

# SACRED MUSIC

Volume 110, Number 4 (Winter) 1983,  
The Holy Year





Apse of Saint Mary Major

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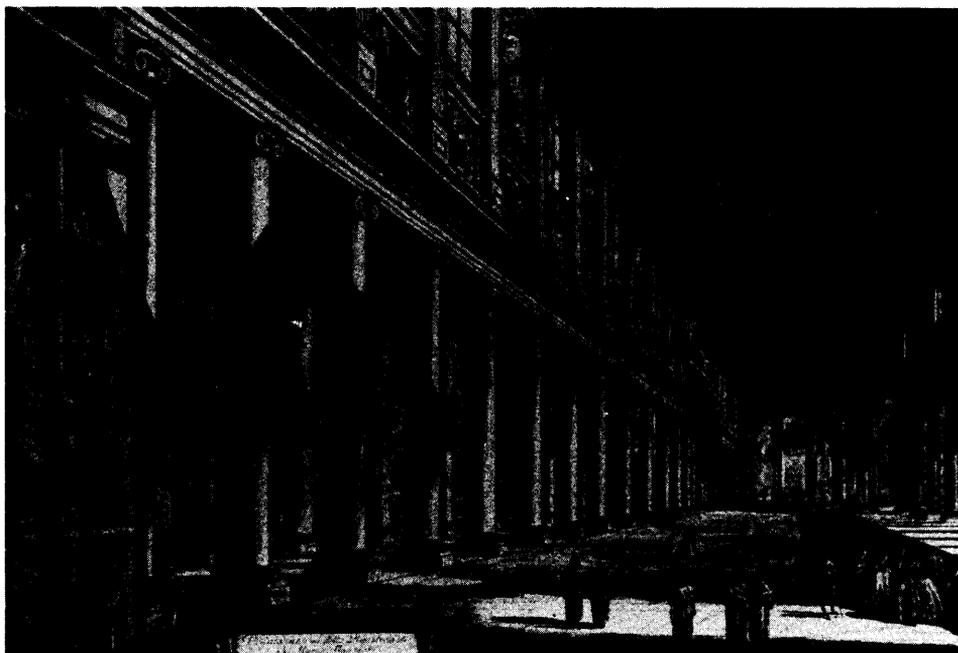
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Interior of Saint Mary Major

## FROM THE EDITORS

### Sacred Art

Once again the Roman Pontiff has spoken out repeating the demands of the Second Vatican Council, which in its turn had echoed what was the constant, on-going position of the Church. Music for the liturgy must be sacred and it must be true art!

Addressing the Italian church music society on the occasion of the twenty-fifth anniversary of his episcopal consecration, Pope John Paul II delivered a clear and beautiful homily. (See the text elsewhere in this issue.) His demands are not new, but the fact that he must make them indicates that they are not being observed. This is especially true in the United States where the disintegration of music used in the liturgy has reached an unbelievable level.

Despite repeated protestations from liturgical experts about the progress made in implementing the decrees of the council, the bare facts are becoming ever more apparent that the catastrophe of sacred music in this country has been caused by those who neither know the art of music nor want the cultivation of the sacred. Without those two elements, music used in the liturgy is simply a failure. All the participation in the world or all the approval of participants cannot make music lacking in artistic form or sacred qualities into compositions worthy of a liturgical role.

So much of what is heard today is simply boring. Other things are patently secular and intended for the bar, the picnic, a bus-ride or a dance. Some are taken over from the entertainment field. Some are so poor musically that they are truly unworthy of the temple. Profanation of the holy place is easily accomplished by the use of music lacking

in holiness and true art. Instinctively the Catholic rebels even if he may not be able to express what has upset him.

Attendance at Mass on Sundays has fallen dramatically, and no little credit for this rests with the liturgists and the musicians who have promoted the folk-songs, the ballads, the show-tunes and the guitars and combos. The deceit that these aberrations were ordered by the council is obvious to anyone who has done even a cursory reading of the council documents or those that followed. Now the Holy Father has tried again.

But seminary liturgy and music teachers continue to refuse to obey the council, the sacred congregations and the pope. And here lies the cause of growing desacralization and increasing banality. Students in seminaries no longer have any idea of the music treasure of the Church nor the place of the musical art in the liturgy. They have never heard or sung Gregorian chant; they cannot read, let alone sing, the Latin language; the very theological position of music as *pars integrans* in sacred liturgy is totally unknown to them. They are being cheated by teachers who refuse to accept the decrees of the Church, the council and the pope.

What can we do? Pray, of course. Act in so far as one is able, using every opportunity to improve one's own position, always searching for what is best, and never accepting what is less than good, what is not truly art or not sacred. Do what the pope and the council ask, and then we will be doing what the Church demands.

R.J.S.

## About the Pictures

### Saint Mary Major

The Basilica of Santa Maria Maggiore is often called the Liberian Basilica, because it was founded by Pope Liberius in 352 A.D. to commemorate a miraculous fall of snow covering the spot at the top of the Esquiline Hill on which the church is built. August 5 is kept as the feast of Our Lady of Snows.

Pope Sixtus III rebuilt the church between 432 and 440 to commemorate the Council of Ephesus at which the heresy of the Nestorians was condemned and the title of Our Lady as Mother of God reaffirmed. It is the largest church dedicated to the Blessed Virgin in Rome, thus meriting for it the title *maggiore* or "major." Beautiful mosaics from the fifth century adorn the apse portraying the Assumption of the Blessed Mother.

Pope Gregory XI, when he returned from Avignon in 1376, built the great western campanile, the highest tower in Rome. The west front in baroque style was added by Pope Benedict XIV in 1741, who also erected the elaborate baldacchino over the main altar. The pavement throughout the basilica is the famous *opus alexandrinum*, work of the mosaic artists from the northern parts of Italy. The ceiling is covered with the first gold brought from South America to Spain and given to the pope by Ferdinand and Isabella.

Among the treasures of the basilica are the relics of the crib of Bethlehem, enshrined beneath the high altar, and the miraculous picture of Our Lady, *Salus Romani populi*, kept in the beautiful Borghese chapel where Pope Pius XII celebrated his first Mass. Several popes are buried in the basilica, including Pope St. Pius V.

Musically, St. Mary Major has a great history. Palestrina was a *puer cantus* in the Cappella Liberiana, and in 1561 he became *maestro di cappella* there. Francesco Suriano served two terms in that office, and A.M. Abbatini served three terms. Other great composers connected with St. Mary Major were Annibale Stabile, Orazio Benevoli, Alessandro Scarlatti and Bernardo Pasquini. In more recent times Licinio Refice and Domenico Bartolucci have held the post. The library of manuscripts is extensive.



Basilica of S. Croce in Gerusalemme

## Gregorian Chant Books

Small as it may be, the tide has turned. An interest in Gregorian chant is appearing, especially among the young. The error that it had been replaced, abolished and even forbidden along with the Latin language to which it is so intimately united has still a wide-spread acceptance. But the truth and the will of the Church can never remain hidden. The tide of the ocean at one point begins to flow the other way; the mighty Mississippi River begins as a tiny rivulet in the wilderness of northern Minnesota and eventually becomes a veritable sea itself.

There has never been doubt in the Church about the role of Gregorian chant in its liturgy. The documents issued from the time of Pope Pius X onward stand out clearly. The Second Vatican Council reaffirmed the on-going position. If you wish to see the role of chant spelled out in detail during the past twenty years, then consult that wonderful compendium of liturgical documents, published by The Liturgical Press of Saint John's Abbey at Collegeville, Minnesota, *Documents on the Liturgy, 1963-1979*. There are no less than thirty references to the chant and how it is to be used and fostered, how seminaries are to teach it, how it must be accorded "pride of place."

This ancient music of the Roman Church is the heritage of the ages, marvellously restored during the past century by the work of the monks of Solesmes and other scholars and musicologists who have given us an accurate *corpus* of melodies that date to the early middle ages. The youth of today is demanding the heritage that is theirs, not

FROM THE EDITORS

merely as a cultural asset, but as a means of prayer that speaks to them and lifts their souls to their Creator. The holiness of the chant has been attested to from the time of Saint Gregory the Great, when writers say that it ranked along with the holy scriptures themselves as a manifestation of the inspiration of the Holy Spirit.

