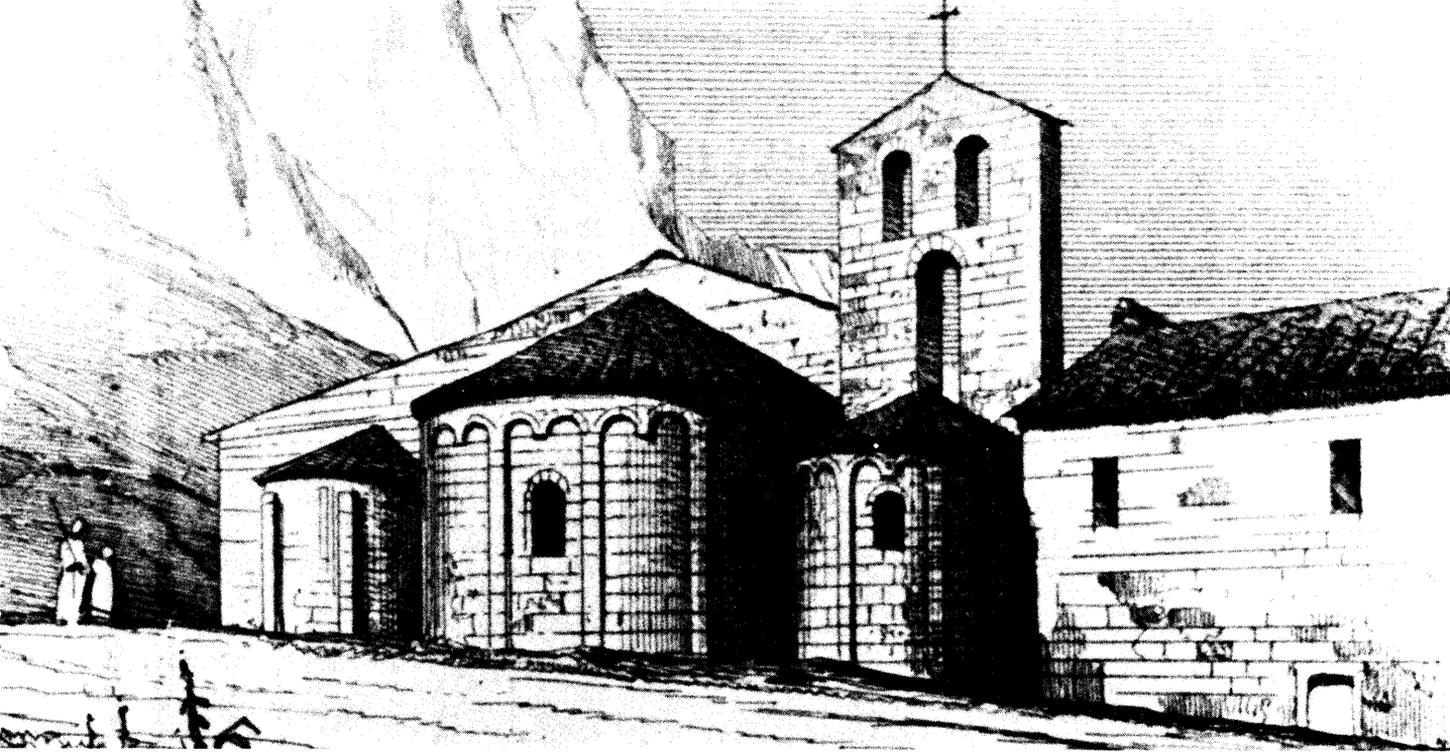


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St. Cecile of Montserrat, Spain

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Banquet with Valerian

FROM THE EDITORS

The Fabric of the Catholic Faith

During 1984, six issues of the Belgian Benedictine liturgical journal, *Communautés et Liturgies* were dedicated to the theme of liturgical initiation. As a conclusion, in the February 1985 number, twenty-two Catholics were asked to contribute a short essay discussing their formative experiences with regard to the liturgy and the faith. The authors included Godfried Danneels, Cardinal Archbishop of Malines-Brussels, Joseph Gelineau, the well-known liturgist and composer, as well as monks, writers, mothers of families and students.

While the individual accounts make fascinating reading, revealing the personalities of their authors as well as the diversity of early formative experiences with regard to religion, there are some interesting constants. In fact, the conclusions that are drawn from the individual statements by two of the editors of the journal, Dieudonné Dufasne and Jean-Yves Quellec, are clearly of a significance that cannot be ignored.

First of all, as might be expected, the family is mentioned as being essential to a Catholic's introduction to the faith. Of course, baptism is the real initiation, but most of us know of our own baptism only through photographs and the oral tradition of our families. The earliest memory of going to church for those interviewed normally went back to the age of four or five. What they remembered was imprecise, but candles, water, fire, incense and vestments played a large role in the accounts presented. The "mystery" of the liturgy was significant for all, creating in them a desire to know more about their faith and to penetrate the spiritual reality that was still partially hidden from them.

FROM THE EDITORS

They remembered all that touched their senses and retained an impression of the beauty of the liturgical experience. No one commented about the ugliness or bad taste of the churches in which they worshiped although that probably existed. What they remembered was organ music and Gregorian chant "which guaranteed to the liturgy an ambiance that was purified of all mannerisms and vulgarity." The ordinary of the Mass in Gregorian chant was well-known to most of the respondents and holy week was an important moment of the church year. Equally important were religious centers like Monserrat in Spain and Solesmes in France where the liturgy was celebrated according to the grand tradition, a tradition that even made the liturgy a little bit inaccessible. Family prayers, Sunday visits to churches for vespers or concerts, dynamic and good priests, religious feasts which were at the same time occasions for family and community celebrations, all of these formed the "Christian fabric" for those who contributed their recollections for this study. Instead of being prepared slowly, that is initiated to a participation in the liturgy, participation in the liturgy served as their initiation into the Church.

