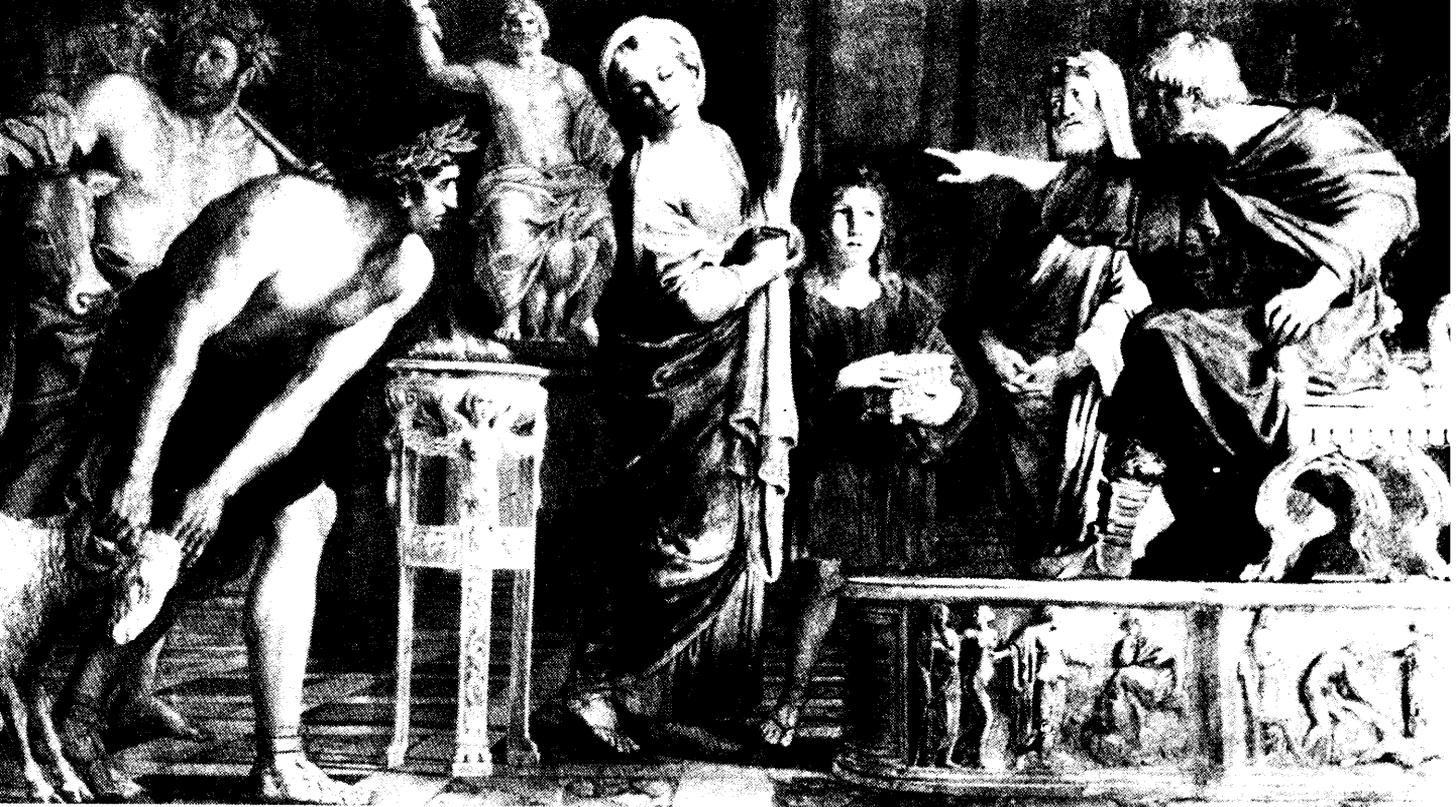


SACRED MUSIC

Volume 112, Number 1
(Spring) 1985





Domenichino. *Cecilia refuses to adore the idols*

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FROM THE EDITORS

Taped Music

Recently I was invited to a Catholic wedding at which the music was all pre-recorded on tape and played at certain times during the ceremony which included a Mass. The selection of the music and the quality of the performance is not at issue here, although one could indeed find much to disagree with and complain about in both regards. What is important is the use of mechanical devices to replace the active participation of the worshippers. The error lies in a misunderstanding of the very purpose for which the Church wishes music to be used in the liturgy.

As long ago as 1958, in the instruction of the Congregation of Rites, a clear policy was published. Articles 60 and 71 read:

The only musical instruments allowed in liturgy are those that a person must play; those operated mechanically or automatically are excluded. . . Use in liturgy of instruments and "automatic" devices, for example, the electric organ, phonograph, radio, dictaphone or tape recorded, and the like is absolutely forbidden. This applies to liturgies celebrated either inside a church or outdoors and includes broadcasts of sermons or sacred music, as well as records of singers or a congregation to replace or support the singing at a liturgy.

The norms have not changed in the official documents with one exception, allowing for use of taped music in Masses for children but insisting that caution and prudence be employed so that the device is an aid to their singing and not a substitution for their participation actively. Indeed, the norms cannot change since the importance of *actuosa participatio populi* is so basic to the reforms of the Second Vatican Council. We must worship God "in spirit and in truth." We are not as certain eastern religions, content to have machines or prayer-wheels substitute for our personal actions.

Consilium, the body set up to implement the decrees of the council, addressed the subject in an editorial entitled *Mécanique et Liturgie*, published in *Notitiae*, (1967, Vol. 3, 3-4) which shows that the position of the Holy See has not changed since the clear instructions of 1958:

The issue is the basic principles of celebration; the Church wishes at all costs to maintain fidelity to that "worship in spirit and truth" that the Lord Jesus has initiated. That brings in human beings, in their complete person, body and soul; their participation in the mystery of salvation, present sacramentally and at work, engages their whole being. Neither the celebrant, the people in the body of the church, nor the organist can be reduced to the status of a machine, a robot, a tape recorder. There must be the presence of the holy people of God, praying, singing, playing the music in a single-minded faith, a vital hope, and a burning charity.

Participation in the liturgy is the right of the people of God and their great privilege. One way of participation is through music. To make use of tapes and recordings displaces the singing and playing of persons by substituting mechanical devices. Basic to such a disordering in worship is a misunderstanding of the very use of music in liturgy. Music is not used in worship to be an entertainment of those present. The Vatican Council repeated what has been the constant teaching of the Church for centuries: sacred music exists for the glory of God and the sanctification of the faithful. But with the statement of the music advisory board of the bishops' committee on the liturgy that role of sacred music was obscured. That body said that the purpose of sacred music is "to create a truly human experience." Entertainment is

indeed a human experience, and music particularly at weddings became just that. Songs were chosen that reminded the couple of certain events in their courtship; pieces were picked because they were liked by friends; it was the entertainment of the congregation, before and during the ceremony, that motivated the choice of music. If indeed music is used in the liturgy for entertainment, background sound and the establishment of mood, then whether it is taped or live really makes very little difference. One has taped music in restaurants, airports, dentists' offices and even over the telephone when one must wait to be answered. Why not in church too? The reforms of the Vatican Council are clear and good. The aberrations that have come upon us are caused by a failure to observe the directions from Rome. When one false concept is introduced, for example, the purpose of sacred music, then the results of that error are enormous in their consequences. Taped music directly obstructs the very basic element of the conciliar reforms in liturgy; it prohibits participation of the people of God in prayer; it makes the worship of God a form of entertainment.

Pastors should be alerted to the law. Organists and choirmasters and soloists should insist on their rights to praise God through sacred music in the liturgy, performed as persons participating in the very source of God's life in us.

R.J.S.

About the Pictures

In the *acta* of Saint Cecilia, a fifth century account of her life and martyrdom, it is written that "while musicians played, Cecilia sang to the Lord in her heart." This quotation, eliminating the words "in her heart," forms a part of the first antiphon of lauds on her feast, November 22, and is probably the reason why she has long been honored as the patroness of musicians.

