional.

*O Be Joyful in the Lord* by Bryan Kelly. SATB, organ. Novello (agent: Theodore Presser Co.). \$1.35.

Called a "festival *Jubilare Deo*," this is a setting of words from Psalm 100. One wonders about the directive *Allegro giocoso* as suitable for church music, which should hardly be a joke. But perhaps the use of sevenths and seconds creates that effect. The closeness of the harmonies and an independence of voice line, along with an organ part that offers little support, make this a difficult piece.

*Here, O My Lord, I See Thee Face to Face* by Robert Walker. SATB, *a cappella*. Novello (agent: Theodore Presser Co.). \$1.10.

The text is by H. Bonar and is called a communion motet. Some dissonance and a few sevenths in the voice line may cause some difficulty in an unaccompanied performance. A free rhythm, without bar lines, may create a problem for directors. A variety of dynamic affects is dramatic and interesting. The piece takes four minutes.

Non-liturgical compositions, suitable for sacred concerts, can often provide choirs with opportunities to study polyphonic writing involving soloists and sometimes orchestral accompaniment. It is necessary to keep a choir interested, and new music is needed for that purpose. But when the liturgical functions of the group are restricted to a few hymns, the reason for rehearsing is not evident, and so the group disintegrates unless there is some opportunity to perform. These cantatas are among more recent releases:

*For Unto Us a Child is Born* by Johann Kuhnau. SATB, ATB soloists, organ and chamber orchestra. Mark Foster Music Co., Box 4012, Champaign, Illinois 61820. \$2.50.

Attributed for a long time to J.S. Bach as his Cantata 142, this work is now thought to be the composition of Kuhnau (1660-1722). Twenty minutes in duration, it can be programmed as the chief work on a Christmas program. The orchestra has two flutes, two oboes, strings and continuo. The parts are available from the publisher for rent or sale. The chorus sections of the oratorio can also be bought separately for a lesser price than the entire score. The work is not beyond the capability of an average group, since there are no rhythmic or voice-leading problems in the harmonic style of this period. Good instrumentalists and soloists will bring the work to a successful performance.

*The Seven Last Words of Christ* by Raymond H. Haan. SATB, organ. Mark Foster Music Co. \$1.95.

An interesting and easy setting of a favorite set of texts that are not quite the same as those in the famous work of Theodore Dubois. Conceived as a choral work, it would be possible to use soloists on the unison parts, or even to assign some of the choral sections to a quartet, in order to reduce the amount of music to be mastered by the choir. This could well find a place in an annual presentation during Holy Week.

*The Little Room* by J.S. Bach, ar. by Joseph Roff. Unison or 2-part, H.T. FitzSimons Co., Chicago. \$95.

Not of oratorio length, this setting of a text by Eleanor di Giulio, a native of Michigan, comes from Bach's *Sinfonia No. 15*. Handbells are optional, and a keyboard accompaniment is more pianistic than organistic. It could find a place on a program for Christmas time, and sung by a soloist or a duet, it would make a welcome variation from full choir work.

*The Magus* by John Joubert. SATB, TBB soloists, orchestra. Novello (agent: Theodore Presser Co.). \$10.25.

A major work of considerable difficulty because of its contemporary idiom, the text relates the story of Simon, the magician. The libretto is the work of Stephen Tunncliffe and is based on the account in the

Acts of the Apostles of the man who was guilty of dealing for profit in sacred things and thus gave his name to the sin of simony. The soloists are Simon Magus, Philip and Peter, and the narrator. The orchestra calls for three oboes, three bassoons, three trumpets, three trombones, timpani, several percussion instruments, piano, organ and strings. It demands a first-rate choral organization, competent soloists and instrumentalists.

Works of reputed masters continue to be published and used. Among recent releases are these:

*Praise, Oh Praise Our God and King* by Melchior Vulpius. Ar. by S. Drummond Wolff. SA, organ. Mark Foster Music Co., \$75.

The text is an adaptation of Psalm 136. Simple and straight-forward, this is an easy piece in traditional harmony with the organ strongly supporting the voices.

*For the Lord is a Mighty God* by Felix Mendelssohn. Ar. by James McKelvy. 2-part, organ. \$50.

Easy and effective, with a strong organ accompaniment, this piece for treble and bass voices can be a good recessional or it might serve as a response after the reading.

*Hosanna to the Son of David* by Thomas Weelkes. Ed. by Robert Gray. SSATBB a cappella. ABI/Alexander Broude. \$65.