What warnings and what mandates for action may be drawn from this series of personal recollections? The authors of the concluding article begin with the statement that in contemporary western Europe there is an almost total absence of what they call a "Christian fabric." Confronted with this reality, it is necessary for catechists to set about recreating this Christian fabric through a study of the bible, church history, liturgy, tradition and everything that forms a part of the Catholic tradition. They warn against making this instruction too rational and praise the value of a pilgrimage or a liturgical chant rather than a round table discussion for the impression that it will make on the young. Furthermore, the quality of the liturgy is essential for if young people are not introduced to the liturgical "language," we run the risk of degrading the liturgy in adapting it to their ignorance, what we often call their "culture."

If a similar study were done in the United States, I believe the results would be similar. Those of us "of a certain age," as they say in French, were formed by a Christian, or rather more to the point, a Catholic fabric of Latin Masses, recited or sung, music, vestments, incense, candles, May and Eucharistic processions, first Fridays, holy week, family rosary, advent wreaths and lenten penance. Do we not have to agree with the Belgians that the fabric of our Catholic society has disappeared, that for the most part our children are growing up without those seminal liturgical experiences which manifest the fundamental qualities of mystery and beauty and holiness, the experiences that serve as a true initiation because they draw one to a deeper study of a mystery that remains still half-veiled? If our conclusions are similar, what is our plan of action? Who will serve as the instructors for a re-education? What materials will we use and what will be our methodology? Most important of all, who will give the leadership? Recently a young French intellectual said that France must create its [cultural] memory or burst. The same thing could be said about the Catholic Church. We must rediscover our memory or perish.

V.A.S.

Pope John Paul and Von Karajan Make a Point

The great Roman feast of Saints Peter and Paul, June 29, was this year even more than a holiday, a religious holyday, a liturgical celebration and a mid-summer occasion for festivity before the heat of July and August settle down on the Eternal City.

This year the Romans and all their visitors were treated to an historical event of great significance to the world of church music. The Holy Father celebrated pontifical Mass in Saint Peter's Basilica with the music of Mozart performed by one of the greatest musical establishments and one of the greatest of conductors, Herbert von Karajan. The freedom of the Vatican Council has come to Rome! The decrees of the fathers of the council are being implemented. "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art." "Sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites." "The Church approves of all forms of true art having the needed qualities, and admits them into divine worship." (Constitution on the Sacred Liturgy, para. 112.)

Just as today so much of the reform of the Second Vatican Council, especially in relation to the liturgy and church music, has been misunderstood and wrongly implemented, so in the years following on the promulgation of the *motu proprio* of Pope Pius X in 1903 a false interpretation of that document was foisted upon most of the world. Rooted in the romantic movement of the nineteenth century, in Wagner and German romanticism, the movement that led up to the reforms of Regensburg, Solesmes and Pius X turned against the classicism of Vienna and the orchestral Masses of Haydn, Mozart, Schubert, Beethoven and many others.

Criticism could not fault the art of these masters, but objections were leveled at the repetition of the text, division of the composition into sections, use of soloists and use of instruments. One of the most nebulous complaints voiced was that the Viennese classical composers had no sense of the Gregorian chant, and that their music lacked totally the qualities of chant which so completely expressed the best in music for the Church. Truly, chant is the music *par excellence* of the Roman Church. But to say that Mozart's music lacks the qualities of chant is wrong. The great wordless *jubilus* of the chant Alleluias in which the cantor soars heavenward with melody that needs no words can certainly be found in the cadenzas of Mozart, not least in those of the *Exsultate Jubilate*. And who can deny that chant underlies the *Requiem* even to using the very melodies of the Gregorian Mass as the foundation of the polyphony?

True church music must be sacred and it must be art. How often have we repeated those words in *Sacred Music* over the past twenty years? And how often have we hailed the glorious freedom given us by the Second Vatican Council with its treatment of church music, crowning all that had gone before for over a hundred years? Now the practical expression of the decrees of the council has been demonstrated by the Holy Father himself in the very center of Christendom. As in all the other matters treated by the conciliar fathers, Pope John Paul II is showing the world what the council taught and intended. Its teaching on the family, the religious life, the priesthood, holiness, the sacraments, the Church and many others subjects is being clarified by the Holy Father who was himself at the council and who is now the instrument of the Holy Spirit in implementing its decrees. By word and action he is doing just that throughout the world. Now he has given us a clear example of the conciliar reforms in church music. Father Hogan has described the Mass elsewhere in this issue. We must learn from the Holy Father. Music for the liturgy must be sacred; it must be art. It may be in Latin or in the vernacular. It requires the participation of all, and that may be by singing or by listening, provided that it is internal and flows from the baptismal character on the soul of the worshiper.

As we sang at vespers on the feast of the holy apostles, Peter and Paul, *Roma felix*, "How happy art thou, O Rome!" With such a pope, how happy indeed should Rome and the whole Church be.

R.J.S.

POPE JOHN PAUL

PROGRAM: VIII INTERNATIONAL CHURCH MUSIC CONGRESS

Under the auspices of the Consociatio Internationalis Musicae Sacrae and the Pontificio Istituto Musicae Sacrae, an international gathering of church musicians will open in Rome, November 16, 1985, for a week's program of concerts, lectures and liturgical ceremonies. Highlight of the event will be the dedication and blessing of a new location for the papal church music school by the Holy Father, Pope John Paul II, on November 21.