While the story of Cecilia cannot be completely authenticated, it is accepted traditionally as follows. Cecilia was a Roman maiden from a fine family. She had converted secretly to Christianity and had taken a vow of virginity. Her faith led her to wear a coarse garment under the clothing of her rank and to fast from food several times a week. Against her will she was given in marriage to a young patrician called Valerian, but on her wedding night she told him that she belonged entirely to God and that an angel watched over her to protect her. She then sent Valerian to Pope Urban who was living in hiding in the catacombs. Urban spoke to Valerian in these words: "One Lord, one faith, one baptism, one God and Father of all, above all and in us all." When Valerian professed belief in this doctrine, he was baptized by Urban. Valerian then returned to Cecilia and saw her angel who put chaplets of roses and lilies on the heads of each one. Valerian's brother, Tiburtius, was also baptized and the two young men from that moment dedicated their lives to good works, especially the burying of those martyred for their faith. They were both arrested and when they refused to sacrifice to Jupiter, they were beheaded in a place called Pagius Tropius, four miles from Rome. According to the story, their witness to the faith was so powerful that one of the Roman officials charged with putting them to death was also converted and was himself martyred with them.

Cecilia was then called upon to repudiate her faith, but instead she attracted new converts to her and it is said that over four hundred were baptized by Pope Urban in her home. She was condemned to die by suffocation in her bathroom. The furnace was heated to seven times its normal heat under the dry tub, but she did not die even after more than a day and a half. Finally, she was struck in the neck three times by a sword and died three days later. Cecilia was buried in the catacombs of Callistus near the tombs of the popes. There is an early Christian mosaic of her in the catacombs near her grave. Her body was later removed to her titular church in Trastevere which

according to tradition was built on the site of her house. The remains of a Roman house and a Roman street can be seen in the subterranean areas of the church. It is said that in 1599, the relics of Saint Cecilia were solemnly exposed and that all of Rome came to see her well-preserved body, still clad in her patrician dress with her head partially severed. It was at that time that Maderna was inspired to create his famous sculpture to be seen today in her church. There is a copy of this same statue in the catacomb where she was buried. The statue shows her lying gracefully on her side, bearing the marks of the sword on her neck. She indicates with the fingers of her outstretched hands her belief in the Three Persons in one God and the two natures in Jesus Christ.

Over the years Saint Cecilia has been celebrated by great painters such as Cimabue, Rubens, Raphael and Domenichino. While she has been venerated since the third century, the tradition of Saint Cecilia as patroness of music probably only goes back to the fourteenth century. It is claimed that she invented the organ which she is often represented playing in paintings. She is also shown with a variety of instruments, especially stringed instruments. Composers have dedicated works to her and she has been celebrated by poets.

This year, the illustrations of *Sacred Music* will depict Saint Cecilia.

V.A.S.

Pope John Paul and the Tridentine Mass

Some four years ago, the Vatican invited the bishops of the world to comment on the implementation of the liturgical reforms of the Second Vatican Council. In general, the bishops reported that the liturgical reforms had been accepted by most Catholics. However, the results did show that there were a few people in various parts of the world who were still loyal to the Tridentine Mass, the rite promulgated after the Council of Trent.

While the present pope intends to maintain the reforms of the Second Vatican Council, he has sympathy for those Catholics who find it difficult or even impossible to participate in the *novus ordo* of Pope Paul VI. Therefore, he has approved a circular letter from the Congregation of Divine Worship which gives the diocesan bishop the opportunity to permit the celebration of the Tridentine Mass in his diocese. Of course, there are strict limits on the use of this privilege. Some have even commented that the restrictions will make the practical effects of this permission negligible. Certainly, if the results of the survey are to be trusted, there will be few people who even request the bishop to give them permission for the Tridentine Mass. Thus, if the restrictions in the privilege itself do not limit its effects, the paucity of Catholics using it will.

One might ask what all the fuss is about. First, if this permission will have such a limited impact, why would the Vatican, the governing body of a worldwide organization with millions of members, even issue it? Second, if this privilege will have such a limited use, why has it occasioned loud complaints that the Vatican is rolling back the liturgical reforms? The reason for the privilege and the reason for the complaints seem to extend beyond the practical order.

Those who are complaining seem stunned and shaken. The liturgical reforms launched by the Second Vatican Council seemed to have ended the Tridentine Mass. For many, this rite was to be relegated to the archives where liturgical historians might browse through it. It was never again to be part of the life of the Church. Now, with this privilege, the old Mass returns. Even if only a handful employ the permission, still the Tridentine rite is again an option. It becomes a legitimate rite again

FROM THE EDITORS

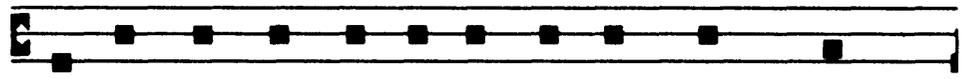
albeit with some restrictions. There could hardly be a more devastating blow to the avant-garde liturgists. One of their very first goals in the entire liturgical reform is snatched from their hands a decade or more after they thought they had achieved it. Did the Holy Father want to show the liturgists through a clear sign that he and the Vatican would decide on liturgical matters? It is a possibility.

Another possibility is that John Paul wished to take the chief argument away from those who follow Archbishop Lefebvre. The extreme right wing has been asking for the old Mass ever since the reforms were issued. Some of these have rallied around Archbishop Lefebvre. Now, however, they can no longer complain about the *novus ordo* or about Latin or vernacular. They may have a Tridentine Mass. Thus, this permission may very well be a fifth column within the extreme right wing. The issue of the Tridentine Mass has been removed from the arsenal of weapons used by the right against the council, the pope, and the Vatican.

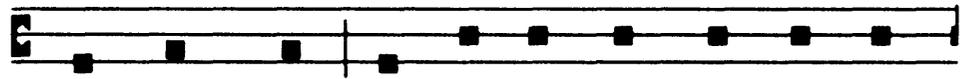
Viewed from these two perspectives, this privilege is brilliant. At one and the same time, it gives pause to the avant-garde liturgists and it removes from the extreme right wing one of the most effective weapons it had. The pope who lectured Prime Minister Jaruzelski on international TV has struck again!

R.M.H.

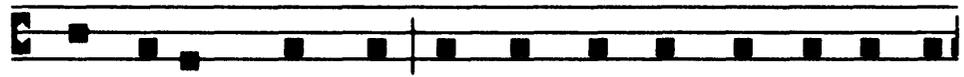
VII. Pro iis qui in Christum non credunt



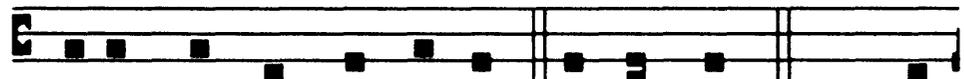
O-rémus et pro i-is qui in Chri-stum



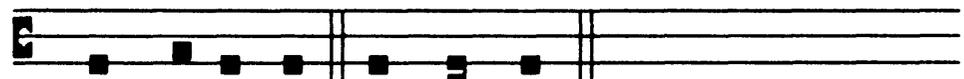
non cre-dunt, ut, lu-ce San-cti Spí-ri-



tus illu-strá-ti, vi-am sa-lú-tis et ip-si

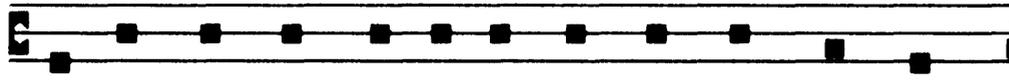


vá-le-ant in-tro-í-re. O-rémus. Fléctá-

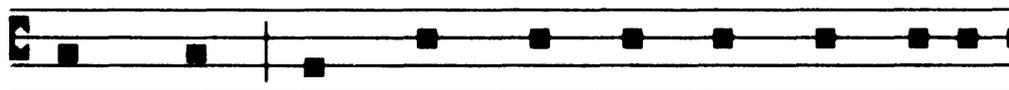


mus génu-a. Le-vá-te.