There is no doubt that Gregorian chant will survive the iconoclasm of the past few years. It will live because of its very artistic worth; it will be used because the Church wants it to be *pars integrans* in our liturgy. But most of all it will again have its proper and noble position in Catholic worship because the younger generation is coming to recognize it as a prayer that speaks to them and through it they speak to God. It has a spiritual and mystical quality that raises the mind and the heart to God. As incense and light play their role in God's worship, so does chant, and even more than any other art, because it is inseparably united to the very Word of God, a union not enjoyed by any other art.

How can one begin a chant revival in his or her parish church or school? Start by studying yourself. Obtain the necessary liturgical chant books. Listen to records of chant. Begin to sing the simpler melodies. It is important to come to appreciate the style. Once that is mastered, the singing of chant is easily carried on. To learn to read the square notation is not difficult; it is in fact easier than transcriptions into modern notation.

What books should one buy? Perhaps you don't have to buy any. There may be some copies of the *Liber Usualis* around the church. There may be some old *Kyriale* copies. If not, then a good start would be to acquire the *Jubilare Deo* issued in 1974 by Pope Paul VI and sent to all the bishops of the world with the plea that they be used by all the people. Or you may wish to obtain *Liber Cantualis* that has been published by the Consociatio Internationalis Musicae Sacrae. Eventually when the proper parts of the Mass are needed for a full sung Mass, the *Graduale Romanum* should be purchased.

If the pastor is interested in singing a Mass with Gregorian chant, then he should have the *Missale Romanum* of Pope Paul VI and a copy of the *Ordo Missae in cantu* published by Solesmes Abbey with all the parts that should be sung by the priest.

These books can be obtained from the Libreria Editrice Vaticana, Vatican City. It is best to have your bookstore order them for you, and pre-paid orders are safest. It is possible too that an order made by your parish priest on church stationery would be a good way to obtain the books. A request to the Vatican bookstore will bring you a price list.

Books published by Solesmes Abbey can also be obtained by writing the abbey: Solesmes Abbey, 72300 Sablé sur Sarthe, France.

Chant is intimately united to the Latin language and the clear open vowels of Latin help produce the resonant sound that is sought. Also, it is best not to sing chant with a mixed group of treble and bass voices. Let the men sing alone and the women sing alone. Unison is what is wanted, not an octave organum. A group of five or six can study the notation and by listening to the recordings, especially from Solesmes, come to produce a beautiful music.

R.J.S.

# POPE JOHN PAUL II ON SACRED MUSIC

On Sunday morning, September 25, 1983, Pope John Paul II celebrated Mass in Saint Peter's Square for the Italian Association of Saint Cecilia. A choir of more than twenty thousand members of the association sang. The Holy Father preached this homily to them. "Improvising to the music of the harp, like David, they devise their own accompaniment" (Amos 6:5).

Beloved!

These words, which we heard in the first reading of today's liturgy, are addressed by the Prophet Amos "to the complacent in Zion, to the overconfident on the mount of Samaria..." (Am 6:1), but who instead are already on the verge of ruin, and their deportation and exile are imminent!

In the New Covenant, as Christians reborn to the new life, we are true Davids, who praise God with a new song, the song of redemption. Along with the Psalmist, we sing to the Father: Hear, O Lord, the sound of my call; Of you my heart speaks; you my glance seeks; Your presence, O Lord, I seek. Hide not your face from me! (Ps. 26: 7-9).

These vibrant invocations express the soul's longing for supernatural realities, according to St. Paul's strong recommendation: "...set your heart on what pertains to higher realms... be intent on things above" (Col 3:1-2). It is a longing which is translated into a prayer from the heart. In the Christian, who enjoys the new life and in whom Christ himself — the Word of the Father — lives, this prayer assumes such a great fervour as to be expressed and exalted in song.

In its most perfect form, this prayer is raised to the Father by Christ. In fact, Christ, as from all eternity, so also after His incarnation, resurrection and ascension, continues to sing, as the mediator and spokesman of all of mankind, the praises and the glory of the Father, as well as the aspirations and desires of man.

It is Christ, therefore, who — as the conciliar constitution on the sacred liturgy states — "introduced into this earthly exile that hymn which is sung throughout all ages in the halls of heaven. He joins the entire community of mankind to himself, associating it with his own singing of this canticle of divine praise" (*Sacrosanctum Concilium*, no. 83).

All of you members of the *scholae cantorum*, belonging to the Italian St. Cecilia Association, are particularly linked to this song of praise, you who make St. Peter's Square resound today with your prayers and your songs. I express to you my affectionate and grateful pleasure for the work you carry out with so much enthusiasm, and also for your presence in Rome during the Jubilee Year of the Redemption. I cordially greet the president of the association, Monsignor Antonio Mistrorigo, Bishop of Treviso, his collaborators, the diocesan directors, the composers, the choirmasters and you, singers of God's praises.

Your task is to see to the exact performance of sacred songs during liturgical celebrations, as well as to encourage the active participation of the faithful in song (cf. Instruction *Musicam Sacram*, no. 19). Yours is therefore a function which is not reduced to merely and exclusively an artistic one, but one which involves — along with art — faith and devotion, the whole of redeemed man, the whole of the Christian.

Just as the Holy Spirit is the one who gives our frail strength the capacity to open ourselves up in the invocation "Abba — Father!" (cf. Rm 8:15), this same Spirit also gives us the capacity to make our prayer complete, making it explode with holy joy, with the delight of song and music, following the exhortation of St. Paul: "Be filled with the Spirit, addressing one another in psalms and hymns and inspired songs. Sing praise to the Lord with all your hearts" (Eph 6:18-19).

The results of this interior action of the Holy Spirit are: a new man, who must put on the image of the Creator and sing "a new song;" a new life of community and

POPE JOHN PAUL

communion, in such a way that to instruct and admonish one another with wisdom, singing to God from the heart and with gratitude (cf. Col 3:16), appears as a paschal gift, the fruit of Christ's resurrection. Commenting on the words of Psalm 32 (v. 3), "Sing to the Lord a new song," St. Augustine thus exhorted his faithful and us too: "Take off what is now old; you have learned the new song. A new man, a New Testament, a new song. The new song does not suit old men. Only new men learn it, men who through grace have been restored from what was old; men belonging now to the New Testament, which is the kingdom of heaven. All our love sighs for it and sings a new song. But lift up a new song not with your tongue, but with your life" (*Enarr. in Ps. XXXII, Sermo I, 8; PL 36, 283*).

In the New Covenant, singing is typical of those who have been raised with Christ. In the Church, only whoever sings with this disposition of paschal newness — that is, of an interior renewal of life — is truly risen. Thus, while in the Old Testament music could perhaps have resounded with worship bound to material sacrifices, in the New Testament it becomes "spiritual," in keeping with the new worship and the new liturgy of which it is an integral part, and is welcomed on the condition that it inspire interior devotion and recollection.

Christ is the Hymn of the Father and, with the incarnation, He consigned to His Church this same Hymn, that is, Himself, so that it might continue it until His return. Now, every Christian is called to participate in this Hymn, and to make himself a "new song" in Christ to the heavenly Father. On an even deeper level, he is called to participate in that Hymn, that is, in the mystery of Christ, the ministerial priesthood, of which the episcopate is the perfect fulfillment. As bishop and as Peter's successor in the See of Rome, it is therefore natural for me to repeat to you today St. Augustine's words: "O brothers, O children, O Christian people, O holy and heavenly offspring, O regenerated in Christ and reborn from on high, listen to me, or rather through me sing to the Lord a new song" (*Sermo XXXIV, III, 6; PL 38, 211*).

Naturally, this new song, which resounds in me and in you as a continuation of the eternal hymn which is Christ, must be in harmony with the absolute perfection with which the Word addresses the Father, so that in life, in the power of affection and in the beauty of art, *unity is fully achieved among us*, living members, with Christ, our head: "When you praise God, praise him with all your being; may your voice sing, may your heart sing, may your life sing, may your deeds sing!" is again St. Augustine's strong recommendation (*Enarr. in Ps. CXLIII, 2; PL 37, 1938*).