The program has been announced as follows:

Saturday, November 16, 1985 - Registration

Sunday, November 17, 1985

9:00 AM. Pontifical High Mass. Basilica of Saint Mary Major

Joseph Cardinal Ratzinger, celebrant

Regensburger Domspatzen, choir

5:30 PM. Opening of the Congress. Collegium Augustinianum

"Theological Foundations of Musica Sacra" by Cardinal Ratzinger

8:00 PM. Concert by Cappella Oenipontana of Innsbruck, Austria

Monday, November 18, 1985

8:30 AM. Pontifical High Mass. Basilica of Saint Peter 10:00 AM. Symposium:

"Gregorian Chant and Pastoral Ministry Today"

Lecture: "Gregorian Chant at the Service of the Sanctification of the Faithful" by Dom Jean Prou, Abbot of Solesmes

Lecture: "The Singing Human Being" by Prof. Hans Maier, Bavarian State Minister of Education and Cult

4:30 PM. Symposium

Lecture: "Congregational Chants of the Gregorian Repertory" by Dom Bonifacio Baroffio, O.S.B.

8:30 PM. Medieval drama: "Visitatio sepulchri." Church of S. Maria sopra Minerva

Tuesday, November 19, 1985

9:30 AM. Ward Method lectures, demonstrations

6:00 PM. Missa cantata. Ward students. Church of S. Spirito in Sassia

8:30 PM. Concert of the Nations

Wednesday, November 20, 1985

8:30 AM. Missa cantata. Chant. Church of S. Maria in Traspontina

10:00 AM. Current questions of congregational use of Gregorian chant

4:30 PM. Current questions of sacred music

8:30 PM. Concert by international cathedral choirs

Thursday, November 21, 1985

8:30 AM. Eastern Rite Liturgy. Basilica of S. Clemente

10:00 AM. Meeting of Consociatio Internationalis Musicae Sacrae.
Collegium Augustinianum

4:00 PM. Blessing of the new headquarters of the Pontifical Institute of Sacred Music (former Abbey of S. Girolamo in Urbe)

8:30 PM. Compline. Church of Pontifical Institute of Sacred Music

Friday, November 22, 1985. Pilgrimage Day in honor of St. Cecilia

AM. Missa solennis. Basilica of S. Cecilia in Trastevere

PM. Vespers

Saturday, November 23, 1985. Pilgrimage to Monte Cassino

AM. Pontifical Mass in honor of St. Benedict

Information may be obtained from the Church Music Congress Office, Pontifical Institute of Sacred Music, S. Girolamo, I-00165 Roma, Via di Torre Rossa 21, Italy.

The registration fee is \$20. Accommodations can be arranged for individuals or groups in various pilgrim houses by writing to the above address.

Previous congresses were in Rome (1950), Vienna (1954), Paris (1957), Cologne (1961), Chicago-Milwaukee (1966), Salzburg (1974) and Bonn-Maria Laach (1980).



MÔNES DE CECILE = CECILE PRÊCHE = VRBAIN BAPTISE LES CIP

Cecilia preaching

MOZART IN SAINT PETER'S

Last fall, when we planned our European vacation for the summer of 1985, we knew that it was customary for the Holy Father to celebrate a solemn pontifical Mass in St. Peter's on June 29th, Sts. Peter and Paul, the patronal feast of Rome. We made plans to be in Rome at the end of June. But in the fall, we did not know that Herbert von Karajan had been invited to direct the Vienna Philharmonic orchestra and chorus in Mozart's *Coronation Mass* at the papal Mass on the 29th. The extraordinary plans were only revealed in the press sometime in the early months of 1985. This was to be the first time in history that a Mass by one of the classic Viennese composers would be sung at a liturgy in St. Peter's Basilica. We were looking forward to the event from many points of view. We wanted to attend a papal Mass united in prayer with the Vicar of Christ. We wished to hear his words in the homily. We wanted to view the fisherman's net and the other festive decorations which are found in St. Peter's on this feast day. Fourthly, we wanted to be present at this historic moment when such music would be sung in St. Peter's. Lastly, we looked forward to hearing a wonderful interpretation of Mozart's famous Mass.

Apparently, others who live in Rome as well as those who were planning to visit Rome as we were, had the same idea. We had written to the office of the American bishops located in the North American College on the Via dell' Umiltà requesting some tickets for the occasion. (The tickets are absolutely free, but they are issued in order to control the crowds. The tickets are distributed through the various offices of each nation, often embassies, to those who wish to attend the papal functions.) We had received a reply assuring us that the tickets would be available. When we arrived (after some difficulty in finding the proper route because of the one-way and pedestrian-only streets leading to the Via dell' Umiltà) at the bishops' office, the priest mentioned that he had only a few tickets left. While there were enough for our group, it would leave him with only one or two. We had the letter confirming our

MOZART

request and so he gave the tickets to us. In the course of the discussion, he mentioned that these tickets had become very rare. It was impossible to obtain them legitimately anywhere in Rome. Apparently, there were certain black-market dealers who were selling them for as much as five hundred dollars apiece. Of course, the Vatican is constantly trying to prevent such sales, but with the demand for this event as high as it was, there were bound to be some who would obtain the tickets and then try to make money on them. We left the office happy to have the tickets we had.