VIII. Pro iis qui in Deum non credunt



O-rémus et pro i-is qui De-um non ag-



nó-scunt, ut, quae rec-ta sunt sin-céro

GOOD FRIDAY ORATIONES UNIVERSALES

"Let us turn to Him in faithful prayer." The eight prayers or *orationes universales*, each with its long, chanted introduction, have been a feature of the Good Friday liturgy from the days of the Mass of the Presanctified.

These eight prayers were modified somewhat in 1956 in the *Ordo hebdomadae sanctae instauratus*, and modified still more, from a practical viewpoint, in Paul VI's missal of 1969. The *Instauratus* carried the full chant for each introduction, very beautifully printed. The missal of 1969, which raised the number of prayers to ten, carried chant only for the introduction to the first prayer, the singing of the other nine being left to the celebrant's memory and powers of extemporizing.

For the past eleven years, we have felt sympathy for various celebrants participating in this marathon of memory, and wished that something could be done for them, other than waiting for a second *editio altera* of the missal to relieve them of this unnecessary liturgical burden. As with many discoveries, our remedy was serendipitous.

In the fall of 1984, we were experimenting with an Apple McIntosh personal computer, and discovered that the screen was a matrix of square dots, or pixels, which with the software "Mac Paint" could be accessed and blackened individually, reminding us irresistibly of Gregorian notation. From there to the idea of a setting of the *orationes universales* was a matter of micro- or even nano-seconds. The only problem was reduction to practice.

The original concept was to draw and print some form of readable chant and text. We rapidly became more ambitious and tried to come as close as possible to the graphics of the *Instauratus*. Some of the introduction settings could be, and were taken from the *Instauratus*. Number II, and almost all of the new Number X, which was *Instauratus* VI, fell into this category. The new VI, VII and VIII, however, had completely new texts, and therefore required new settings.

The computer-printed settings were used for the first time in 1985, at the Church of Saint Agnes in Saint Paul, Minnesota. They seemed to work very well, relieving the celebrant of an almost superhuman and, in any event, utterly unnecessary effort of musical memory.

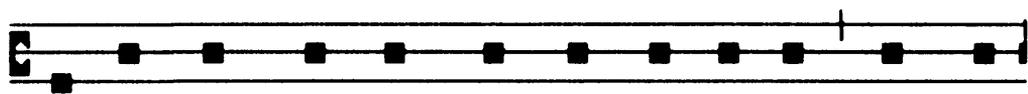
We hope that the result of these new settings will be that celebrants and their congregations will turn to Him more easily "in faithful prayer."

Numbers VII, VIII and X are reproduced here. Anyone wishing to obtain the complete set should write to the editor of *Sacred Music*.

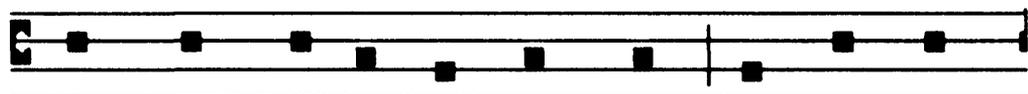
KENT R. EDWARDS & HAROLD HUGHESDON

GOOD FRIDAY

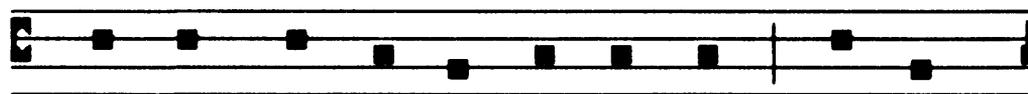
X. Pro tribulatis



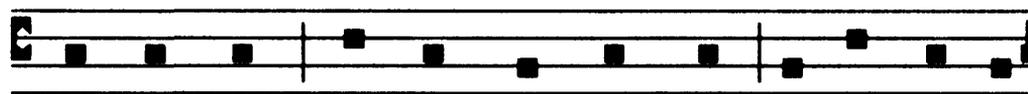
O-rémus, di-lec-tís-si-mi nobis, De-um



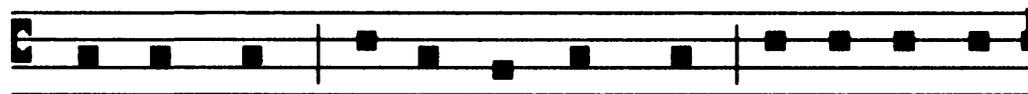
Pa-trem omni-po-tén-tem, ut cunctis



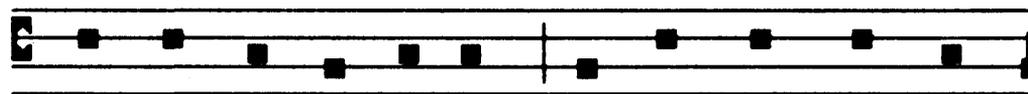
mundum purget er-ró-ri-bus, morbos



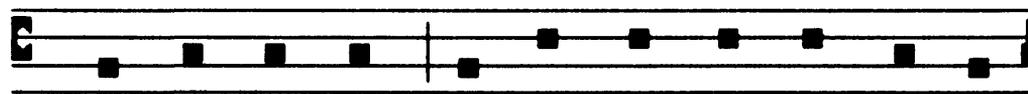
áu-fe-rat, famem de-pél-lat, a-pé-ri-at



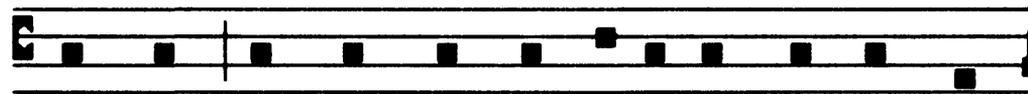
cárce-res, víncu-la sol-vat, vi-a-tó-ri-



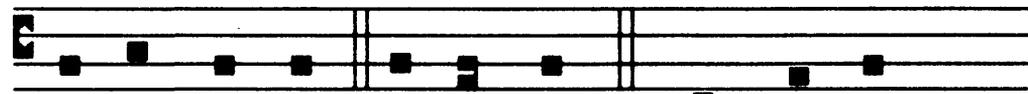
bus se-cu-ri-tá-tem, pe-re-gri-nán-ti-



bus ré-di-tum, in-firmán-ti-bus sa-ni-



tá-tem at-que mo-ri-éntibus sa-lú-tem



indúl-ge-at. O-rémus. Flēc-támus

MUSIC FOR THE HOLY WORD: SEPARATION OF CHURCH AND STREET

When a professional musician complains of certain music which has found its way into the modern-day Church, he is often confronted with variations of the following retorts, which, it is thought, will make unnecessary further discussion or rebuttal: "You just don't like that style of music." "The text is from the Bible." "God speaks in many ways." With these three oblique rebuffs, nearly two thousand years of experience, wisdom and teaching of the Roman Catholic Church, founded by Christ to give proper honor and glory to God, is put on trial. The constitution on the sacred liturgy of Vatican II, the hundreds of encyclicals, documents from the Congregation of Rites, the Congregation of Divine Worship and the canon law itself are blatantly ignored and repudiated. Also, the authority of the music specialist is discredited.

The training of a professional musician begins at a very early age and continues through more than one conservatory or university degree. If he is a church musician, there is the added study in liturgy, church music history, ecclesiastical law, and liturgical practice. This training often equals or exceeds that of a doctor, lawyer or priest. To ignore, to discount, or to controvert the authority of the church music specialist displays both ignorance and arrogance.

"You don't like that style of music." Personal judgment may not be the arbiter in judging the fitness of sacred art or music. The music, undoubtedly, violated one or both of the two basic principles or norms established by the Church for the setting of the sacred texts: it must be holy and it must be true art.

A professional musician, schooled in church music, could well imagine the source of this complaint. The music was not sacred; it was secular. It was in the style of, or reminiscent of Broadway, Nashville or country western.