Such unity requires above all that sacred music be *true art* — as I emphasized to the members of your association during the solemn celebration of September 30, 1980; true art which is therefore able to transform man's sentiment into song, to adapt music to words, to achieve that perfect and fruitful harmony with the lofty aims and requirements of Catholic worship. At the same time this unity demands that this music be authentically *sacred*, that is, that it possess a predisposition suitable to its sacramental and liturgical end and that it therefore be alien to the characteristics of music destined for other purposes. This unity further demands that the achievement of a truly sacred music is reached through careful specific preparation, artistic, spiritual and liturgical. In this perspective it is necessary to insist on the preparation of composers, to whom adequate help, suggestions and instruments must be given; to insist on the training of the faithful and of singers, members of the *scholae cantorum*, who are a fruitful example of organization directed to the dignity of liturgical celebrations; to insist on the study of the theory and practice of sacred music, following the examples proposed by the Holy See, in all the seminaries and religious institutes; on the foundation and vitality of various institutes and schools of sacred music for the formation of teachers who add deep faith and a practical reflection of Christian life to competence in the art of music (cf. *Insegnamenti di Giovanni Paolo II, III, 2, 1980, 699 ff.*).

# THE MUSIC AND LITURGY OF CHRISTMAS: A PERSONAL REFLECTION

*Invenio autem apud sapientes honestissimum esse maiorum vestigia sequi, si modo recto itinere praecesserint.* (I find that it is a great wisdom to have followed in the footsteps of our ancestors, only if they have led the way on the proper path.) Pliny the Younger.

Let me begin by making a few comments about myself. I was not born into the Catholic faith but rather converted to it during the twenty-second year of my life. I had always been interested in the spiritual life and fascinated by the language of the Church, even before I actually pursued instruction in the faith. As a candidate for the master of arts degree in Latin and classical area studies at the University of Minnesota, I am interested in the treasures of the human achievements of the past as they can explain and enrich our lives today and guide us into the future.

My initial encounter with the Church of Saint Agnes in Saint Paul, Minnesota, and with the liturgy celebrated there came in an interesting way. Several years ago, as an undergraduate student in Latin and theater, I wanted to hear and see as much Latin in use and performance as possible. I was told that there was a parish that had Masses in Latin. Knowing that this was an unusual thing in wake of Vatican II, and thinking like many people that Latin was actually forbidden, I resolved to go and hear a Latin Mass even though I was not a Catholic and in truth merely wanted to see what I thought might be a good show.

But with the first graceful notes of the introit, sung in Gregorian chant by the *schola cantorum*, I realized that there was something other than a mere relic of bygone days being performed. From that point until my reception into the Church on the fourth Sunday of Advent, 1982, I underwent instruction in the faith under the guidance of Monsignor Schuler, the pastor of Saint Agnes, and a deepening of my spiritual life resulted as I discovered a greater knowledge and a fuller involvement in the liturgy of Saint Agnes.

All of this leads to this particular article which addresses two aspects of the things I have experienced in my parish. The deepening of my spiritual life through the liturgy, and a growth in my love for the Advent and Christmas cycle, special to me for being the time of my public and solemn reception into the Church.

Participating in the liturgy at Saint Agnes during Advent and the Christmas season, I found many things. Among them are the actual structure of the liturgy and the way it is observed, and the way the liturgy contributed to my understanding of the meaning of Christmas.

I discovered many of the elements of Advent that had hitherto escaped me. I learned how they are fused into a beautiful, purposeful and meaningful whole. For example, there is no organ music played during the Advent season with the exception of *Gaudete* Sunday. The reason, I learned, is that Advent is a time of preparation for the coming of Christ, and part of that preparation is through penance. Thus the color of the vestments is violet and the liturgy is shorn of its joyous music in exchange for more solemn prayer through the Gregorian chant sung by our *schola cantorum*.

This is relaxed on the third Sunday called *Gaudete* Sunday, when the vestments change to rose, less severe than violet, and the organ returns and flowers adorn the altar. But in keeping with Advent, the *Gloria* is missing from the Mass. During Advent, it is the custom at Saint Agnes to use the *Asperges*, so the priest and the deacons move down the nave and sprinkle the people with holy water while the choir sings the chants from the *Graduale Romanum*.

That Sunday, which fell on December 17, introduced me to an interesting practice in the Roman liturgy, the singing of the "O" antiphon during vespers. Each day until

Christmas the antiphon for vespers began with the "O" and another title attributed to the coming Messiah. At Saint Agnes we sing vespers every Sunday afternoon, in Latin and Gregorian chant, followed by Benediction of the Blessed Sacrament. With Mass and vespers we sanctify the Sunday. The *schola* is in the sanctuary, vested, and we sing the antiphons and verses of the psalms antiphonally in response to each other.

The "O" antiphon for the third Sunday was *O Sapientia*, which through its references to Old Testament figures, points out the significance of an aspect of the New Testament and the coming feast of Christmas. To hear the antiphon sung in Gregorian chant in the expanse of the church, more filled with shadows for vespers than for Mass in the morning, made the path of understanding much richer than if I had merely read it in silence or had listened to it being read.

For vespers we use our well-worn volumes of the *Liber Usualis*, and more recently, the new *Liber Hymnarius*, published by the monks of Solesmes. This new book has hymns, invitatories and some responsories that are a part of the revised office. But in lieu of a new and revised *Liber Usualis*, the director of the *schola*, Paul LeVoir, has developed a sound and helpful office using both the new sources and the old to provide a beautiful and well-oriented structure until the publication of new music books for vespers.

Leaving *Gaudete* Sunday behind and passing through the fourth Sunday of Advent, the anniversary of my reception into the Church, I must admit to a great feeling of excitement which I thought I had long abandoned in early childhood. With the depth of the music and liturgy, provided for us through the experience of many hundreds of years of thought and prayer, I began to understand something of the richness and meaning of the day we were approaching. I often reflected on this feeling as I considered the ways I had celebrated Christmas in the past with barely any preparation or cleansing of self to receive the newborn Incarnate Word. It was an impoverished spiritual effort. I came to see that in the great tradition of the Latin liturgy, now given us in the *Novus Ordo*, I had found an exquisite blending of the experience of the past and the needs of the world today, all fused with the beauty of music and art.

At last came the vigil of Christmas. This day was observed wanting in none of the attention due its holy purpose. The Mass of December 24 was sung in Gregorian chant at eight o'clock in the morning. At four-thirty in the afternoon we sang the first vespers of Christmas with its hymn, *Christe redemptor omnium*. The high Mass of the Christmas vigil followed at five-fifteen with the *schola* singing the full Gregorian music. At nine-thirty in the evening we chanted the office of matins in the shadowy church with the heaviness of night around us and our melodies echoing through the vaults. Just before midnight, the glorious program of Christmas music began, penetrating the darkness with a blaze of musical light and a dance of color, the scent of pine and candles and garlands and flowers. The snapping bite of the 25 degrees below zero Minnesota winter was left outside. Christmas had indeed arrived at last!

We always have wonderful high Masses at Saint Agnes during the whole year, but perhaps none is so special as the midnight Mass for Christmas. Saint Agnes parish was originally founded by immigrants from the old Austro-Hungarian Empire. Historically we are a parish for German-speaking peoples, and over the years, as our country has seen many waves of immigrants from eastern and central Europe, Saint Agnes has remembered its roots and attempts to exemplify the heritage and culture of its people. Orchestral Masses by Schubert, Haydn, Mozart and Beethoven in the setting of the Latin liturgy are very much at home in the great baroque church that could well be found in Vienna, Innsbruck, Graz or any small village in Upper Austria or Carinthia, in The Burgenland or in Tirol. These compositions are alive and truly *pars integrans* in the liturgy. The complexities of the music are well balanced by the elaborate architecture and the solemn ceremonies, all bound together by the Latin language of the celebrant, the choir and the congregation.

The proper parts of the Mass are sung in chant from the new *Graduale Romanum*, and the celebrant uses the *Missale Romanum* and the *Ordo Missae in cantu*, prepared by the monks of Solesmes. The readings are done in English. The blending of old and new moves me on a soaring path to new insights into the spiritual life to which God has called all of us.