The Mass was scheduled for six o'clock in the evening, and it was suggested that we arrive at St. Peter's about four o'clock. We found the gate we were to use. (The gate was located in the square. At these "gates" through the temporary crowd-control barricades, the security men check each individual with metal detectors. These checks were added after the papal assassination attempt in 1981.) There were already over two hundred people waiting to be admitted to the basilica. It was hot in the Roman sun, but within a half hour, the gate was opened and slowly the crowd moved towards the basilica. We found some seats close to the center aisle towards the rear of the basilica. (This was the section printed on our tickets.) Our seats were closer to the rear of the basilica than to the altar. If we divide the distance from the entrance to the papal altar under the baldachin into thirds, we were two-thirds of the distance from the altar and one-third from the entrance. Although it was difficult to see the Holy Father and the ceremonies at the altar, we were able to see him and his entourage very well during the entrance procession and the recessional. As the Gregorian chant antiphon with verses from Psalm 18 was sung, the procession began from the rear of the basilica and made its way to the altar. The Holy Father wore a bright red vestment and a gold miter. Ahead of him were the twelve archbishops who were to receive the pallium from the John Paul II. Just ahead of the Pope was Chrysostomos of Myra, the representative of the Patriarch of Constantinople. After the entrance antiphon and psalm, the Holy Father made the sign of the cross and greeted the people. He began the penitential rite. It was a moving moment when the entire congregation from all parts of the globe together, as with one voice, confessed their sins in the one Latin language of the Roman Church. The *Kyrie*, which completes the penitential rite, was begun.

I had expected that we would barely be able to hear Mozart's music because we were quite a distance from the chorus and orchestra. Further, the *Coronation Mass*, as most of Mozart's music, has some very subtle sections and these, I had thought, would be impossible to detect in the enormous basilica. However, the music was amplified through the sound system in St. Peter's. When I realized this, at first I was very disappointed. However, whoever was responsible for the amplification had done a superb job. Perhaps the signal was taken from the international radio and TV hookup (the Mass was broadcast all over the world). At any rate, it was very clear and not at all muddled. I was told, later, that in some parts of the basilica, especially for those who were closer to the musicians, there was some distortion because one could hear the amplifiers as well as the musicians. Von Karajan took the *Kyrie* relatively slowly. As it began, I had not yet fully realized the quality of the reproduction. I thought that the slow tempo was dictated by the size of the church. It seemed to me that a faster tempo would be impossible because of the echoes which, in such a large church, were longer than in most other churches. However, my fear was dispelled as soon as the Pope intoned the *Gloria*. Von Karajan set the normal, fast tempo for this Mozart *Gloria*.

After the *Gloria*, the Pope chanted the Latin collect and the readings began. The first was read in Spanish and was followed by a chanted responsorial psalm written by Monsignor Bartolucci, director of the Sistine Choir. We felt quite at home when the second reading was done in English. The schola sang the Alleluia, and the gospel

was read in Latin. As is his custom, the Holy Father preached his homily sitting in front of the main altar. Whenever the Pope speaks, there are two microphones on either side of his chair which are adjusted to the proper level by his aides. The Holy Father interpreted the gospel texts, "You are the Christ, the Son of the living God" and "You are Peter—the Rock" (Mt. 16:16). John Paul suggested that this was a birthday for Peter. Peter's faith in Christ was born and, in a very real sense, the Church was born because of Peter's faith. The confirmation of this birth is Peter's new name given him by the Lord. The Holy Father went on to say that St. Paul was born, also with a new name, on the road to Damascus when Christ put the question to him, "Why do you persecute me?" (Acts 9:4).

Following the homily, the twelve archbishops who were to receive the pallium were presented to John Paul. After they swore allegiance to the Roman see, the Holy Father blessed the pallia and gave one to each archbishop. The schola sang an antiphon during this ceremony. The *Credo*, one of the most interesting movements of the *Coronation Mass* followed the imposition of the pallia. The choir and orchestra were superb, and it was again a very moving experience to hear Mozart's firm and powerful music affirming the truths of the Catholic faith on such an occasion. The first part of the *Credo*, until the *Et incarnatus est*, is powerful and forceful. It seems to convey a sense of conviction about the faith. The *Et incarnatus est*, however, is softer. It inspires a genuine awe at the reality it is affirming. The second part of the *Credo* repeats the first part, as is often the case in Masses of Mozart and his contemporaries. (Of course, these are subjective interpretations and others may have quite different reactions. Nevertheless, these were my thoughts while hearing this marvelous composition on this solemn feast in Rome.) The prayer of the faithful followed the *Credo*. Each petition was read in a different language, but the conclusion, "Let us pray to the Lord," and the response, "Lord, hear our prayer," were sung in Latin. The response was sung by the entire congregation. The Holy Father concluded the prayer of the faithful with a prayer.

The offertory procession was accompanied by the schola singing the famous hymn about Rome and the two Apostles Peter and Paul, best known by its opening verse, *O Roma felix*. The Holy Father invited all the people to pray with the *Orate fratres* and then chanted the prayer over the gifts. In his beautiful, deep voice, John Paul sang the preface in Latin. The chorus and orchestra began the *Sanctus*. Contrary to the practice of the eighteenth century and the practice followed in some of the Austrian and German churches, the *Sanctus* was immediately followed by the *Benedictus*. The canon was then recited aloud by the Pope and the archbishops who were concelebrating.

The communion rite was begun with the whole congregation chanting the *Pater noster*. Again, we had the sense of the universality of the Church gathered around the present-day Vicar of Christ. The *Agnus Dei* was begun at the usual time. There is no question that the *Agnus Dei* of the *Coronation Mass* is one of the most moving settings of that text. Since Mozart employed the same melody in his opera, *The Marriage of Figaro*, for the famous aria, *Dove sono*, some have claimed that the *Agnus Dei* of the Mass is operatic. However, the Mass was written considerably before the opera. If anything, it is the opera which is liturgical! At any rate, the soprano solo in the Mass was superbly sung on June 29th. Those in our group who had heard the *Coronation Mass* before all agreed that Von Karajan and his musicians had brought this Mozart *Agnus Dei* to life in a way no one else ever had. Of course, Mozart's music in this *Agnus Dei* is some of his best work. After the *Agnus Dei*, three or four hymns were sung as the priests continued to distribute Holy Communion.