Saint Ambrose in the fourth century declared that music for holy worship must not be theatrical. In other words, it must not be secular—not of the street. This admonition remains constant throughout the history of the Church, including the pronouncements of Vatican II, where the constitution on the sacred liturgy in Chapter VI, devoted exclusively to sacred music, uses the terms "sacred song" and "sacred music" twelve times in the three-page section. The instruction of 1967 is itself entitled *Musicam sacram*.

The principle reference of the constitution of Vatican II, the *motu proprio* of Pope Pius X in 1903, speaks very strongly concerning the norms of sacred music for the holy service. It refers to "the evil influence of profane (secular) and theatrical art on sacred art." Music and art, according to St. Pius X, "must be holy, and hence exclude all profanity (secularism), not only in itself but also in the manner in which it is presented." Chapter VII, para. 122, of the constitution on the sacred liturgy declares that the arts "achieve their purpose of redounding to God's praise and glory in proportion as they are directed the more exclusively to the single aim of turning men's minds devoutly toward God." How can the mind be directed devoutly toward God when one is trying to identify the Broadway show from which the particular music is derived?

When one enters a church, the street is left behind. It is enough to bear the cares of life, hoping that God in His goodness will lighten the burden. The pleasures of the world have no place in the sanctuary of the temple. The minds of the faithful must not be diverted by popular tunes of the theater or the street. The greatest drama of all time is the Holy Eucharist. Only spiritual pleasure must be derived from this drama, and nothing must distract the mind and the soul from it.

Furthermore, as historically decreed through church law and directives, music

MUSIC AND WORD

which clothes the sacred word must be true art. Again, from the *motu proprio* of Pius X, we learn that music "must be true art, for otherwise it is not possible for it to have that effect on listeners which the Church intends to achieve in admitting the art of music into her liturgy." Who is better suited to judge true art than the professional musician, as the professional architect is the one to judge the design and construction of a cathedral?

Music in Catholic Worship, issued by the American bishops' committee in 1972, in para. 26 states: "Is the music technically, aesthetically and expressively good? This judgment is basic and primary, and should be made by competent musicians. Only artistically sound music will be effective in the long run. To admit the cheap, the trite, the musical cliché, often found in popular songs, on the grounds of instant liturgy is to cheapen the liturgy, expose it to ridicule, and to invite failure."

Much of the contemporary music which I have heard has been cheap, inartistic trivia, without style, form, and born of a talent of shallow tastelessness. It is as the popular music of the 60's and 70's. It is music for the moment, which has no place in an enduring Church.

In an address to the Italian Association of St. Cecilia, September 18, 1967, Pope Paul VI said that music "should enable the soul to contact the Lord, by awakening and expressing sentiments of praise, impetration, atonement, joy and sorrow, hope and peace. If this is the essential role of sacred music, how then could we accept wretched and trivial manners of expression? How would we be indulgent toward an art that distracts or approves a technique that goes to excess, reflecting one of the peculiarities of our time? Without doubt our epoch is called upon to reach God in all its manifestation—but it needs the help of a genuine art to attain the sacred."

"The text is from the Bible." There was no quarrel with the text. The argument was with the clothing of the text, the music, which the council fathers called "an integral part of the liturgy." "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as *sacred song united to the words*, it forms a necessary or integral part of the solemn liturgy." (*Sacrosanctum concilium*, Chapter VI, para. 112.) In other words, more attention must be paid to the appropriateness and quality of music than to any other article or accoutrement employed in holy worship.

But the reality is otherwise. In almost every instance, the visual in appointments and properties in holy worship is given "pride of place" above and beyond the aural, which is principal to the liturgical life of the Roman Church.

The Bible and the missal on the altar do not come in cheap tawdry binding, but as the Word of God, they are seen in artful clothing of exquisite fabric ornamented with precious metals. The lectern, from which the Word of God is read, is covered with richly embroidered tapestry. The paten and chalice, as the resting place of the Body and Blood of Christ, are of gold, silver or crystal. The tabernacle, the very Ark of the Covenant, has felt the hand of the sculptor's art.

The priest, when on his official duties, appears not in the common garb of the day, but in distinctive ritual garments which set him off as the designated minister of the sacred liturgy. The acolyte, too, wears vestments which are unlike those of the street. The layman, who intends true reverence in the holy temple, will dress in modesty and good taste befitting the dignity of the house he is visiting.

The construction of churches and other places of worship are subject, through papal directives, to certain norms and guidelines. Outstanding architects must be engaged who are cognizant of the sacred purpose for which these buildings are intended. These structures are the repository of all that is holy in religion and must remind the people of their historic faith. They must never suggest the street or the secular world in appearance, atmosphere or ornamentation. When the door is

closed, the church becomes a sanctuary from the physical world.

Yes, the text was from the Bible, and all the necessary visible elements of liturgical worship were in place and in conformity with the instructions of the Vatican Council as regards quality and propriety. But the music which clothed the Word was sleazy, maudlin, and especially, it was not holy nor true art. In this, the dignity of the temple was demeaned, the liturgical texts made common, and an unworthy sound was heard in God's house. Its secular style was obviously modelled after the music of the street, the "sing-along," the camp song. Beyond the matter of good taste, its composition was contrary to laws, regulation and guidelines historically promulgated through papal documents and those of the Congregation of Rites, flying in the very face of the Church.

"God speaks in many ways." God speaks directly to His people through His Church and the liturgy. Sixteen hundred years ago, in the early centuries of Christianity, Saint Ambrose, bishop of Milan, said, *Christus in ecclesia cantat* (It is Christ who sings in His Church). The Church in its infinite wisdom has instructed us, patiently and resolutely, in the clothing of the sacred word, as *Mater et Magister*, not as *Mater et Oblectra*, (Mother and Teacher, not Mother and Entertainer). Again, "it must be holy" and "it must be true art." There has been no bending nor wavering from these norms throughout the long history of the Church. As Christ said, "Render therefore to Caesar the things that are Caesar's and to God the things that are God's." Christ's words must ring out in His temple in one voice, not that of the street, but in tones befitting the majesty of the Father.

The Mass formulary, found in the sacramentary, is the result of the Church's centuries-old treasure trove, emanating directly from the sacred scriptures. The doctors and early fathers, as well as the councils, refining the sacred texts, hewn out of time, by the action of the Holy Spirit through such saints as Augustine and Gregory, have given us texts that are truly classic. Bringing these together with holy scripture itself, we are blessed with God's living active word to His people.

Sacred texts, set to music, meant to enhance the sacred ritual and to draw the body of the faithful into prayerful communion, must be worthy expressions of the sacred action we call liturgy. Liturgy, of its nature, is public and formal. It must be objective, in the sense that the text is substantive enough to speak to a cross-cultural and intellectually diverse congregation. True art, universal in nature, is the only effective medium which can stand the test. God does speak in many ways. The psalms, sacred history and the saintly lives of Christians all explode with God's message. But when we speak of liturgy, we clarify God's message and mode of addressing His people. In liturgy, the mystical, risen Christ meets His bride, the Church, in sacred word and sacrament. The mystery of our faith is proclaimed in signs and symbols. All that is verbally expressive in liturgy must point to the reality of the mysteries celebrated. Popular songs of the street, theater and campground cannot find a home in liturgical worship, because of their subjective, secular nature.

What are the sources of the confusion? Few of those who are charged with the implementation of the liturgy and hymnody in our parishes appear to have seriously studied Chapter VI of the constitution on the sacred liturgy of the Second Vatican Council, which relates specifically to music in holy worship, and even fewer know the principal reference of that conciliar document, the *motu proprio* of Pius X. And many of those who have "perused" these documents seem to be engaged in the pastime of interpreting (or misinterpreting) these directives.

If a certain practice is "allowed" by the official documents, then it is interpreted to be "mandated." If an alternative is suggested in certain instances, it becomes an inclusive rule. If specific sections are not popular, as para. 116 of the constitution which gives Gregorian chant "pride of place in liturgical services," and para. 120

which accords the pipe organ "high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and higher things," then these sections are ignored and considered unimportant, an effect of casual and uninformed personal preference. Cautious experimentation is permitted under the supervision of specialists, and with specific guidelines. But the specialists are not consulted and experimentation has gone on willy-nilly without check, and in many instances it has resulted in aberrant liturgical and musical mispractices not at all in union with Roman legislation or in keeping with the spirit of the official documents on such matters.