The program of Christmas music before midnight Mass included the ancient chants and favorites such as *Silent Night* and the *Tirolese Carol*, Mozart's *Exultate, Jubilate*, and during the procession to the crib with the Infant Jesus, Schnabel's *Transeamus ad Bethlehem* and Pietro Yon's *Gesu Bambino*. While we made our way through the church carrying the statue and the congregation was still shaking off the bitter cold of the night in the golden warmth of the church, I thought how our crib harkens back to Saint Francis Assisi and the woodcarvers of Tirol and the Alps and the spirit of Christmas manifest through such tangible means. It is truly a Catholic thing, the spiritual manifest in the material, the Creator shown through creation.

The long-awaited Mass began, the proper in Gregorian chant and the ordinary, the *Heilig-Mass* of Joseph Haydn. The Twin Cities Catholic Chorale and members of the Minnesota Orchestra under the direction of Monsignor Schuler, the organ played by Mary Gormley, and the *schola cantorum* led by Paul LeVoir, provided a tapestry of sounds stretching from the shadows of our musical past to the bright strains of the present, each giving support to the other and meshing because of their original foundation in the worship of God.

The Mass came to an end, and after the *Ite*, many remained to hear the *Adeste Fideles* which expressed a joy and fulfillment rooted not only in the exultation of the Mass but in deep memories of Christmas past and the hope of many to come.

On Christmas Day we celebrated a high Mass with beautiful simplicity in full Gregorian chant. In the midnight service there lingers still something of the expectation of Advent. There is a revelation of Light shrouded in majesty; we feel perhaps that the Mother is alone near her Child. But at the Mass of Christmas Day, we can observe the Light in its brilliance now as a rising sun. In the midnight liturgy during the darkness of the night the symbolism of Light had an unusual effectiveness, but in the third Mass, the *Puer natus* is hailed as the *imperator* on whose shoulders rests the power of sovereignty; the *dies sanctificatus* of the chant between the readings points out again that "today a great light has descended upon us." The fullness of the feast has arrived. Vespers brought the day to its close with the antiphon for the *Magnificat*, *Hodie Christus natus est*.

At Saint Agnes we celebrate the octave of Christmas in a way which I think may be unique in our country. During these days following Christmas and before Epiphany many features of Catholic liturgical life can easily be overlooked. Every day during the octave we sing vespers and then celebrate a *Missa cantata*, often with the assistance of deacons. St. Stephen, St. John, the Holy Innocents were all observed. It struck me how the force of the mystery of the Incarnation is brought home during those days. That the sacred ministers kneel for the *Et incarnatus est* instead of merely uncovering their heads emphasized the central doctrine of the entire feast.

The new year came not with the crash and bang of football pads and corks, although I did find time to observe these customs with zest, but instead with the emphasis that we were rounding out the octave with the solemnity of Mary, Mother of God. It was Schubert's *Mass in C* that we heard.

At Epiphany, we celebrated with the fireworks of Haydn's *Nelson Mass*. It occurred to me then what I think about the liturgy as I have discovered it at Saint Agnes. The use of the vernacular to celebrate Mass is a wonderful thing, for it brings a depth of meaning and participation to many who don't find easy access to the music and Latin of the chant and liturgical singing. But on the other hand, the use of English as the only language seems to me to be a sad mistake. To exclude Latin from our lives of worship is to miss

the point of why we have the use of English in the Church. Latin provides the roots of the liturgy from which the Masses we celebrate on a daily basis were able to flower. When we sever the rose from the roots, we can preserve its beauty only so long, until it fades and withers. I do not think that it is right merely to ground ourselves in the roots of antiquity either, for that is to lose sight of the blossoms from whence the rose derives its beauty. We need to find a balance between the vastness of our heritage and the innovations of today and tomorrow. A blending of the old with the new gives us an understanding of the present that we cannot otherwise have, and without such understanding we must surely wander away from our course and be forgotten.

To me the music and the liturgy at Saint Agnes is no mere relic of a bygone age or a hold-out in the wake of reform. It is the *Novus Ordo*, carried out carefully and in detail, conscious of the traditions of the past upon which the liturgy of Vatican II is built. Latin is the official language of the Church. To create a view among the people that Latin is actually forbidden is to do both the Church and the people a grave disservice. In effect, it severs us from our roots, and like the rose, we will fade.

As for the arguments that Latin is too difficult or chant is too austere or unemotional, I disagree strongly. I have found them to provide a great key that has unlocked for me the richness, the truth and the strength that the Catholic Church is for me now. I have experienced in the past a lack of feeling and a confusion in the spiritual life, which has now been put aside. Latin is not an arcane tongue, understandable by a scholarly few. Chant opens many doors to feeling stemming from understanding of the texts which are perfectly united to the melodies. Even for those who do not understand the text, the music speaks to the heart and attracts the soul, especially for the young. If some people are inhibited by the "newness" of Latin and chant, in respect to its slow resurgence today, my advice is to persevere. Even though I had little Latin and less Greek when I began to take part in the liturgy at Saint Agnes and the pragmatics of putting it together with the actions and the singing took effort, with the help of all those concerned in ordering the weekly liturgy there, I became very much at home and have learned to love the liturgy and the music. *Repetitio est mater ediscendi!* Now I know I need liturgy adorned with care and beauty to bring me to God.

I am a new Catholic, one might say, in two senses. I have only just completed my first year in the Church. And I have also begun to know the Church and her life as it has been shown to me in the things I have experienced at Saint Agnes.

J. TODD ZUHLSDORF

# WHEN WILL CATHOLIC CONGREGATIONS SING?

Vatican Council II has asked for more active participation by the faithful in both the spoken and sung areas of the holy service. This is a near-180-degree turn-about in the practice of the Roman Church, after 1500 years of being silent and letting the ministers and choir interpret the holy word. This attitude was understandable before the days of universal education. But, for the literate Catholic laity, active participation in the worship is long overdue.

The recitation of the holy word by the congregation presents no problem, especially in the western world, as it is assumed that everyone can read. Not so in the area of song. Our modern educational systems, both public and church-related, consider the arts unessential to a full life and have neglected music both as an art and a discipline.

Catholic congregations will not sing nor will there be quality music within the whole Church worthy of sustaining its liturgy and hymnody until the art of music is re-instated in our educational curriculum, and professional musicians are put in charge of the music in our schools and churches. Not only will educated logic support this statement, but Rome has spoken out unalterably in this regard, even during the unstable period of "renewal." One need seek no further for reference than the constitution on the sacred liturgy of the Second Vatican Council (par. 115): "Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates, and houses of study of religious of both sexes, and *also in other Catholic institutions and schools*. To impart this instruction, teachers are to be carefully trained and put in charge of the teaching of sacred music."

This paper is concerned, not with the word text, but with the *music* in the Catholic schools and churches — its implementation, degree of professionalism of instruction, and the consequent quality of performance. At face, to the layman, these issues seem of minor concern. However, to the professional musician and music educator, and to the Church, they are many faceted and of significant importance.

Music has been given by God only to mortals, for His glorification. Through Him it lends another dimension to man's spirituality. It must envelop life as an atmosphere. An infant who is encouraged to turn its cry into a song is a happy child. A home filled with music is a happy home. A church which sings, prays twice.

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul..." — Plato.

Full participation in (and appreciation of) any activity cannot be passive. It must be dynamic. This requires the learning of skills and principles. Participation is learned through association. In music, this means instruction from an early age — in school, from the first grade. It must be taught as a subject, as reading, writing, and mathematics — with symbols, literacy (note-reading), and practice.

The Lutherans realized the power of music in religion from the very beginning of the movement. Luther was a musician, having matured in the midst of the great Catholic musical heritage of his day. He surrounded himself with outstanding musical talent. He made music the very core of his worship service. It became part and parcel of the culture. He realized the importance of congregational participation more than four centuries before it was envisioned by the Roman Church. In most Lutheran schools of today, children are exposed to music and taught this art as a basic subject from the primary grades through college and into the seminaries. This gift from God is given full resonance by all communicants for His glory and majesty.

Sadly, today, many of our Catholic schools treat music as entertainment (playtime). The music teacher, after many years of intensive training in his or her art, becomes an

*activity director.* "Pop music" is the text-book of the classroom, usually taught by rote. Contrived music, usually in the secular "sing-along" style becomes the vehicle of the liturgy and hymnody in the Church. Thus, the Church becomes Mother and Entertainer, not *Mother and Teacher*, (*Mater et Oblectra*, not *Mater et Magister*).