Disturbing the mood slightly were the unfortunate arrangements made (or, perhaps, not made) for Holy Communion. Of course, there were the temporary barriers controlling the crowd. Instead of allowing the congregation to file towards the front or the sides, or, even, the rear, everyone had to remain in their own row behind the barriers. The priests came to the barriers with the Holy Eucharist. Of course, this meant that those who wished to receive had to climb over people in order to reach the barriers. Since there were no aisles or spaces left for rows behind the barriers, the traffic towards the priests with the Holy Eucharist was very awkward. In our area, everyone who wished to receive Holy Communion did. But it is easy to imagine that it could have been impossible for some. To the credit of those who planned the liturgy, the number of priests available was most adequate. One must also grant that if aisles had been left, many hundreds of people who were present would not have been able to attend. The empty aisles would have meant that many chairs would not have been available. The problem is not an easy one to solve. One thing should be noted. Holy Communion was not given in the hand. It is not permitted in Italy. Some did not realize this and put their hands out in the usual manner. However, the priests asked them to receive on the tongue. Most cooperated when they realized that they were in a country where Communion is not given in the hand.

After the final prayer, the Holy Father imparted his papal blessing and there were the traditional prayers for the Pope. The Holy Father knelt for a moment in front of the tomb of the Apostle underneath the main altar of St. Peter's, and then he made a special point to greet Von Karajan. The director walked just ahead of John Paul as the procession made its way to the rear of the basilica. John Paul blessed the congregation as he left the church.

The entire liturgy was an unforgettable experience. As a religious event, it would have moved anyone with any faith at all. For those who share the Catholic faith, such an occasion renews one's own beliefs. It also testifies to the genuine universality of the Church of Rome. As a musical experience, it was unparalleled. But these two aspects form one fabric, one whole. The Mass would not have been as religiously significant without Mozart's music. Further, Mozart's Mass, presented in St. Peter's as a concert, would not have been as rich. It would not have had the setting for which it was intended and it would have lost something. Mozart's sacred liturgical music belongs within the liturgy, within the setting for which it was designed.

The Masses of Mozart and the other Viennese classical composers belong within the liturgy. If there were any doubts on this point, they have been dispelled by the liturgy in Rome on June 29th. John Paul has made it abundantly clear that the Church is for man. Therefore, the Church employs those things which appeal to humanity. The music of Mozart is among those things which appeal to men and women. As Cardinal Ratzinger said in a recent interview given to Vittorio Messori in the Italian journal, *Jesus*, "The Catholicism of southern Germany is resonant with the music of Mozart in the churches, and it makes room for everything that is human in its devotions as well as in its festivities. . ." It is good that the southern Germans and Austrians have exported their riches! The whole Church can benefit!

REVEREND RICHARD. M. HOGAN

INAUGURAL ADDRESS: GREGORIAN CHANT CONGRESS

(This paper was given at Notre Dame Cathedral in Paris, May 16, 1985, for the opening of the International Gregorian Chant Congress. The translation was made by Father Sean Lavery, editor of *Jubilus*.)

You have requested that the International Congress of Gregorian Chant, which you have organized, be opened by an address from the choirmaster of Solesmes. For me it is both an *honor* and an *onus*. First of all, let me express our mutual thanks to His Eminence, the Cardinal Archbishop of Paris, who has put at our disposal this prestigious cathedral.

I would now like to welcome, in your name, all those who have gathered here out of a common love for Gregorian chant, *ex omni tribu et lingua et populo et natione*, from the Far East, Japan and Korea, to the Far West, Canada and California. Their number and their qualifications are a vivid illustration of the theme of the congress: *L'actualité et la pérennité du chant grégorien*.

The theme of your congress I must now develop from my own point of view as well as from yours. As you have often said yourselves, it is not and cannot be a question of nostalgia for something in the past, which you have never known. Rather it is a question of discovery. You have marvellously uncovered a forgotten patrimony. You have found again spiritual values enshrined in a form of art and prayer that your elders had neglected to pass on to you.

First, I will analyze the causes of the identity crisis in sacred music today. Then, in the second part, I will expand on the opposite causes which have led you as a group to a wonderful discovery.

To understand the crisis which sacred music faces at the moment, it is necessary to place it in the context of another crisis, much much deeper, which partly explains it.

Among the many difficulties which the post-conciliar Church has faced, during the last twenty years, Pope Paul VI and Pope John Paul II have highlighted the "crisis of identity" from which a certain number of priests, monks and nuns have suffered. Plunged into a climate of secularism, of relativism and permissiveness, some of them have failed to accept the fundamental difference which distinguishes them from the laity. They have tried to suppress the differences, to equalize and to compromise. Instead of bringing the Christian spirit into the world about them, they are in fact allowing the spirit of the world to enter into the Church.

That this should have happened during these years which followed the council must not lead anyone to believe that the council provoked this crisis. This crisis had actually existed before the council took place. There is not one line, one word of the conciliar texts which can be put forward in support of these deviations. In fact, the contrary is the case.

It is, then, in this general context that the identity crisis in sacred music must be located. The same process of secularism and of desacralization has developed within sacred music because some clerics have instinctively projected upon the music their own particular complexes.

A great campaign has been mounted at an international level to demonstrate, or at least to support the idea, that there does not exist a music which can be called properly "sacred." Thus it is said: there are not two kinds of music, one sacred, the other secular. As far as the history of sacred music is concerned, it is simply a manner of expressing what is basically the same kind of music.

This seems to be, as far as one can see, the fundamental argument against the notion of sacred music. This is in positive contradiction to the constant teaching of

the Church and particularly the teaching of the council.

The council asserts, with St. Pius X, that sacred music does exist, well and truly. Article 112 of the constitution on the sacred liturgy states: "The musical tradition of the universal Church is a treasure of inestimable value." The "sacred" character is imparted to the music by a number of qualities which Pius X has listed and which can be found in different forms of sacred music. Thus, Article 112 states: "The Church, indeed, approves of all forms of true art which have the requisite qualities."