Late sixteenth-century polyphonic writing can be a most effective means of perfecting the choral techniques of an ensemble, and at the same time works in that style can be among the best pieces in the repertory. The *divisi* may cause some problems for a small group, but the harmonies are traditional and the rhythms and ranges easy. For Palm Sunday, or any time, this is a good piece.

*Thou Knowest Lord, the Secrets of Our Hearts* by Henry Purcell. Ed. by James McKelvy. SATB, organ. Mark Foster Music Co. \$75.

Composed as a funeral procession and used for Purcell's own funeral, the piece can be used for other occasions as well. The text is from the Book of Common Prayer. Chordal texture and close harmony with a slow tempo make for a beautiful choral sound. A march and a canzona for organ are also provided.

*O Thou Good and Faithful Servant* by Marc A. Charpentier. Ar. by James McCray. SA, organ. Mark Foster Music Co. \$75.

A Latin text, *Serve bone et fidelis*, is provided along with the English translation. The two equal voices could well be soloists. This is easy and useful.

Music for Christmas continually comes from the publishers, both newly composed and new

arrangements of traditional tunes. Among recent releases are these:

*O Magnum Mysterium* by Lawrence E. Tagg. SATB, *a cappella*. The Unicorn Music Co., 170 N.E. 33rd St., Fort Lauderdale, FL 33334. \$.50.

The rubric, plainsong style, indicates a free rhythm, not a unison melody. The harmonies are usually for paired voices in thirds, fourths and fifths with a sustaining pedal point in the other voices. Accuracy of pitch is essential and may be difficult without instrumental support. An English text is provided in addition to the Latin, which unfortunately, has a couple of errors. *Christe* should be *Christum*; and *meruerent* should be *meruerunt*.

*The Christmas Nightingale (Die Weihnachtsnachtigal)* ar. by Joseph Roff. SATB, organ and flute. H.W. Gray, 25 Deshon Dr., Melville, N.Y. 11747. \$.75.

Simple and light in texture, there are no problems with this 17th century German carol. It would have been worthwhile to have included the original German text along with the translation which comes from the Trapp Family Singers.

*Bright is the Star of Bethlehem* by Michael Haydn. Ed. by Reinhard G. Pauly. SSA, organ. Tetra Music Corp. (agent: ABL/Alexander Broude). \$.60.

Beautiful, 18th century music that is so much associated with Christmas, this piece for three equal voices can be a welcome variation in a choral program. Regrettably, the edition does not indicate what text Michael Haydn originally set these notes to. Possibly a *Gloria*?

*Puer Nobis* by Richard Rodney Bennett. SATB, *a cappella*. Novello (agent: Theodore Presser Co.). \$.85.

Although it has a Latin title, the text by Alice Meynell is totally in English. The idiom is modern, but the voice-leading aids a good performance and reduces the problems. Rhythmically and range-wise it is not difficult.

R.J.S.

## Magazines

UNA VOCE (France) Number 110, May-June 1983.

This issue contains a report of the association's annual meeting, held this year in Aix-en-Provence. For the American church musician who wants to keep up on the state of church music in France, it is interesting to note that the Schola Saint-Grégoire from Marseille under the direction of Abbé Stefani, provided the Gregorian chant for the liturgical celebrations. In addition the participants attended Sunday Mass at the Abbey of Notre Dame de Fidelité at Jouques where the nuns, including a large number of novices, sang

Gregorian chant beautifully. A pilgrimage was made to several abbeys in Provence, including a convent of Benedictine nuns from Algeria recently established in the abandoned oratory of Font-Saint-Joseph where they are restoring the existing building and constructing a new convent with their own hands. They too conduct their liturgy in Gregorian chant.

Along these same lines, mention is made of a Dominican renewal which is taking place near Angers. A group of young men calling themselves the Fraternité Saint-Dominique, have begun a community under a strict, traditional Dominican rule at the Abbey of Haye-aux-Bonshommes near Angers. This former Benedictine abbey, abandoned since the French Revolution, had been previously restored by the same youth group from which the new order came.

Announcement is made in this issue of Gregorian chant workshops and although this news comes too late for attendance this year, I will pass it on for purposes of information. A Gregorian workshop was held in Metz from July 1 to 8 for advanced students, sponsored by the Center for Gregorian Studies there and under the direction of Marie-Claire Billecocq and Dom Eugène Cardine. The 43rd liturgical and Gregorian session of the Schola Saint-Grégoire of Le Mans was held from July 23 to 30 at Sées. Five levels of instruction were available. The same group also sponsored a Ward method institute for teachers from July 11 to 22 in Le Mans. The Cultural Center of the West organized a Gregorian chant workshop directed by Canon Jeanneteau at the Abbey of Fontevraud from August 30 to Sept. 6. (Reviewers note: This interest in chant is encouraging, but not very evident at the average Sunday Mass in France!)