Several years ago, a rabbi, speaking on the Catholic Hour stated that there are two primary elements in education: information and appreciation. Information feeds the body and mind; appreciation feeds the soul. The one is secularism; the other is religion. The one is science; the other is art. In most part, in our schools, nurturing ends with the body and mind. As the natural mother and protector of the arts, the Church (and school) has all but abandoned its child to the unpredictable secular world of science and the physical. Science is capable of divergent aims, the preservation and the intensification of life or its degeneration and destruction. The objective of the arts is peace and the glorification of the Deity.

When, and if, the Catholic laity is granted the rightful privilege of participation in music, let there be provided science and hymn books worthy of the historical, cultural, and spiritual efficacy of the Church. The format of these books should be similar to that of Protestant hymnals, displaying four-part harmony. If the Catholic laity is truly educated in the art of music it should have the privilege of realizing the fullness and beauty of harmony which is inherent to modern culture, of which the Roman Church is the rightful parent and custodian.

The professional comes out of the climate of the classroom, whether he or she becomes a religious, scientist, or artist. This is the reason for a broad inclusive curriculum. If this climate is stimulative, the young student can find the course of life's fulfillment.

To train a professional musician requires from ten to twenty years of increasingly intensive study and practice. During the early school years, there must be a foregoing of many of the pleasures of peers. There is also the non-compensatory expenses to the parents for years of private music lessons. Then there are from four to ten years of conservatory or university study. Music cannot be initiated as a professional career at age eighteen. There must be a solid foundation built during childhood and adolescence.

Ironically, more than in any other profession, the highly-trained musician, when placed in charge of the practice of his art in school or church, finds his years of preparation circumscribed by administrators, clergy, and parishioners. Everyone who can sing a tune considers himself a "musician." Both advice and contradictions to the principles he has learned are given authoritatively and free of charge. No layman would think of directing the hand of a surgeon through a delicate operation. But the hand of the professional musician, who has equal training with that of the surgeon, is often guided through the delicate manipulation of his art by the inept, the pseudo-, and the self-proclaimed. Any professional who is engaged to instruct or direct a program must be permitted to practice his trade as he has learned it. It is illogical that he be interfered with by one who has not equal training.

The constitution of Vatican II requires "that higher institutions should be founded for the training of professional church musicians." Furthermore, it has been asked that these professional musicians be given charge of music in the school and church. Wide-spread disregard of these requests denies the faithful their rightful and historical legacy, causing many fine musicians to flee the Church, and potential musicians to opt to serve another less worthy master.

The choir alone cannot effectively lead congregational singing, especially when it is in the rear of the Church and often in the second story. Furthermore, many of the laity feel intimidated by the "trained" sound of choir voices. Also, there are those who would rather listen than sing (which is a part of our modern cultural syndrome of spectator versus participant). Active participation by the congregation can be more fully realized

through the offices of a song-leader positioned in the front of the Church. This duty can be best carried out by a man or woman with a strong, mature voice of the middle register. However, under no condition, should either the song-leader or choir detract from or subvert the drama of the Holy Sacrifice of the Mass being enacted on the altar by the ministers. Nor should the singing of the congregation distract the people from an awareness of the unfolding of this drama, nor from their private meditation on the sacred mystery.

I offer three quotations from the constitution of Vatican II: "Very rightly, the fine arts are considered to rank among the noblest of activities of man's genius." "The musical tradition of the universal Church is a treasure of inestimable value, greater even than any other art." "Religious singing by the people is to be skillfully fostered." These quotations indicate the importance of music in Catholic worship. Hence, its implementation must be of greatest concern within the Church. Rome places the responsibility for the maintaining of proper standards in the arts, first in the hands of the ordinaries, and through them, the clergy, the musician, the school administrator, and the teacher. If, as it has been said, the arts are the "seismograph of society," certainly, because of their divine inspiration, they must also be considered the measure of the quality and intensity of holy worship.

After nearly twenty years, the dream of the council, that the faithful would suddenly burst into glorious song in praise of the Most High, has not become a reality. At the sound of the chord of the organ (or the strum of the guitar), many worshipers stand mute, confused, and even bored. Those who sing do so half-heartedly, as if they were afraid of the sound of their voices. Some feel an intrusion into their "private" communion with God. After fifteen hundred years of silence, they are like the man rescued from a desert island, who suddenly is confronted with the need to communicate. Their participation is, in most part, lack-luster and tepid. We forget that it took years for Protestants to feel the need and acquire the competence for communal worship — *and that under professional guidance.*

Can we afford the cost of music programs in our schools and churches to attain the full participation of the faithful? *We cannot afford otherwise.* "Every diocese and parish should establish policies for hiring and paying a living wage to competent musicians. Full-time musicians employed by the Church should be on the same salary scale as teachers with similar qualifications and workload" (Bishops' Committee on Liturgy, 1966). For nine years, in the 1940's, I was choirmaster at a major cathedral. My pastor, who was schooled in the teachings of the Church concerning sacred music, sacred art, and social justice, paid me a living wage. He realized that my family must eat. He told me, "I do not have the money for this expenditure, but I have the *faith* that if I do God's will toward the Church and my employees, that money will appear from somewhere." It did!

CARLTON ELDRIDGE

# REVIEWS

## Choral

*Ave Maria* by Edward Elgar. Edited by David Pizarro. SATB, organ. CCSAA Choral Series, P.O. Box 707, New York 10116.

A tender setting of the familiar Latin text, this motet has been out of print for many years. An English text, *Jesu, Jesu, Lord of life and glory*, is also supplied. It is not difficult.

*God So Loved the World* by Noël Goemanne. SAB *a cappella*. GIA Publications. \$.70.

Dedicated to the Dallas Catholic Choir, this brief setting of a text from St. John's gospel employs a free rhythm and some chromatic progressions that may cause some problems. The dynamics move from a *pianissimo* beginning to a great climax on the phrase "shall never die." For a good ensemble this can be a very effective piece especially for a funeral.

*O Risen Lord, Our Hearts Possess* by Leland B. Sateren. SATB *a cappella*. A.M.S.I., Minneapolis, Mn. 55408. \$.55.

Sateren is a veteran choral composer fully aware of the problems caused by poor voice leading and excessive chromatic writing. The text is a translation of an early Latin hymn that may be familiar as *Deep were His Wounds*. The text has elements both of Passiontide and of Easter.

*Sing a Hymn of Gladness* by Richard E. Voorhaar. SATB, *a cappella*. A.M.S.I., Minneapolis, Mn. 55408. \$.55.

Christopher Wordsworth's familiar text is set here in an easy version, with a lot of unison work. This could be a new piece for Easter, learned without any problems.

*Prayer for Christian Unity* by Joseph Roff. SATB, organ. Volkwein/Columbia Pictures Publications, 16333 N.W. 54th Avenue, Hialeah, Florida 33014. \$.65.

The text and setting could be useful for an ecumenical service. It is not difficult and could be effective with a large group, possibly combined choirs.

*Cantate Domino* by Heinrich Schütz. SATB, organ. Theodore Presser Co., Bryn Mawr, Pa. 19010. \$.75.

Issued to commemorate the 400th anniversary year of Schütz, this motet from his *Cantiones sacrae* of 1925 is a classic. Both Latin and English texts are supplied. Its length is three and a half minutes. It is useful for a variety of occasions.

*Be Swift to do His Will* by Heinrich Schütz, ed. by George Lynn. SATB, *a cappella*. Theodore Presser Co. \$.55.

A tender anthem, useful for a penance service or for Lent, it is not difficult.

*Rejoice in the Lord* by Sydney Hodkinson. SATB, organ, percussion. Merion Music, Inc. (Theo. Presser, agent), Bryn Mawr, Pa. \$.75.

This is a big sound with many flourishes. A setting of Ps. 33, it is a useful recessional for most events, including ecumenical meetings. Intended for piano, it is not readily playable on the organ. A good size ensemble is required to produce the volume of sound intended.

*Ave Maria* by Franco Mannino. SA, organ. Boccaccini & Spada (Theo. Presser, agent). \$1.

In the days when convent choirs were looking for settings of the *Ave Maria*, this would have been a novel and challenging innovation. Several *divisi* sections produce a very close harmonic texture full of dissonance.