So much for the *nature* of sacred music. Now come the instructions of the council for its *use*: "The treasury of sacred music is to be preserved and cultivated with great care." It should be possible and even necessary to increase this depository. Article 121 states: "Composers, animated by the Christian spirit, should accept that it pertains to their vocation to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music."

Hence the council is in no way responsible for this campaign to erase the concept of "sacred" music.

The practical consequences of this new campaign have been quickly experienced. Traditional sacred music has been banned, within a few years, from the majority of churches in France whereas secular music, light music, blues, jazz and rock have found their way in.

Here again, not one line, not one word, either in the conciliar texts or in the many instructions issued after the council, can be quoted to justify such "profanation." We now know the effects of this kind of music. Apparently some of it carries "subliminal messages." In some parts of America, prophylactic measures are being taken to protect public health which is being endangered by such music! We must not fool ourselves about this phenomenon.

What then is the position with regard to the abandonment of Gregorian chant? Is that what the council decreed? Of course not! Its abolition was not even put to a vote of the council. Had it been so proposed, there would certainly not have been any majority in favor of such a measure. Just as there would not have been any approval for the massive abandonment of individual confession to be replaced by general absolution. Yet, both have happened. And many people believe, in good faith, that this was the wish of the council!

How did all these aberrations come about? In both cases, there was a general law which allowed of a legitimate exception, in a particular situation. But in both cases, the exception has incorrectly become the law, against the formal intention of the legislator.

Take the case of the sacrament of penance. It was always allowed, in an emergency, that general absolution could be given. The classic example was that of soldiers about to go into the firing line in war. The military chaplain could rightly give general absolution without any individual confession of sins. Now, suddenly, within a short time, using a slogan out of nowhere, every situation has become an emergency, every situation has become an exception!

With regard to the liturgy, exactly the same situation developed. Let us read the texts again. The council has strongly stated, in the first place, the principles concerning language and chant. Thus: "The use of the Latin language is to be preserved in the Latin rite, apart from prescriptions of particular law" (Art. 36, 1). "The Church acknowledges Gregorian chant as proper to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical service" (Art. 116).

Then legitimate exception was considered. "Since the use of the mother tongue. . . may frequently be of great advantage to the people, the limits of its employment may be extended. This extension will apply in the first place to the readings and directives and to some prayers and chants" (Art. 36, 2).

In Article 54, the council itself applied these directives to the repertoire of the Mass and limited the area in a very special way where the mother tongue could be used, laying down limits which should not be transgressed: “. . .Steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the ordinary of the Mass which pertain to them.”

Everyone knows how the legitimate exception—and indeed a useful exception in the case of the readings—soon became a universal and obligatory regulation.

In Article 101, which concerns the divine office for clerics (where the usefulness of the vernacular language was not in question), the exception to the use of Latin was to be granted only in individual cases and for serious reasons.

Here again, immediately everything had a serious reason and what was granted as an exception for an individual became almost the general rule. The clerics have instinctively aligned themselves with the laity: secularization and permissiveness.

To come back to the Mass, it is true that since the council the competent authority has gradually, though sometimes not without resistance, permitted a complete translation (readings, chants and prayers) to answer the particular needs which arise one after the other. It is under this global form that the new Code of Canon Law has ratified what has taken place: “The Eucharist is to be celebrated in the Latin language or in another language provided the liturgical texts have been legitimately approved” (canon 928). This means that it is not always obligatory to celebrate the entire Mass in Latin. It does not mean, however, that it is obligatory to celebrate the Mass, always and completely, in the vernacular.

These permissions could very well be what the council wanted in particular cases. For example, consider those countries behind the Iron Curtain, where the liturgical assembly is the only one permitted, where there is no freedom of press, no transmission of religion by radio, nor any other means of spreading the Christian faith. Who could have the heart to refuse all the facilities possible to these persecuted people in order to allow them to benefit as much as possible from the little available to them?

However, once the misuse of privileges begins, then the exceptions (instead of “proving the rule” as the saying goes) are wilfully added, one after the other, until the law becomes useless and is replaced in fact by a new regulation completely opposed to the original. There have been many complaints from lay people, some in very high places, about these matters.

The council had solemnly proclaimed its regard for all the values of civilization which were not “indissolubly bound up with superstition and error” (Art. 37). Respecting these fine sentiments, which seemed to apply in the first place to Gregorian chant, as a masterpiece in the “treasury of sacred music,” the most distinguished representatives of the world of art and culture in many Christian countries have pleaded persistently with the Holy See.

Some governments, rightly concerned with safeguarding their national artistic patrimony, have become disturbed at the disappearance of an art which is the source of all western music. As early as 1972, the French minister of culture, to save Gregorian chant, took action in much the same way as he had done to save the “works of art which were in danger.” He raised the teaching of Gregorian chant to the highest level by creating a chair of Gregorian chant in the conservatories of music and by promoting, in different cultural centers, practical courses of Gregorian formation and veritable festivals of Gregorian music. The outstanding participation of the Paris National Conservatoire at this congress says clearly enough that this official attitude of the ministry, at the scientific and cultural level, has not diminished in the past twelve years. The state, without stepping outside its own proper domain, effectively supports the same values of civilization as does the council. Apart from governments, some heads of state have also become personally involved.

Was it not already a kind of protest when that unexpected clause was inserted in the last will and testament of President Pompidou in which he asked that only the Gregorian melodies should be sung at his funeral? Certainly, he was only speaking in his own name; nevertheless, that day a question was posed, at the national, if not the international level, by a man whose intelligence, culture, taste and common sense impressed the whole world.