Commentary is made in this issue on the number of priests in France. According to the author, Vatican statistics of 1982 indicate that the number of priests in France compares favorably to the numbers in the rest of Europe. There does seem to be a widespread view however, that there is a great shortage of priests and that it is therefore necessary to conduct liturgical celebrations without priests. Dominique François, the author of this article, alleges, by directly quoting documents, that the national pastoral center is pursuing a deliberate policy of discouraging ordinations in order to weaken the pyramidal organization of the Church and strengthen the role of the laity. Fr. Congar is quoted as saying that while the Eucharist is central to the Church, there might be a certain "Eucharistic inflation" in our current attitudes so that "it seems that one cannot do anything if one cannot say Mass." (Congar, *Tous responsables dans l'Eglise?* Paris: Centurion, 1975, p. 68).

V.A.S.

UNA VOCE (France). Number 111, July-August 1983.

A long article discusses the current interest by the

French pastoral liturgical center in funerals without Masses. It seems that present thinking is that preparation must be made for a future time when there will be a grave shortage of priests by accustoming French Catholics to funerals conducted by lay people without Mass. The rhetoric used to justify this stance includes the argument that it is inappropriate to have a funeral Mass if the family or a large part of the assembly does not have the "aptitude" to participate actively in the Mass and especially Communion. The author asks what that means and if the dead person should be deprived of a funeral Mass because the family members are not practicing Catholics. He finally suggests that the underlying reason for this new policy may rather be found in an ecumenical study by Jean-Claude Benoit in which it is suggested that neither purgatory nor hell can be found in the new *Ordo*, and therefore, it is not necessary to pray for the dead.

A very fine article explains the historical origin of vespers and gives three reasons for the superiority of this service over other devotions: 1) the prayers come almost entirely from sacred Scripture; 2) vespers provide the opportunity for various types of prayers such as petition, meditation, praise, thanksgiving, and all in sung form if vespers are sung; 3) historically vespers have played an important role in the prayer life of the Church.

An account is given of the feast of Corpus Christi in the Cathedral of Budapest complete with a Latin high Mass with the proper in Gregorian chant and the ordinary in an eighteenth-century part setting, and a procession through the church and the main square of the city. The author suggests that what he found during a business trip to Hungary does not exist in France. Perhaps next year he could arrange to have his business take him to St. Paul, Minnesota, for Corpus Christi.

In the news section mention is made of a new community of traditional Franciscans near Bourgen-Bresse that has attracted so many vocations in the several years since its foundation that it has to find a larger location. Since the friars live only by alms, funds are being solicited for the new monastery from members of *Una Voce*. For those who collect evidence of beautiful Latin liturgies in France there is a report of a Latin high Mass at Guitres near Bourdeaux on June 26 as a part of the summer musical program. The polyphony was sung by the *Petits Chanteurs de Saint-Martin de Blanquefort* and the Gregorian chant by the *Clercs de Saint-Benoit* from Bordeaux.

V.A.S.

CAECILIA. *Society of St. Cecilia of the Diocese of Strasbourg*. No. 7-8-9-10. July - October 1983.

This issue announces a meeting of Cecilian choirs that took place in Rome during the month of September. One of the activities was to provide the music for the Mass in St. Peter's on September 25 when Pope John Paul II celebrated the twenty-fifth

anniversary of his episcopal ordination. The eightieth anniversary of the *Motu proprio* of Pope Paul X was celebrated at the same time. The musical program included Mass VIII (*De angelis*), *Tu es Petrus* by Perosi, *O Jesu Christe* of Van Bercham, *Alleluia* by Gabrieli, *Cantate Domino* by Croce, *Gaude Mater polonia* of Gorsyski and the final chorale of St. John Passion by Bach.

The program of the Mass for the annual meeting of the Cecilian society of Alsace, held on September 18, is also included in this issue. Aside from the *Credo*, *Agnus Dei* and *Pater noster* in Latin, the Mass was sung in the vernacular, French for the most part with two hymns in German.

Reports are made on the dedications of four new or rebuilt organs in Alsace. Names of builders and specifications are given in each case.

V.A.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 10, Series 2, No. 26. 1983. *Trimester periodical of the Sacred Music Commission of Braga, Portugal*.

Fifteen pages of music in the Portuguese language for unison as well as part singing make up the bulk of the issue. The compositions are traditional in their harmony and structure. The composers are Fernandes da Silva, M. Luis and Manuel Faria, who is just recently deceased. A short article commemorates his death and credits him with great musical activity in the Archdiocese of Braga.