*A Song to Mary* by Gerhard M. Cartford. SATB, solo, *a cappella*. Augsburg Publishing House, Minneapolis, Mn. 55404. \$.40.

The chorus employs a hymn throughout, while the text is carried by the soloist. Harmonies and rhythms are conventional. It is possible to use the organ as a substitute for the chorus.

*Thine the Amen, Thine the Praise* by Carl Schalk. SATB, congregation, organ. Augsburg Publishing House, Minneapolis, Mn. \$.75.

This is a setting of a text by Herbert Brokering utilizing several variations for the various verses: women's voices in unison, a descant verse, four-part choir, congregation. It is intended as a post-communion piece.

*Rose of Roses*, arr. by Paul Christiansen. SATB, organ. Augsburg Publishing House, Minneapolis, Mn. 55404. \$.65.

The text and the melody are attributed to Alfonso X. It is a beautiful and expressive setting with great possibility of expression of the text. Voice leading is easy, but some *divisi* sections require a fairly large group.

*Missa pro Civitate Kortrijk* by Douglas Coombes. SSA, soprano solo, organ. Lindsay Music (Theo. Presser, agent). \$3.50.

Composed to mark the visit of an English choir to a Belgian town, the idiom is modern, but the voice leading is not difficult, and the rhythmic problems are minimal. With a good treble choir, this Latin Mass can be very effective.

*Psalms 96* by John Ogasapian. Unison, organ. Augsburg Publishing House, Minneapolis, Mn. 55404. \$.65.

A useful setting of Isaac Watts' translation of the psalm, there are no choral difficulties, and the organ accompaniment is substantial and not difficult.

*Ascension Anthem on Agincourt* arr. by Richard Zgodava. SATB, organ. Augsburg Publishing House, Minneapolis, Mn. 55404. \$.75.

The text is from the Venerable Bede and the melody from the fifteenth century. The setting is straightforward and easily mastered. While especially appropriate for the feast of the Ascension, it is useful for most occasions.

*Rise Again, My Spirit* by C.D. Rusciano. SATB, organ. Ludwig Music Publishing Co., Cleveland, Ohio 44110. \$.95.

The organ provides the most notable part of this attractive and powerful anthem. The chorus part, frequently unison, is not difficult but is effective.

*Surely He has Borne our Grievs* by Antonio Lotti. SATB, a cappella. Arr. by Elwood Coggin. Ludwig Music Publishing Co., Cleveland, Ohio 44110.

The Latin text, *Vere languores nostros*, is also provided. An old favorite for Lent and Passiontide, this edition provides a most welcome revival of the classical treasures of Catholic church music.

R.J.S.

## Organ

*When Jesus Wept* by William Schuman, transcribed by Samuel Adler. Merion Music, Inc., distributed by Theodore Presser Company. \$3.50.

This piece is a transcription of the second part of *New England Triptych*, an orchestral suite by William Schuman based upon the music of William Billings. The sonorities and color of orchestration are captured in this transcription by the appearance of the melody in different voices registered with solo reed stops, accompanied by chords of varying textures on string stops. The piece is very slow, soft, and sustained. Its difficulty lies in occasional double pedals and moving octaves in each hand.

*When Jesus Wept* combines simple statements of the melody with rich dissonance and tonal ambiguity. It is beautiful and expressive.

*Canterbury Organ Album* edited by Allan Wicks. Novello, \$6.75.

This is a collection of six organ pieces, each composed by a different organist of the Canterbury cathedral. In addition, it contains photographs and histories of the organ and the organists who served the cathedral in this century. Furthermore, a complete

stoplist and a nice etching of the casework of the organ and the interior of the cathedral are included. Finally, the album cover features a full color picture of the exterior of the cathedral.

This collection exhibits French romanticism in nearly all of the pieces. The later works show some contemporary devices, such as meter changes and tone clusters, but they nonetheless adhere to conservative harmony and structure. All of them read easily, and are not difficult to play. The score contains registrations, metronome markings, and manual changes.

These pieces are suitable for church performance. Most of them would be appropriate as prelude or postlude material, since they are active and have forte endings. Of particular interest are the "Canterbury March" by H.C. Perrin, a stately march similar to the works of Widor, and the "Postlude on Love Divine" by Douglas Hopkins, a flashy toccata which is amazingly simple to play.

Organists interested in the organ and organists of Canterbury cathedral should find this album enlightening and enjoyable.

*Music for Weddings and Other Festive Occasions*, composed and arranged by Carlo Rossini. Belwin-Mills Publishing Corp. \$12.50.

Many church organists will welcome the fourth edition of wedding music compiled and arranged by Carlo Rossini. A beautiful color picture of organ pipes and stained glass windows covers this new edition, which, like the others, retains a spiral binding.

The format of the book consists of two parts: Part I contains 24 processional and recessional pieces, and Part II contains 40 "melodic pieces" as well as five pieces for the propers of the Mass. These works are categorized by key — the common keys of C, D, A, F, G, and B<sup>b</sup> major are well represented — and a few pieces appear in related keys or minor modes.

The music is easy to read and undemanding to perform. The compositional style is reminiscent of German romantic organ literature, but it is far less sophisticated. The purpose of this anthology is to serve the liturgical needs of an organist, and to this aim, it is a great success.

*A Century of American Organ Music 1776-1876*, Vol. 3, compiled and edited by Barbara Owen. McAfee Publishing, Belwin-Mills Publishing Corp. \$7.50.

Twenty-six pieces comprise this third volume of American organ works. They are generally simple, straightforward, and easy to read. In fact, sixteen of them are scored for manuals alone.

A great variety of forms exists within this volume: voluntaries, fugues, chorale variations, and canons. The titles of some of them indicate that they were intended for church performance within the liturgy.

Accordingly, organists — especially beginning students — will find this collection useful, since it offers a considerable number of pieces which would be suitable for church performance. Furthermore, for those interested in the American heritage of organ music, this book contains biographies of all the composers, many of whom are relatively unknown.

*Free Accompaniments and Descants to Twelve Familiar Hymns for Organ* by Hal H. Hopson. H.W. Gray Publishing, Belwin-Mills Publishing Corp. \$5.95.

This album offers an excellent collection of hymn embellishments and improvisations suitable for use with or without congregational singing. Each hymn has a brief (12-15 measure) introduction which establishes the key of the hymn, and would be an admirable interlude as well. The hymn settings provided are embellished versions of a single verse (and refrain). The descant and hymn melody are written in separate staves above the organ part.

The value of these hymn accompaniments lies in the fact that they may be used in place of the usual hymn verse. The harmonic structure and rhythm of the hymn remain intact. They are easy to play, and the introductions are particularly inventive and well written.

The hymns included in this collection are indeed familiar. Among them are: "Come Thou Almighty King," "Now Thank We All Our God," "Praise my Soul the King of Heaven," "Joy to the World," and "Jesus Christ Is Risen Today." Each season of the liturgical year is represented by at least one arrangement.

The choir descant is available separately.

This collection would be a valuable asset to any church organist, especially those who need to improvise regularly.

MARY GORMLEY

## Magazines

COMMUNAUTES ET LITURGIES. Number 6. December 1983.

This issue asks the question "Are we reconciled by the liturgy?". The first article by Ghislain Pinckers sets the parameters of the discussion by reminding us that reconciliation must be lived in the Christian life outside of the sacrament. Moreover, the author asserts that the sacrament of reconciliation is more than the telling of your sins to the priest and their absolution, and that a fuller liturgical celebration of reconciliation would more effectively lead to living a life of reconciliation.

Broadening the topic of reconciliation, an article by André Haquin entitled "Tensions and Reconciliations in the Liturgy" presents a review of liturgical conflicts that have taken place in the past from the early dispute over

the date of Easter in Asia Minor to the Gallican liturgies practiced in France in the nineteenth century and the refusal of the followers of Archbishop Lefevre to accept the "new Mass." The author then discusses the desires of various groups within the Church, for example the charismatics or those with strong political and social goals. Haquin's point is that the Church must exist in the twentieth century, but that we have not yet found the best way to express and define this relationship. The contemporary artistic expression of our faith in the areas of language, music, architecture and art is still to be established. We still do not understand in contemporary terms the relationship between nature and grace or between the grace of God and human liberty. Haquin concludes with a number of pious but abstract generalizations encouraging the reader to work for the coming of the Kingdom through a celebration of the liturgy that will encourage each baptized person to live the gospel.