Official confusion and vacillation following the Second Vatican Council have contributed to serious local and individual misinterpretation of the intent of the framers of the constitution. This is exposed in detail in the excellent series of articles by Professor Georg May entitled "Ecclesiastical Legislation on Liturgy and Church Music after the Second Vatican Council" (translated by Dr. Richard M. Hogan, *Sacred Music*, Vol. 106. Nos. 1, 2, 3). In the third installment, under "consequences," and "the disappearances of legal consciousness," Prof. May says:

In these circumstances, it is hardly surprising that the legal consciousness of Catholics suffers onslaught after onslaught and is weakened ever further. The common sense awareness of legality has in a large part disappeared among the Catholic people. It is not an exaggeration to claim that the respect for ecclesiastical law is practically totally absent. The spirit of disobedience spreads. Tacit and open offenses against ecclesiastical laws multiply. . .

An erroneous assumption is that the laity prefers and will respond more fully to music in the popular style. We must not underrate the educational and cultural maturing of the modern Catholic layman. Many of them stand mute or avoid Masses or churches wherein popular and secular music is of common practice. One can only witness the full-throated appreciation when great music is introduced, that which is worthy of the worship of the Deity.

Finally, much confusion occurs in an inability to differentiate music suitable for the liturgy from that which is conceived as emotionally pleasurable. During the past decade, many priests, nuns and Catholic lay people, in solo and in concerted groups, have recorded religious music in the popular vein, which has given pleasure to the listener. This music is designed for informal gatherings of Christians, or for home listening. It has no place in the formal liturgy. It is secular music which has been adapted to sacred texts. According it a place as liturgical or as merely pleasurable is a separating of the sacred and secular in music, a separation of Church and street.

CARLTON ELDRIDGE



Domenichino. *The glory of St. Cecilia*

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For complete information on the subject of copyright law, one may write to the Copyright Office, Library of Congress, Washington, D.C. 20559.



Maderna. *St. Cecilia*

WHITHER GREGORIAN CHANT?

Gregorian semiology is a new science, a study of the signs in the original manuscripts of chant. These precious manuscripts, which are safely preserved in a few libraries in Europe, and which have all been photographed and collated at Solesmes, France, come to us from the late 8th, 9th and 10th centuries. They contain the remarkably clear rhythmic and neumatic signs of those early copyists. In fact, these are the first recorded documents of western music that ever existed, apart from a very small number of earlier fragments.

The signs themselves look like the squiggles of an inky fly across the parchment. Rather, they are extremely careful strokes and dots, borrowed from Greek and Latin prosody.

The meaning of these signs was never fully understood and presented a problem of interpretation until a monk from Solesmes, Dom Eugène Cardine, began his initial research, many years ago. With the help of a small handful of scholars in Germany and France, who collaborated with him, Dom Cardine has begun the work of deciphering. A vast work, it must continue for a long time to come, but enough has been done to come to a proper understanding of the Gregorian art.

Enough has been done to warrant discarding the old interpretation, the so-called "Solesmes method" of chant, which Cardine's predecessor at Solesmes, Dom Gajard, had devised. It is now obsolete and, in many cases, gravely faulty.

Dom Jean Claire, the present *maitre de choeur* at Solesmes, is also a close collaborator with Dom Cardine and is gradually implementing the new interpretation at the famous abbey. The result is that there is new vigor and beauty in the monks' singing of this remarkable music.

Not by the hundreds but by the thousands are the visitors flocking to Solesmes and the monastery is full of young novices. The abbey has a complement of over one hundred monks.

"The rhythm of the chant pervades the rhythm of the day," the novice master told me, "and since I came here over twenty-five years ago, I have never found that it palls."

The world has been bequeathed a magnificent corpus of music, all anonymously composed by great musicians in the latter centuries of the first millenium, all composed within the ambit of the diatonic scale. Was it not Mozart who is reported to have said that he would gladly have surrendered all his compositions to have been able to compose one of the melodies of the chant?

The manuscripts in their signs show the most subtle interpretations achieved by the early cantors; even the most refined musical inuendo and breathing-points are clearly delineated. This music is delicate and yet strong, requiring the talents of highly skilled singers.

Most of the chant was never intended for mass participation; it couldn't be. Some of the music is so subtle and refined that it is not even intended for a choir; rather it is meant for a trained soloist, or a selected specialized group.

There are many pieces, of course, for a choir, but they demand a choir which has experience and a conductor who knows his chant as expertly as a symphony conductor knows his score.

Finally, there are the fewer, simpler chants which were intended for the general congregation, the syllabic chants.

Today, in our liturgy, I would see the chant sung under these same conditions as it was originally intended. I would see it existing, side by side, with the vernacular music and liturgy.

Even when listening, the congregation can be actively involved, with an active-listening participation as an attentive audience at a symphony concert, or a congregation in those early centuries.

I would see and hear the chant at Mass as an offering, a gem of great, great value and beauty which has been hewn and cultivated through rehearsal and hard work, presented to God on behalf of the congregation by the master craftsman. In fact, both the singer and the congregation would come to God through the liturgy with an offering of great consequence, equal to all the other artistic contents which the people expect to find in their churches.

Vatican II succeeded in removing much of what passed for art in many of our places of worship and in restoring, even in a simple form, works of art worthy of God and man. Unfortunately, church music suffered the opposite fate!

Our heritage of great Gregorian art cannot be lost or left to the dusty shelves of the library. I am sure that it will be rescued and restored again by musicians who come to appreciate its real value. Dom Eugène Cardine, at eighty, has recently retired to Solesmes from Rome. His work of research, however, will continue especially through the labors of his disciples: Dom Goddehard and Dom Berchmans of Germany with Marie Claire Bilcoq of France and, hopefully, some young Irish musicians who now appreciate the treasures that lie hidden for the music world.

They should never forget that the monastery of St. Gall in Switzerland, where the chant flourished by the 9th century, was peopled by the missionary and exiled monks and scholars of Ireland. It was Columban and Gall, Moengall and Marcus, Eusebius and Tuotilo, among many others, who brought from Ireland to a Europe which was culturally devastated, the arts in every form, the arts which Ireland had preserved intact and had developed through what has been called the dark ages.

FR. SEAN LAVERY



The Basilica of St. Cecilia in Trastevere, Rome

VIII INTERNATIONAL CHURCH MUSIC CONGRESS

In cooperation with the Pontifical Institute of Sacred Music in Rome, the *Conso-ciatio Internationalis Musicae Sacrae* will sponsor the VIII International Church Music Congress in Rome, November 16 to 22, 1985. This continues the series of international church music congresses which began in Rome in 1950, Vienna in 1954, Paris in 1957, Cologne in 1961, Chicago-Milwaukee in 1966, Salzburg in 1974, and Bonn/Maria Laach in 1980. The selection of Rome for the site of the 1985 congress was made at the general meeting of the membership of CIMS on June 21, 1980.

On November 20, 1980, the European Parliament passed a resolution designating 1985 as the European Music Year. This was proclaimed by the Council of Europe and the European communities. The initiative originated in the observance of the tricennial of the births of George Frederick Handel, John Sebastian Bach and Giuseppe Domenico Scarlatti in 1985, as well as the four hundredth anniversary of Heinrich Schütz.

The celebration of this jubilee year is intended to accomplish these purposes:

1. to show appreciation for the works of these composers;
2. to make accessible to as many persons as possible the music of all periods, including contemporary music, as the expression of a common cultural heritage, and to stimulate a consciousness of Europe's cultural identity in its diversity;
3. to lead as many as possible, especially children and youth, to active music-making and to discuss the situation of music education both within and without the classroom;
4. to present the problems of musical life to politicians and the general public in order to find the possibilities and solutions for further development in musical culture.