Another head of state, speaking in the name of his people, came and complained to Paul VI. President Senghor, who is now in Greece, has assured us of his most cordial support for this congress. This time, it was one of the mission countries (in whose name so much talk and protest had been made, in the liturgical commissions, before, during and after the council), which would speak out, through one of its own statesmen, who would in no way minimize his own African culture. Yet, it was he who respectfully drew the attention of the Supreme Pontiff to the fact that in a country like Senegal, where so many different ethnic groups coexist (each with its own language, which makes communication very difficult) liturgical Latin seemed to be the precious link uniting the faith and the culture of all Catholics there. Further, the knowledge and practice of Gregorian chant, linked to the Latin language was a positive asset in their quest for the development of spiritual realities. It would be unjust and inopportune, at this time, to take all this away from them.

Paul VI acknowledged President Senghor's complaints and decided to implement his suggestions in a practical and universal fashion. On Easter Sunday, 1974, in a message addressed to all the bishops of the world, he referred to the letter and the spirit of the conciliar constitution concerning the preservation of chant for the people. He requested that a minimum common repertoire, in Latin and Gregorian, be published by the Congregation for Divine Worship, called *Jubilare Deo*, for use at Mass throughout the world.

Thus, there have been many complaints from the laity expressing their frustrations at the results of the council. Likewise there have been many appeals by the pope himself to keep the letter and the spirit of the council in these matters. Yet any action to redress these abuses seems to be paralyzed. One wonders who is responsible.

In a recent book, an excellent musician from Russia, an Orthodox Christian, M. Maxime Kovalevsky, has discussed briefly, with subtlety and friendliness, the contemporary crisis in Catholic liturgical music. We must agree, for the most part, with what he says. The source of many of our present difficulties is due to the resurgence of two philosophies which are opposed in theory but in fact are wedded together. These are rationalistic intellectualism, coming from the Age of Enlightenment, and sentimental romanticism, inherited from the 19th century.

The liturgical reform has been applied too often with intellectual misjudgment. It was believed that the ordinary people in the parish could only assimilate "clear and distinct" ideas. Hence, what was most needed was a word-for-word translation into the vernacular to make the liturgy totally and immediately comprehensible to everybody. Then the effects and fruits of the sacred liturgy would be theirs automatically! *Ex opere operato*.

There never was a more grievous mistake! Marie Noël writes about the old maid in her home who did not know Latin, who did not know that *Salve* meant nor what *Regina* meant, but who knew very well what the *Salve Regina* was all about.

Indeed, it has surely been a case of confusion between catechesis and liturgy! You cannot reduce liturgy to a catechesis. Nor can you reduce the whole of catechesis to liturgy alone. The council has been most careful to distinguish between these two domains. "The sacred liturgy does not exhaust the entire activity of the Church. Before men can come to the liturgy, they must be called to faith and to conversion" (Art. 9). The Church has allocated the vernacular language to catechesis, without

any reservation whatsoever. Once men believe in the Church, through catechesis, they are invited to enter into the great worship and liturgy of the Church, with all its vast traditional treasures of chanted prayer. Their vernacular catechesis should have well prepared them for liturgy.

Liturgy, however, has been reduced to a catechesis with an everyday language which lacks the lustre and aura of the world of poetry and literature. The sacred language, which has been used down through the ages, opened itself to another world. The words themselves, apart from their notional and conceptual meaning, had mystical connotations and echoes which the most assiduous meditation could surely never exhaust.

To offset the inevitable sterility of everyday language the next remedy was to introduce sentimental popular melodies. . . and the second evil was worse than the first. How could anyone be scandalized, since there is no longer accepted the distinction between sacred and secular music!

A new kind of music has thus been generated into liturgy, which does not raise the soul to God. On the contrary, this music, which disturbs the spirit and affects the emotions, caters to man's instincts rather than his inner spirit.

Fully conscious of this danger, the Church did not hesitate, in the past through the mouth of Pope Pius X and again in the constitution on the sacred liturgy (Art. 112), to state that sentimental music and all modern music derived from it, sensual music and—dare we use the word—erotic music, have no place whatever within the confines of the church.

It is remarkable that St. Pius X, who had such a great regard for orthodoxy both in doctrine and in catechesis, could still have a great concern for what was truly beautiful in worship. This pope who fought modernism was the same pope who restored Gregorian chant to worship. With the famous remark: "I want my people to pray surrounded by beauty," he is not advocating aestheticism nor artistic platonism but rather the worship of God "in spirit and in truth" which utilizes beauty in its service.

The words of St. Pius X bring me to the second part of my conference, and I address myself to the young people who have organized this congress.

These young people came to see me at Solesmes about twelve years ago. I had not known them before. I had not organized them into a group. The eldest of them came from Sainte Croix de Neuilly where the choirmaster, Monsieur Louis Prudhomme, had encouraged him to sing the chant after graduating from college. The movement began, with the singing of compline, one evening, in the dining room of one of their homes. After that, they began to come to Solesmes to improve themselves. Against much opposition which was raised by older sceptical people, these young people had one answer: Sacred music exists; we have discovered it. These young people live in the world. They know from experience that music is closely linked with the senses and that music is able to penetrate, most profoundly, through the senses, deep down into the depths of the spirit. They also know, because of the way that music can affect the inner spirit of man that there is a music which can degrade or agitate or affect him superficially as well as music more uplifting which can elevate his spirit and calm his troubled world. If there is sensual music which affects the nerves and excites the senses, there is also spiritual music which liberates the spirit and helps it move towards God.

It is not just by chance that the first composition in the first Mass of the Gregorian repertoire (for advent) begins with these words: *Ad te levavi animam meam*. This repertoire offers, very clearly, a "message sublime" which is not found in any other music. To experience the supernatural effect which flows from contact with this kind of music, all that is needed is to be open-minded and interiorly well-disposed.