Another article, this one by Michael Gallerand, takes a political tone and concludes that the liturgy will only express real reconciliation when the world order will have changed so that all humans will really be equal and all the resources of the planet will really be dedicated to the well-being of all of humanity, not just the few.

V.A.S.

SINGENDE KIRCHE. Volume 30, Number 2, 1983. *Quarterly of the Church Music Commission of the Austrian Bishops.*

One of the most successful aspects of the Austrian church music magazine, *Singende Kirche*, is its orientation to practical matters. For example, in this second issue of the thirtieth volume, there are articles discussing appropriate music for first communion, confirmation and proper organ improvisation within the liturgy. A very provocative, short article asks "Who owns the parish organ?" The organist often speaks as though it belongs to him/her, but the organist is usually quite willing to surrender title to the pastor whenever anything is amiss with the instrument!

In addition to this very strong pastoral and practical slant, *Singende Kirche* also publishes contributions of more historical interest. For the most part, these articles discuss famous organs from the past or church musicians of the past centuries. In this issue, there is an article about the church music in Vienna at the time of Brahms and the ties between Brahms and the church musicians. Also in this issue, there is an article on a famous eighteenth-century organ which is located in a pilgrimage church in Styria. There is also a contribution by Alexander Weinmann on the discovery of three previously unknown hymnbooks from the seventeenth and eighteenth centuries. Apparently, there are still

discoveries to be made, even in the well-researched Austrian libraries.

In addition to the historical and practical matters, there are usually at least one or two articles which discuss more theoretical and philosophical issues. A homily of Bishop Johann Weber entitled, "Where Man is, there is Art," given in Graz in March 1983, is the lead article. Nikolaus Fheodoroff also contributes a more theoretical reflection. He considers the fate of the church oratorio in the twentieth century. His point seems to be that unless the text and the music of such a work speak to the men and women of this age, it will not survive. He suggests that there has not been an oratorio written in this century which sufficiently involves those who come to hear it. Most people cannot relate to the modern oratorios because these works have nothing in common with their lives. In the course of his remarks, Fheodoroff makes an interesting remark. He suggests that the parable of the Prodigal Son touches our age in a way that it has never touched other ages. This seems to be the Holy Father's impression as well. He made the story of the Prodigal Son a central concept for his encyclical, "Riches in Mercy."

R.M.H.

SINGENDE KIRCHE. Volume 30, Number 3, 1983. *Quarterly of the Church Music Commission of the Austrian Bishops.*

This issue of the Austrian church music magazine has a number of articles concerning the Lutherans. 1983 marked the five-hundredth anniversary of Luther's birth. *Singende Kirche* observed this anniversary in this Fall issue of the thirtieth volume. Franz Hummer writes the lead article entitled, "Martin Luther — For Catholics." The editorial staff wrote the second article, "Luther, Witness to Jesus Christ." Finally, Michael Meyer has an article for practical ecumenical efforts in the field of church music. He suggests possible hymns appropriate for fostering good ecumenical relations.

As always, there are contributions which fascinate the historian. Otto Biba continues his interest in Brahms begun in the second issue of this volume. This time he writes about Brahms' own church music. Very interestingly, he tells the story of the missing Mass, the *Missa canonica*. Apparently, Brahms had written a Mass in the winter of 1856/57 and sent it to his friend, Julius Otto Grimm, to perform. However, Grimm never performed it with his choir because it proved too difficult and Brahms refused to rewrite the difficult sections. No trace of the Mass was found in the usual Brahms collections. Grimm made a copy, but no one knew whether it still existed. Scholars knew of the Mass only from the correspondence about it. Recently, though, Grimm's copy was found in a private collection in the United States. It is now being published! We

have a "new" Mass from Brahms. There is also an article of historical interest by Hans Heiling. His study is on the organ builder of the late baroque period, Karl Seywald, who worked in Lower Austria.

There are two very practical articles about the use of the Austrian hymnbook, *Gotteslob*, for funeral liturgies and for the responsorial psalm at Mass.

This issue is completed with a very interesting short article by Ernst Oeffner, "Why do Christians Sing in the Face of Suffering?" He suggests first that it is a defiance of death with a cry of faith in the bodily resurrection and the end of suffering. Secondly, he reminds us that singing binds people together while suffering is a very personal and lonely experience. Through song suffering people can be united in spite of their pain. Thirdly, singing is an activity which engages the mind, will, and emotions. The entire person in all of his/her powers participates in song. This parallels the gospel because Christ came for each individual in his/her totality. He did not come to save only the mind or the will. Finally, Christians sing in suffering to demonstrate that even pain and difficulty cannot separate them from the love of God.

R.M.H.

BOLLETINO CECILIANO. Anno 78, No. 11, November 1983.

Bishop Antonio Mistrorigo, president of the Italian Association of St. Cecilia, spoke to the 34th national liturgical week on the subject of the relationship between the congregation and the choir. His address establishes a balance between the two by clearly delineating the role of each according to the prescriptions of the council. He insists that the choir as well as the congregation are the worshipping assembly, and each functions according to the gifts given by God. (If the bishop's principles had been observed in the United States, much of the difficulties besetting church music today would not have happened here.)

A good section of the journal is given over to observations about the great assembly in St. Peter's Square in Rome on the occasion of the twenty-fifth jubilee of the Holy Father's episcopal consecration. Letters from all parts of Italy recount the joys of the singers who participated in the festive event with the Holy Father.

The old problem of music critics surfaces again. Who can judge? And the answer is given from Vincenzo Galilei: only those should judge who have both a practical and a theoretical knowledge.

Notices of congresses and concerts, reviews of books and journals and records conclude the issue, including a brief paragraph on *Sacred Music*, listed with other international church music periodicals.

R.J.S.

# NEWS

The choir of Saint Thomas Aquinas Church, Dallas, Texas, presented a concert of sacred music under the direction of Paul Riedo, organist and choirmaster, January 27, 1984. The program included *Kyrie eleison from the Messe de Minuit pour Noël* by Marc-Antoine Charpentier, *Agnus Dei from Mozart's Missa brevis in C* (K 259), *Quem vidistis pastores* by Francis Poulenc, *O Salutaris hostia* by Jacob Handel and Pablo Casals' *Eucaristica*. Also on the program were works by Herbert Howells, Edward C. Bairstow, Jean-Jules Aimable Roger-Ducasse, Giuseppe Verdi, Jean Langlais and Benjamin Britten. Monsignor John T. Gulczynski is pastor. ■

A new pipe organ has been installed, blessed and dedicated at the Church of Saint Charles Borromeo in North Hollywood, California. Built by Allan van Zoeren, the four-manual instrument was blessed by Timothy Cardinal Manning, Archbishop of Los Angeles, November 20, 1983, followed by a Mass of Thanksgiving celebrated by the pastor, Monsignor Kevin Keane. The choir of Saint Charles was joined by the choir of Saint Basil's Church under the direction of Paul Salamunovich. With Lawrence Robison as organist, the group sang Zoltan Kodaly's *Missa brevis* and compositions by Mendelssohn, Flor Peeters and R. Vaughan Williams. Preceding the blessing, concerts were sung on November 18 and 19, 1983, by the two choirs. The program included *Requiem* by Maurice Duruflé and *Te Deum* by Franz Joseph Haydn. The inaugural recital for the organ was played by Anthony Newman on November 20. His program included works by Nicholas de Grigny, J.S. Bach, Francois Couperin, Louis Vierne, Franz Liszt and his own *Prelude and Contrapunctus*. ■

A Mass honoring Frank Pellegrini for twenty-five years of service in sacred music was celebrated at All Saints-Saint Anthony Church, Chicago, Illinois, September 25, 1983. Celebrant was Rev. Steven Mangan. The Saint Anthony Chorale sang Henry Purcell's *Rejoice in the Lord Always* and *Alleluja* by Mozart. A papal medallion was presented to Dr. Pellegrini by Rev. Robert Oldershaw in the name of Joseph Cardinal Bernardin, and letters of congratulations were received from President Reagan, the governor of Illinois and the mayor of Chicago among others. ■

Christmas was celebrated by special music in churches across the country. Among the programs we have received are these:

At Christ the King Church in Dallas, Texas, Flor Peeters' *Entrata Festiva* was followed by carols in arrangements by Pavone, Jewell and Noël Goemanne, *In dulci jubilo* by Buxtehude, *Praise ye the Lord* by Saint-Saens and *O Holy Night* by Adams. The ordinary of the

Mass was taken from Goemanne's *Festive Mass* and Andrea Gabrieli's *Missa brevis*. Samuel Scheidt's *Sic Deus dilexit mundum* and Mozart's *Laudate Dominum* were also programmed. The choir was under the direction of Noël Goemanne.