An article on marriage, based on Pope John Paul's apostolic exhortation, *Familiaris consortio*, discusses the liturgical celebration of the sacrament and the need for the clear theological understanding of the meaning of Catholic marriage. It is a practical article authored by the auxiliary bishop, Joaquim Goncalves.

R.J.S.

BOLLETTINO CECILIANO. Anno 78, No. 5, May 1983.

Father Pellegrino Ernetti discusses the chants for the Feast of Corpus Christi as they are given in the new *Graduale Romanum*, and Monsignor Lucio Rapicavoli gives a complete report on the activities in sacred music in Sicily, especially as they are promoted by the Italian Society of St. Cecilia. Various conventions and meetings for choirs and for organists are announced and reviewed. Observance of the Holy Year is noted along with musical accompaniment for such events as the opening of the holy door of Saint Peter's. Monsignor Domenico Bartolucci has composed a hymn for the Holy Year, published by Casa Musicale Carrara of Bergamo.

R.J.S.

BOLLETTINO CECILIANO. Anno 78, No. 6-7, June-July 1983.

An invitation to the church musicians of Italy to celebrate the Holy Father's twenty-fifth jubilee of his

episcopal consecration with a pilgrimage to Rome is given by Bishop Antonio Mistrorigo, president of the Italian Society of St. Cecilia. The occasion took place on September 25. Further suggestions on music for the Holy Year are given. Giuseppe Liberto has an article on the various musical parts of the Mass, giving the directions found in the general introduction to the missal. Franco Baggiani writes on the use and preservation of the pipe organs of Italy, a concern of both the Church and the state for cultural, historic and religious reasons. A biographical sketch of Franco Michele Napolitano gives his compositions, his concerts and his work as a teacher. Various events throughout Italy are noted.

R.J.S.

BOLLETINO CECILIANO. Anno 78, No. 8-9, August-September 1983.

Liberto's study of the musical parts of the Mass and Baggiani's article on the patrimony of pipe organs in Italy are both continued. Various congresses, recitals and meetings are noted, and activities of the Holy Year are given. Ernesto Papinutti writes about the Gregorian chant symposium held in Washington, D.C., giving an account of the lectures, liturgies and concerts.

R.J.S.

## Books

*Dictionary of Pipe Organ Stops* by Stevens Irwin. New York: Schirmer, 1983. 2nd Edition.

Usually one doesn't read a dictionary. He only consults it. But this volume makes good reading. There is a wealth of material for the beginner, the organ-buff, the church or concert organist, the one whose concern lies with acoustics or with the mechanical structure of the instrument. In this revised edition, the author distinguishes the various periods of organ building, classical, baroque and romantic. The variety coming from the countries of origin is noted, and photographs and drawings clarify many statements. Mixtures are explained, and the scaling of pipes is well treated. The book is a treasure of information.

R.J.S.

## NEWS

Carl Heinrich Graun's passion oratorio *The Death of Jesus*, was presented at Saint Luke Church, Westport, Connecticut, under the direction of Ronald Ebrecht. Soloists in the performance were Shirley Pardee, Christine Sokolowski, Kilian Bloom, Paul Benoit and Ralph McLean. ■

The choir of St. Ann Chapel at Stanford University, Palo Alto, California, observed its twentieth

anniversary, October 2, 1983, with Mass celebrated by Father Benignus Barat, O.S.B. The group sang Johannes Ockeghem's *Missa Caput* under the direction of William Peter Mahrt, professor of music at Stanford and conductor of the choir for the past fourteen years. Well known for its study and presentation of the sacred music of the renaissance period, the choir was founded by William Pohl. The anniversary observance will continue through the academic year with special Masses. ■

Mary Gormley, organist at the Church of Saint Agnes, Saint Paul, Minnesota, played the dedication recital on the recently installed Casavant organ (opus 2659) in the Cathedral of Our Lady of Perpetual Help, Rapid City, South Dakota, August 21, 1983. Bishop Harold Dimmerling blessed the instrument; Dewey Layton presented it. Father William O'Connell is rector of the church. The program of organ music included *Canzone* by Giovanni Gabrieli, *Veni Creator* by Maurice Duruflé, *O Sacred Feast* by Healey Willan, *Toccatu in F Major* by J.S. Bach, *The Lord is My Shepherd* by Randall Thompson and the finale from *Symphone 1* by Louis Vierne. A choir composed of members of the parish choirs of the area sang under the direction of Richard D. Byrne, choirmaster of the Cathedral of Saint Paul, Saint Paul, Minnesota. The organ was formerly at Grace Church, Orange, New Jersey, and was brought to Rapid City through the work of Father Gerald Scherer. ■