To attain these goals, the Council of Europe established the European Organizing Committee with Walter Scheel, former president of the German Federal Republic, as president. Vice-presidents are Rolf Liebermann and Massimo Bogianckino. The committee includes representatives of the various national committees of the twenty-one member states in the Council of Europe. Since the State of the Vatican City participates in the cultural activities of the Council of Europe, a committee was formed by the Holy See in 1983 to take part in the observance.

Representatives of the European countries, including Hungary and Poland, met at Innsbruck, January 2 to 4, 1984. Discussion about the role of Catholic church music in the European Year of Music was initiated by a lecture given by Prof. Karl Gustav Fellerer who described the fundamental importance of sacred music in the development of European musical culture. His remarks made such a strong impression that it was decided to issue a publication of CIMS in cooperation with the Institute for Hymnological and Ethnomusicological Studies at Maria Laach and the Pontifical Institute of Sacred Music in Rome, which will stimulate reflection on the spiritual, intellectual and artistic foundations of western musical culture. The participants in the Innsbruck conference also discussed questions dealing with the musical program for the next international congress at Rome, taking into account the suggestions of the European Year of Music and especially the composers whose anniversaries are being marked.

Since it is the special goal of the European Year of Music to make accessible the music of all periods, church musicians of all countries then have the special task of presenting in their projects and events not only the richly developed variety of sacred music but also the inheritance of church music common to all the nations of Europe. This applies as well to the VIII International Church Music Congress.

Another of the stated goals of the European Year of Music concerns the situation of music education. This applies to those responsible for promoting congregational singing in the church. They must not only foster a diversity in the European countries, but they must revivify that form of congregational singing which developed over the centuries in the Latin language which unites all of Europe: the congregational singing of Gregorian chant. We must once more learn to love the chant and to give it a new lease on life, even in the reformed liturgy.

We see today the continuing disappearance of secular folksongs in most European countries and the increasing use of rootless and superficial singing and music-making among European youth, a phenomenon which is even penetrating the sacred precincts of the sanctuary. Surely it makes it necessary to reflect on the spirit and legacy of ecclesiastical congregational singing. To develop musical culture in Europe a decisive role must be played by music education, a fact not to be ignored by the pastoral ministry. Against that background, the committee preparing for the next congress decided to devote special attention to Gregorian chant, that seedbed of European musical culture and the song proper to the Roman Church. During the congress, a three-day symposium will consider the topic of Gregorian chant and the pastoral ministry today in lectures, demonstrations and discussions. The Congregation of Divine Worship approved the importance of this theme on July 30, 1984.

Also scheduled as a part of the congress is the blessing of the new quarters of the Pontifical Institute of Sacred Music by the Holy Father, Pope John Paul II, on November 21. The school was founded in 1911 by Pope St. Pius X. The new location is in the former Abbey of S. Girolamo on the Via di Torre Rossa 21. An international college for resident priest students will also be established at the abbey. Revision of the course of studies offered by the Pontifical Institute of Sacred Music will be begun at the new location.

Rome to celebrate the Feast of St. Cecilia with solemn Mass and *Te Deum* on November 22, and an excursion to Monte Cassino Abbey where Mass will be celebrated in honor of St. Benedict, patron of Europe, on November 23.

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The congress will conclude with a pilgrimage of church musicians and choirs to Rome to celebrate the Feast of St. Cecilia with solemn Mass and *Te Deum* on November 22, and an excursion to Monte Cassino Abbey where Mass will be celebrated in honor of St. Benedict, patron of Europe, on November 23.

An invitation to the congress is extended to all interested church musicians, music educators and scholars as well as to all members of CIMS. An election at the general meeting on November 21 will select a new praesidium for CIMS. In extending the invitation, one is reminded of the words of St. Augustine in the lesson assigned to the feast of St. Cecilia in the breviary:

The jubilus is a melody which conveys that the heart is in travail over something it cannot bring forth in words. And to whom does that jubilation rightly ascend, if not to God the ineffable? Truly is He ineffable whom you cannot tell forth in speech; and if you cannot tell Him forth in speech, yet ought not to remain silent, what else can you do but jubilate? In this way the heart rejoices without words and the boundless expanse of rapture is not circumscribed by syllables. Sing well unto Him in jubilation!

The tentative program for the VIII International Church Music Congress is as follows:

Saturday, November 16. Registration
Sunday, November 17. Opening of the Congress
Monday-Wednesday, November 18-20. Study Days
 "Gregorian Chant and Pastoral Ministry Today"
Thursday, November 21
 P.M. Blessing of the Pontifical Institute
 Solemn Vespers of the feast of St. Cecilia
Friday, November 22. Solemn Mass and *Te Deum*
Saturday, November 23. Excursion to Monte Cassino

For information and registration, write to the Church Music Congress, Pontifical Institute of Sacred Music, S. Girolamo, Via di Torre Rossa 21, 00165 Rome, Italy.

MONSIGNOR JOHANNES OVERATH

REVIEWS

Magazines

BOLLETTINO CECILIANO. Anno 79, No. 11, November 1984.

Romeo Camponogare has a biography of Monsignor Giuseppe Maggio who spent his life as a composer, director and organizer of many musical events. Giuseppe Liberto writes about a new sacred music which must be worthy music, with a nobility and a certain severity. He says we must avoid banality and useless devices that hinder the clarity needed, and the requirement of sanctity that is so important.

A great number of musical events in all parts of Italy indicate a very active association. Choral events and diocesan workshops were held in Como, Udine, Sorrento, Pescara, Vicenza and other cities. An announcement of the third international meeting for the study of Gregorian chant to be held in Luxemburg, June 4-8, 1985, indicates that E. Cardine of Solesmes Abbey and other important chant experts will be lecturing.

R.J.S.

BOLLETTINO CECILIANO. Anno 79, No. 12, December 1984.

Sante Zaccaria reports on the meeting of the national commissions on liturgy which was held in Rome, October 23-27, 1984. On the twentieth anniversary of the Vatican Council's constitution on the liturgy, the delegates turned their attention to liturgical books and languages, pastoral liturgy, the role of the laity and other local problems. The usual lists of concerts and TV Masses, books received and music reviewed conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 80, No. 1, January 1985.

An interesting discussion of music and chant in the new schedule of studies for Italian seminaries takes up nearly the entire issue. Those who wrote this document are well aware of the value of sacred music in the apostolate of the priest: teaching and sanctifying. With the disaster that exists in American seminaries in the area of sacred music, it would be of great use to examine this Italian effort to prepare future priests in the subject of sacred music. A true course of study is given and can well be employed as a teaching syllabus. Areas proposed for study include legislation, liturgical musicology, Gregorian chant, polyphonic music and singing by the congregation. Practical development of the cultural life of the students and their learning of basic musical theory is joined with participation in performing groups.

R.J.S.

BOLLETTINO CECILIANO. Anno 80, No. 2, February 1985.

This issue is given over to the subject of organs. The articles are taken from the presentations made at the organ convention held at Vicoforte. Organists, organ building and the preservation of old instruments are all studied. The interventions of participating organists on several subjects make interesting reading and show the level of participation enjoyed by the delegates to the meeting.

R.J.S.

UNA VOCE (France). No. 118-119. September-December 1984.

Those responsible for the French Una Voce society and its journal have a double reason to rejoice: because of their twentieth anniversary and because of the permission granted by the Holy Father to celebrate the Tridentine Mass in Latin on special occasions. From my observation the controversy over the Tridentine Mass has been greater in France than in the United States because of the influence of Archbishop Lefebvre, whose followers even to this day "occupy" the Parisian church of St. Nicolas-du-Chardonnet.

Most of this issue is devoted to a review of the history of the campaign in favor of the Tridentine Mass, the response of the international press to the papal decision, and finally, to reports of the activities of various chapters of Una Voce throughout France. The reader is reminded of the enormous effort that has been expended over the past twenty years in order to assure the few Latin Masses currently celebrated in France and the place of Gregorian chant in the tradition of the Church. A debt of gratitude is owed to those who have worked so hard. Moreover, the work is not yet finished.