At Saint Raphael's Church, Snell Isle, Saint Petersburg, Florida, Joseph Baber directed the choir and instrumentalists in the ordinary by Schubert and Gruber. Other compositions by Handel, Neidlinger, Yon and Bruckner as well as German, Lithuanian and French carols preceded the Mass.

At the Church of the Holy Childhood, Saint Paul, Minnesota, Bruce Larsen directed the *schola cantorum* in Joseph Haydn's *Saint Nicholas Mass* and other compositions by Giuseppe Sammartini, Franz Gruber, Michael Haydn, Ignaz Pleyel, Casper Aiblinger and Franz Sussmayr. On New Year's Day the combined choirs of the parish sang Anton Diabelli's *Pastoral Messe* and on Epiphany they sang Alfred Pilot's *Messe des Rois Mages*. The chamber orchestra assisted the singers and soloists: John Schmall, soprano; Stephen Schmall, tenor; Lee Green and James Lang, tenors. Rev. John Buchanan is pastor of the parish.

At Saint Joseph's Church, Wilmington, Delaware, the Regina Coeli Choir sang *Missa de Nativitate Domini* by James A. Korman for the midnight Mass. Del B. Halfhill is choirmaster, and Rev. John Heckel, OSFS, is chaplain of the choir. ■

Ralph Thibodeau conducted the festival choir and orchestra to celebrate the twentieth anniversary of the Church of Saint Pius X at Corpus Christi, Texas, October 16, 1983. The occasion was also the first visit to the parish of the new bishop, the Most Reverend René H. Gracida. The choir sang Charles Gounod's *Mass of Saint Cecilia* with 25 instrumentalists. Other music included *How Lovely is Thy Dwelling Place* by Brahms, *Pange Lingua* with alternate verses by Josquin des Prés, Palestrina and Harold Rohlig. Arlene Long was organist; Nancy Ronden, soprano; Joseph Long, bass; Edgar Nolte, tenor. ■

Saint Michael's College, Winooski, Vermont, has announced a three-weeks workshop, July 16 to August 3, 1984, at which the Ward Method will be taught. Included also will be an introduction to Gregorian chant. The course is designed for classroom music teachers. Marc Nemeskal and Theodore Marier will be on the faculty. William Tortolano is director of the program. The annual church music workshop at Saint Michael's will take place July 9-11, 1984. Faculty members will include William Tortolano, Rev. David Gallagher and Thomas Strickland. ■

Robert Emmett Moonan, organist, choirmaster and composer, who has served Old Saint Mary's Church in San Francisco, California, for the past thirty-three years, has retired. A special reception in his honor was held at the church on December 11, 1983. ■

The Church of Saint Agnes, Concord, California, has installed and dedicated a new pipe organ, built by Swain & Kates, Inc. A two-manual instrument, it adorns a new building recently completed by the parish. Rev. Paul Schmidt, pastor of the parish, blessed the organ. The dedicatory recital was played by Rev. James Aylward. His program included *Pasticcio* by Jean Langlais, *Prelude and Fugue in D* by Dietrich Buxtehude, *Aria* by G.F. Handel, Bach's *Prelude and Fugue in C*, *Scherzo* by Louis Vierne and *Toccatto and Fugue in A Minor* by Max Reger. The event was held on December 4, 1983. ■

The Patrons of the Arts in the Vatican Museums arranged for a pontifical Mass on the feast of Ss. Peter and Paul at Saint Mary's Cathedral, San Francisco, California, for the opening of the exhibit of art treasures from the Vatican, November 18, 1983. The celebrant and homilist was Agostino Cardinal Casaroli, papal secretary of state. Also present were Cardinal Manning, Archbishop Pio Laghi, Archbishop Quinn, Archbishop Zanini and Bishop Alfons Stickler, director of the Vatican Library. The *Coronation Mass* of W.A. Mozart was sung by members of the chorus and orchestra of the San Francisco Opera conducted by Richard Bradshaw. Soloists were Cheryl Parrish, Laura Brooks Rice, Jeffrey Thomas and Jacob Will. ■

Annunciation Church, Minneapolis, Minnesota, has announced a music series for 1983-1984. Among the musical ensembles programmed are the parish choirs, Northern Lights Ensemble, the chamber choir of Saint John's University and Saint Benedict's College, Bel Suono Ensemble, James A. Dorn, organist, and Carolyn Boulay and Lucinda Marvin, violinists. The series began in November and continues through May. ■

The national congress of the American Federation of Pueri Cantores will be held in Washington, D.C., at the National Shrine of the Immaculate Conception, June 19-21, 1984. Information on the program and on hospitality may be obtained from Monsignor Charles N. Meter, 1747 Lake Avenue, Wilmette, Illinois 60091. ■

The Arts and Humanities Council of Avoyelles presented Marie D. Roy in an organ concert at Saint Joseph's Church, Marksville, Louisiana, November 17, 1983. The program included Bach's *Ich Ruf zu Dir, Herr Jesu Christ; Prelude, Asperges Me* by Jean Langlais; *Creator alme siderum* by Pietro A. Yon; *Magnificat-Gloria* by Marcel Dupré; *Prelude and Fugue on BACH* by Franz Liszt; and *Toccatto-Fifth Symphony* by Charles Marie Widor. Betty Moreau sang John Nieland's *Dedication to the Blessed Virgin*, and Marion Gremillion sang Bonaventura Somma's *Salve Regina*. ■

Rev. Robert A. Skeris, director of ethnomusicological studies for the Consociatio Internationalis Musicae Sacrae, will conduct a workshop in Gregorian chant at Saint Anthony's Parish, Milwaukee,

Wisconsin, July 14, 1984. Both elementary and advanced students of chant are invited to enroll. Mass, sung in chant, will conclude the day's activity. For information, contact Lawrence A. Stich, 3124 S. Taylor, Milwaukee, Wisconsin 53207, (414) 483-6171. ■

Robert F. Schulz, founder of the Buffalo Choral Arts Society, died at his home in Buffalo, New York, November 3, 1983. Known as a conductor and teacher, he appeared with several orchestras in the East and directed many choral ensembles. He taught at Canisius College, D'Youville College and several high schools in the Buffalo area. He was associated with several parishes as organist and choirmaster, and served the diocese on its liturgical commission. He established "Choir Recognition Day," an event marked annually. Born in 1918, he was a graduate of Eastman School of Music, Rochester, New York. He is survived by his wife, his mother and seven children. R.I.P.

R.J.S.

## EDITORIAL NOTES

### Computer

We have entered our subscription list on a computer, hoping to facilitate our mailing and billing processes. In doing so, we have tried to correct errors of spelling and address mistakes that have accumulated over the years. If your name or address is incorrect on the label, please send us the corrections and we will put them into the computer.

Some interesting statistics produced by the sorting process indicate that *Sacred Music* is read in all fifty states and in twenty-one foreign countries. We have 280 libraries on our list. We hope that the list will grow. May we ask you to help spread the good news about *Sacred Music*.

### Renewal

Subscription fees are due with the beginning of a new volume. The next issue will be Volume 111, No. 1. A notice is enclosed in this issue to remind you that dues are now payable. This journal enters its one-hundred-eleventh year, making it the oldest, continuously published music magazine in the United States.

Please pay with the enclosed notice. It saves the extra work of having to write asking those who are delinquent to remit. All our work is done by volunteers: subscription lists, mailings, address changes, etc. Help them by paying promptly.

# CONTRIBUTORS

Carlton Eldridge lives in Springfield, Illinois. He has been active as a choirmaster and teacher throughout the Midwest for many years. A member of many organizations for teachers, he is blind and still very active in his retirement.

Todd Zuhlsdorf is a recent convert to the Catholic Church and a graduate student at the University of Minnesota in Latin and classical studies.

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