Ronald Ebrecht played the dedication recital on the newly restored organ at the Church of Saint Rose, Meriden, Connecticut, April 17, 1983. Rebuilt by Foley-Baker, Inc., the two-manual instrument has 1,250 pipes. The program included *Prelude and Fugue in C minor* by Felix Mendelssohn, *Suite for Cello* (BWV 1028) by J.S. Bach, *Prelude and Fugue in A Major* (BWV 536) by J.S. Bach, *Choral in B Minor* by César Franck, *Les Angelus* by Louis Vierne and *Prelude and Fugue in E Minor* by J.S. Bach. Christina Sokolowski, Linda Machado and Mathias Wexler joined in a performance of Maurice Duruflé's *Pie Jesu* from the *Requiem*. Co-pastors of the parish are Rev. Brian E. Jeffries, Rev. Paul F. Kenefick and Rev. John F. Quinn. ■

Beginning its tenth year of singing the classical literature of the Viennese School, the Twin Cities Catholic Chorale announced a program of thirty-one orchestral Masses from October 2, 1983, through June 24, 1984, the feast of Corpus Christi. With members of the Minnesota Orchestra as instrumentalists, the sixty-voice choir and soloists sing at the Church of Saint Agnes, Saint Paul, Minnesota, each Sunday, under the direction of Monsignor Richard J. Schuler. This year's program includes eight Masses by Joseph Haydn (*Mariazeller, Harmonien, Schöpfungs, Heilig, Lord Nelson, Little Organ-solo, Theresien and Pauken*); five Masses of W.A. Mozart (*Requiem, Coronation, Piccolomini, Waisenhaus*

and *C Major*, K337); three of Franz Schubert (*G Major*, *C Major* and *B Flat Major*); Beethoven's *C Major Mass* and Charles Gounod's *St. Cecilia Mass*. The proper of the Mass is sung in Gregorian chant by a schola under the direction of Paul LeVoir, who also sing at the solemn Latin Masses during the remainder of the Sundays of the year. The Twin Cities Catholic Chorale was founded in 1955. ■

The Sixth Archdiocesan Children's Choir Festival was held in Chicago, Illinois, November 6, 1983, with over six hundred voices joined under the direction of Sue Ellen Page of Westminster Choir College. Father Robert Oldershaw of the diocesan office of worship arranged the event. ■

The Saint Cecilia Chorale of Marksville, Louisiana, sponsored a workshop August 19 to 21, 1983, at Saint Joseph's Church in Marksville. The event was organized by Merkle Dupuy, founder and director of the group of forty-five voices from various parochial choirs in the Avoyelles Deanery of the Alexandria-Shreveport Diocese. With the assistance of a chamber orchestra, headed by Richard Rose of Northwestern State University, the group performed Mozart's *Coronation Mass*, *Festival Canticle: Worthy is Christ* by Richard Hillert, *O Jesu Christe* by Jaquet de Mantua, *Ave Maria* by Anton Bruckner, *Sine Nomine* by Ralph Vaughan Williams and the *Gloria* from Mozart's *Twelfth Mass*. Monsignor Richard J. Schuler directed the workshop and the music for the solemn Mass on Sunday, August 21. Mrs. Marie Ducote Roy was organist. Father H. Gerald Bordelon is pastor of Saint Joseph Church, and Father Kenneth Roy, associate pastor.

R.J.S.

## EDITORIAL NOTES

### Back Issues

You may obtain back issues of *Sacred Music* by writing to the editorial offices, 548 Lafond Avenue, Saint Paul, Minnesota 55103. You may wish to complete your file, or you may be interested in articles on specific subjects. For example, you may wish to obtain all of the series entitled "Chronicle of the Reform," which is concluded in this issue with the seventh installment. Back issues are priced at \$3.

## The "Chronicle of the Reform"

With this issue the series, "Chronicle of the Reform," has been completed. In seven installments, it surveyed the reform of church music begun by Pope Pius X, continuing through several pontificates until the Second Vatican Council which placed the capstone on the entire movement.

It has been suggested that these seven essays might make a worthwhile booklet, so that the whole series might be conveniently available under one cover. If there is interest in such a volume, the editors of *Sacred Music* would be willing to consider if publication would be financially possible.

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EDITOR (Name and Complete Mailing Address): Rev. Richard J. Schuler, 548 Lafond Avenue, Saint Paul, Minnesota 55103					
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July 1982