V.A.S.

JUBILUS REVIEW. Vol. I, No. 4, Winter 1984.

This new journal is constantly improving and growing. More articles and interesting illustrations are evidence of this, and letters from readers indicate their approval.

An article on sacred music and contemplation is reprinted from *Sacred Music*, and Fr. Lavery, the editor of *Jubilus*, studies the question of "Whither Gregorian Chant?" with the conclusions that the new discoveries made through the scholarship of Dom Cardine of Solesmes have rendered obsolete the so-called "Solesmes method" of Dom Gajard that was so well-known in the United States. Semiology is important for the Gregorian chant of our day.

The perennial question, "What can an unmusical priest do for the choir in his parish?" is well answered in an article by P. Leonard. He should take an interest in the choir, visit with the members and provide funds for their work. What more could any choir-master or singer wish for?

Fr. John Oates of New Jersey has an article on pastoral liturgy and music from the viewpoint of a parish priest, and Henry O'Shea writes about worthy music in church, an Irish dimension. Reviews of books and journals and new music in Latin, English and Gaelic fill out the magazine.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 11, Series 2, No. 31, 1984, *Trimester periodical of the Sacred Music Commission of Braga, Portugal*.

The journal continues to give fitting praise to its recently deceased patron, Dr. Manuel Faria (1916-1983), recounting his life and his association with the Pontifical Institute of Sacred Music in Rome. Jorge Alves Barbosa contributes an article on the presence of Jesus in the assembly which sings, as the Vatican Council teaches, based on the gospel itself. The supernatural purpose of church music as prayer is reaffirmed, a point that one must constantly reconsider in the face of music being taken as mere entertainment for the listeners. A considerable number of pieces in Portuguese are printed in the issue.

R.J.S.

Choral

O Beauty ever Ancient, ever New by Noel Goemanne. SATB *a cappella* Mark Foster Music Co., Box 4012, Champaign, IL 61820. \$.85.

A translation of a text of Saint Augustine, the setting is difficult because of dissonance and some rhythmic problems. It is not clear what the liturgical use might be, although one may presume that the "beauty" addressed is God. For a professional group this can be an interesting piece for a recital repertory.

Psalms 44 by Alan MacMillan. SATB, soprano solo, orchestra. Paraclete Press, Orleans, MA 02653.

An extended treatment of two verses of the psalm, with full musical complement of singers and instrumentalists, this is a concert work, but not beyond the reach of a reasonably good choir. A keyboard reduction serves for rehearsal but possibly also for performance. Voice ranges, especially for the basses, is wide, but there are no rhythmic problems. Voice leading is generally easy. The treatment of the psalm text is often quite dramatic and moving. Orchestral parts are available from the publisher.

K. K. Davis Junior Choirbook for Sacred and Festival Occasions. Galaxy Music Corp. SA, keyboard. \$3.25.

The little volume contains eleven pieces for Christmas, Easter and other occasions. Set for two treble voices, it is useful for the upper grades as well as for junior choirs in parish settings. Harmonizations are traditional and easy.

Four Stainer & Bell anthems. *A cappella*.

With a renewed interest in Latin motets, one welcomes these editions of English polyphonists of the Elizabethan age. John Taverner's *Dum transisset Sabbatum* (SATBB) is an Easter text. Thomas Morley's *Eheu sustulerunt Dominum* (SATB) is also Easter music, and his *Nolo mortem peccatoris* (ATTB) has a mixture of Latin and English texts useful for a penance service or for Lent. William Byrd's *Tu es Petrus* (SSATTB) is a very festive piece with a great deal of movement in the vocal parts. All four pieces were originally edited in the 1950's, but they are of great value today.

Behold the Highly Esteemed Priest by Eugene W. Hancock. SATB, organ. Augsburg Publishing House, Minneapolis, MN. \$.80.

A translation of the Latin *Ecce sacerdos magnus*, used for the reception of the bishop, this effective piece might serve also for the jubilee of a priest. Several unison passages alternate with polyphonic sections, and the use of a brass fanfare along with organ provides a very festive spirit.

Te Deum by Franz Joseph Haydn. SATB. Universe Publishers (Agent: Theo. Presser, Co., Bryn Mawr, PA 19010). \$2.50.

Good to commemorate a jubilee or for a concert occasion, this classic work of Haydn's can be a great piece and loved both by the singers and the audience. The edition does not indicate any solo parts, but one would expect the use of a quartet as is nearly always the practice in Haydn's Masses. The very fact of the re-issuing of this work indicates an increasing interest in Haydn and the Viennese classicists.

R.J.S.

Brass

Sonata, Saint Mark by Tomaso Albinoni. Ar. by David Hickman. Brass quintet. Theodore Presser Co., Bryn Mawr, PA 19010. \$17.50.

In four movements, for two trumpets, horn, trombone and tuba, either part or all of this work is effective music for a wedding or a festive event. It might be used during communion-time. With an increased use of brass music in the service and as processional and recessional music, this is a very welcome addition to the repertory available.

Fugue No. IX by J. S. Bach. Trans. by Philippe Rougeron. Brass quintet. Gérard Billaudot (Agent: Theo. Presser, Co., Bryn Mawr, PA 19010).

Taken from the *Well-tempered Clavichord* and arranged for two trumpets, horn, trombone and tuba, it takes only three minutes to play. It can fill many positions both within and outside the service.

R.J.S.

Organ

Pavane and *Sicilienne* by Gabriel Fauré. Arr. for organ by Bryan Hesford. J. B. Cramer & Co. (Belwin Mills, distributors). \$3.00 ea.

These two well-known works have been beautifully adapted to the organ by Bryan Hesford. They are both easy to play, with uncomplicated pedal lines. In spite of their simplicity, they retain much of the character of the orchestral versions. Registration, tempo and expression markings are included in the score.

The secular nature of these works would be evident even to those unacquainted with them—the harmonic treatment (especially the use of seventh chords) and the melodic lines inherently suggest salon music. Nevertheless, these beautiful arrangements may be suitable in some liturgical settings, and certainly, would be appropriate for student and recital repertoire.

MARY GORMLEY

Three Fughettas, Opus 126 by Robert Schumann. Arr. for organ by Bryan Hesford. J. B. Cramer & Co. \$3.00.

These fughettas were arranged from the *Seven Pieces in Fughetta Form*, opus 126, for piano (1853). The influence of J. S. Bach on Schumann's compositional style, known to appear after 1842, is particularly evident. In fact, these pieces are hardly distinguishable from those of the old masters, except for some unusual harmonic progressions and a few chromatic surprises. All three are easy to play, since the counterpoint is uncomplicated and the tempo markings are slow. In addition, all are in minor keys, and each is only two-three minutes long. As a result, they are well-suited for liturgical use, and as Bryan Hesford indicates in the preface to this edition, they would be especially effective during advent or lent.

MARY GORMLEY

English Romantic Classics. Ed. by Barbara Owen. Belwin-Mills. \$6.95.

Nineteen pieces in various styles comprise this collection. Although many of the composers are not well-known, the value of this compilation lies in its variety. It provides a spectrum of pieces which could be used for service playing. All of the pieces are fairly easy and straightforward, and some are for manuals alone. Each is from one to three minutes in length. The score is well-spaced and easy to read, and registration and expression markings are provided.

MARY GORMLEY

NEWS

Music for the consecration of the parish Church of St. Pius X, North Vancouver, British Columbia, on November 24, 1984, included the Gregorian Mass VIII which was sung by all. The choir sang under the direction of Peter Togni. Archbishop James F. Carney celebrated the Mass. Father Donald Neilson is pastor of the parish and directed the work of construction of the Romanesque building. ■

Father Richard M. Hogan, a priest of the Archdiocese of Saint Paul and Minneapolis and an associate editor of *Sacred Music*, is author, along with Father John M. LeVoi, of a new book just released by Doubleday. Entitled *Covenant of Love*, it deals with the teachings of Pope John Paul II on sexuality, marriage and the family in the modern world. It includes a commentary on the apostolic exhortation, *Familiaris consortio*, as well as treatment of the Holy Father's theology of the body. ■

William Mahrt, associate professor of music at Stanford University, Palo Alto, California, directed the music for the celebration of Candlemas day in the great neo-renaissance church on the university campus. The choir which specializes in chant and renaissance polyphony usually sings at the Chapel of St. Ann in the Newman Center. In addition to the Gregorian chant, a Mass by Guillaume Dufay was sung. Dr. Mahrt has been a frequent contributor to *Sacred Music*. ■

Music for the Sunday solemn Mass at Saint Mary's Cathedral, Sydney, Australia, includes the choral music of the great renaissance polyphonists, Palestrina, Byrd, Victoria and Ingegneri, as well as settings of the Mass texts by Dvorak, Haydn, Hassler, Bruckner, Russell, Britten and Rubbra. Organ music by Bach, Buxtehude, Langlais, Widor and Alain provides postludes and preludes. David Russell is director of music, and Gavin Tipping is organist. ■

Midnight Mass at St. Raphael Church, Snell Isle, St. Petersburg, Florida, included works by Schubert, Beethoven and Gruber. Joseph Baber conducted the choral and instrumental ensembles. ■

Presentations of the Berkshire Choral Institute for the summer of 1985 include Haydn's *Seasons*, Honegger's *King David*, Bach's *Magnificat*, Beethoven's *Mass in C*, Verdi's *Quattro Pezzi Sacri*, Charpentier's *Te Deum* and *The Gondoliers* by Gilbert and Sullivan. The events will bring to western Massachusetts as conductors Charles Dodsley Walker, Richard Westenburg, Amy Kaiser, Fenno Heath, Lorna DeVaron,

Robert Fountain, Joseph Flummerfelt, John Mauceri and Robert Page. Registration can be made with the Berkshire Choral Institute, Box 817, Sharon, Connecticut 06069. ■

The first sung Latin Mass since 1964 was celebrated in the Cathedral of Our Lady of Perpetual Help, Rapid City, South Dakota, March 24, 1985, by Father Kerry Prendiville. A select choir from the South Dakota School of Mines and Technology sang under the direction of James D. Feiszli. The ordinary parts were sung in Gregorian chant. The introit was a setting of *Judica me Deus* by Heinrich Isaac from his *Choralis Constantinus*. Other music included *O Jesu Christe* by Jachet de Berchem, *Ubi caritas* by Maurice Duruflé, Mozart's *Ave verum corpus*, Victoria's *Popule meus* and Palestrina's *O Domine Jesu Christe*. David Huskey, cathedral organist, performed three chorale preludes of J. S. Bach. ■

Christmas at the Church of the Holy Childhood, Saint Paul, Minnesota, featured Marcel Samuel-Rousseau's *Messe Pastorale* and other French composers including Saint-Saens, Gounod and Franck. At other Masses during the Christmastime, the schola cantorum sang Franz Liszt's *Messe für die Orgel* and Mozart's *Coronation Mass* together with music of German composers, including Haydn, Georg Monn and Johan Aiblinger. Bruce Larsen is choir-master, and Father John Buchanan is pastor. ■

The House of Hope, Saint Paul, Minnesota, will sponsor an organ institute, July 21-24, 1985, directed by Peter Williams of Edinburgh, Scotland, and Duke University. Focal point of the event will be the 97-rank Fisk organ installed in 1979. Other smaller instruments are also on the grounds and will be used including a Dutch and two French organs. Information may be obtained by writing to the church at 797 Summit Avenue, Saint Paul, Minnesota 55105. ■

Sweet Briar College of Virginia presented the annual Ewald Scholars Symposium, April 17-20, 1985, dedicated to the celebration of the tercentenary of Bach, Handel and Scarlatti. Presentations were made by the Ars Musica under the direction of Lyndon Lawless, the New York Baroque Dance Company, Fenner Douglass, Penelope Jensen, John Gibbons and Frans Brueggen. The keynote address was given by William S. Newman. John R. Shannon, professor of music at Sweet Briar College, was chairman of the committee. ■

The Kettering Organ Concerts for this season feature recitals by Roberta Gary, C. Warren Becker, the Quintessential Brass and Simon Preston. Sponsored by the Seventh Day Adventist Church at Kettering, Ohio, and the University of Dayton and Kettering College of Medical Arts, the recitals are played on the Casavant organ built in 1971 with 92 ranks. ■

Cuyahoga Community College in Parma, Ohio, sponsored a symposium on the Abbey of St. Gall in Switzerland, October 27-November 17, 1984. Called "The Plan of St. Gall Exhibition," the event was concerned with the architectural reconstruction of the abbey, the manuscripts, art, drama and music associated with St. Gall. Oscar L. Crawford spoke on "Tone Painting in Medieval Ecclesiastical Chant." Karen Knowlton lectured on "Musical Creativity in Additions to the Mass," and Charlotte Roederer spoke about "St. Gall Neumes—Intervallic Notation?" ■

The office of Tenebrae was celebrated at St. Mary's Cathedral in Portland, Oregon, on April 3, 1985, with the Most Reverend Paul E. Waldschmidt presiding. Music included Thomas Tallis' setting of the *Lamentations of Jeremiah*, and Tomas Luis de Victoria's responsories. Dean Applegate was director of the music. ■

During the 16th Annual Mozart Festival in Pueblo, Colorado, the Pueblo Symphony Chorale and members of the Pueblo Symphony Orchestra performed the newly found Mass by Johannes Brahms, on January 27, 1985, at Sacred Heart Cathedral in Pueblo. This was the first American performance of the work recently published by Doblinger Musikhaus in Vienna. Gerhard Track conducted and Juanita DeHeart was the organist. During the summer, the group will present several concerts and Masses in Europe, including the cities of Cologne, Vienna, Boesel and Spaichingen in West Germany. They will sing the Brahms' Mass and *Festive Ordinary* by Track as well as works by Bach, Vittoria, Ingegneri, Mozart and Palestrina. ■

At the Church of Saint Agnes in Saint Paul, Minnesota, Holy Week was observed with celebration of the Latin liturgy and the full Gregorian settings for all the Masses and offices of Palm Sunday and the Sacred Triduum. The new *Graduale Romanum* was used for the music of the Mass and the offices of Matins and Lauds were sung from the old *Liber Usualis* since the new editions of the chants for the liturgy of the hours have not as yet been issued. The schola of men was under the direction of Paul LeVoi. On Easter Sunday, the Twin Cities Catholic Chorale sang Joseph Haydn's *Harmonien Mass* with members of the Minnesota Orchestra. ■

The Latin Liturgy Association has been reorganized under the chairmanship of Anthony Lo Bello of the department of mathematics of Allegheny College in Meadville, Pennsylvania. The society was originally founded on July 30, 1975, at Saint Louis, Missouri. A report of the meeting was published in *Sacred Music*, Vol. 102, No. 3 (Fall 1975) by James Hitchcock who was elected chairman of the group. For information on membership and the newsletter, write Dr. Robert J. Edgeworth, Dept. of Classical Languages, Louisiana State University, Baton Rouge, Louisiana 70803. The society promotes the use of Latin in the liturgy according to the prescriptions of the Church. R.J.S.

CONTRIBUTORS

Monsignor Johannes Overath is president of the Pontifical Institute of Sacred Music in Rome and president of the Consociatio Internationalis Musicae Sacrae, the papal federation of church music associations. A priest of the Archdiocese of Cologne, he is a well-known musicologist.

Father Sean Lavery studied at the Pontifical Institute of Sacred Music in Rome. He is professor of sacred music at Maynooth University in Ireland and editor of the review, *Jubilus*.

Carlton Eldridge studied at the State University of Iowa and Michigan State University. He is a teacher, writer and lecturer, living in Springfield, Illinois. He is mentioned in *Who's Who in Music* and in the *Dictionary of International Biography*.

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