These young people know that in order to become "sacred," music must be sacrificed to God, in the double sense of this word "sacrifice" which means both *destruction* and *consecration*.

What must be *destroyed* is that kind of consistency and opaqueness in the musical structure which precisely constitutes the attraction of secular music, which draws the attention and interest of the listener upon itself alone. Sacred music, however, while still remaining music in the true sense, must renounce making itself the object of its own admiration.

What must be *consecrated* is the use and the destination and the sign-value of this music which will carry a spiritual message which reaches far beyond itself and which raises it to the confines of the sacramental order, making it a powerful sacrament.

Actually, music is akin to the state of a person who wishes to enter the Church. There must be a baptism which purifies and consecrates him. "If anyone wishes to follow me, he must renounce himself and follow me," says Jesus. In this purification and consecration, in the following of Christ, there are degrees. In a certain general sense, all baptized Christians can be called "religious." But there are some people in the Church who are "religious" by profession, that is, who have accepted purification of life and baptismal consecration to an extreme which is not so demanded of the ordinary Christian, whose aim is to observe well the ten commandments and the precepts.

In much the same way, Gregorian chant can be distinguished from the other forms of sacred music. Here, there is a consecration to God as absolute as a religious vow. The Catholic Church has canonized Gregorian chant and declared this music as the chant proper to the liturgy. The Church has set the chant as the supreme model for all sacred music. And just as in the process for canonization, the life and virtue of the saint are examined, so also you can examine Gregorian chant and see that it has all the characteristics of the religious life, namely, that in the chant there is *poverty*, *chastity* and *obedience*.

First of all, in the chant there is *poverty*. Chant has renounced completely any enrichment of itself. It lives in a state of perpetual rejection of all the good things which surround itself. A quick glance will show the poverty, the limits and the modesty of the techniques used in the chant.

Spurning the riches which would come from the use of polyphonic and orchestral techniques, the chant offers only a single line of music, which is built upon an incomplete scale (six notes of the scale, at the most, instead of seven notes of the classic diatonic scale or the twelve notes of the chromatic modern scale). The chant uses only simple intervals: intervals of the second and the third; intervals of the fourth and fifth are infrequent; the interval of the sixth is almost unknown; and the octave was not used in the earliest period of composition.

The chant refuses to divide the tones of the scale into semi-tones and refuses to divide the pulse into fractions. The basic pulse is indivisible, that is to say, its normal duration, once determined, cannot be divided into fractions any more than can the Latin syllable which serves as its rule and support.

The rhythm of the chant ignores isochronal or rigidly bound measures as well as the bar line; ignores the exact balance which constitutes the order and clarity of classical compositions; ignores the strong beat, the syncopated beat and all the other effects of later music.

Born in poverty, thus the chant remains. It has truly taken a solemn and perpetual vow of poverty! To harmonize the chant, using any instrument, under the pretext of supporting the music, is historically untenable. To harmonize the chant, vocally, in parts, is also a pretense and is only tried by those who do not understand what the chant is.

This evangelical poverty which one associates with the chant is not of course an impoverishment or defect. The chant is in no way imperfect. It is not music which is insipid or inexpressive, except when it is badly executed. True evangelical poverty, in music as in life, is a treasure which is greater than all riches. Uncluttered and perfectly free of complications, it leaves one free to enjoy to the full what alone is necessary.

Such indeed is our Gregorian melody: simple, supple, unhurried yet alive in its movement, concerned with what is essential to the exclusion of the non-essentials, even while using the luxury of ornaments. In a word, beautiful, with all the beauty which springs directly and clearly from an art which has full mastery over itself.

In the second place, in the Gregorian melody there is *chastity*. This is clear since the melody carefully avoids over-ornamentation which would draw attention upon the melody itself. It avoids sensual and sentimental modes of expression. That is another step in its renunciation and consecration.

With a melodic line and rhythm, in keeping with an innate poverty, the chant can still achieve curious effects which are unusual to the ear. This is done with care. It ensures the maximum clarity of the spiritual message for which it is used. Is this not the normal human experience? Is it not true that the more one remains chaste, preserving one's love uniquely for God, so much the more evident and radiant is God's presence within. The purest souls have a freshness of attitude and a delightful spontaneity which leaves them almost transparent and allows them to reveal the very presence of God. Likewise with Gregorian chant.

Although the chant may express some human passions (such as love, fear, hope, confidence, sorrow and so forth still it elevates them and relieves them, almost magically, of their impassioned and lawless characteristics and transforms them in a calm and orderly fashion, with an immense divine peace. While some superficial observers might think the chant to be monotonous, in effect it is profoundly affected by its total conformity to the Will of God. A lot depends, of course, on the interpreter, who must enter into the spirit of the composition. If he is singing only to show off, the purity of the line will be changed and he will be reflecting a different world. To reflect God and make Him visible to others is given only to the pure of heart.

Finally, *obedience*. This is perhaps the most positive aspect of Gregorian composition. All the rest, the poverty of technical resources and the modesty of musical expression, can be considered a preparation. Just as in taking a vow, the more essential part has yet to follow in its fulfilment, so also the most radical sacrifice which the Church demands from music, to make it worthy of the confidence which it accords to it, is to renounce its primacy as music and to accept the secondary role of being the servant to the liturgical text.

The Gregorian melodies in fact do not exist for themselves alone. They are at the exclusive service of the liturgical texts from which they have sprung within the official prayer of the Church.

With a marvellous docility, without destroying their freshness and their spontaneity, they surrender themselves completely to the text. Far from being stifled by the text, it is there they draw their inspiration, making with the text a unity comparable to that between soul and body. It is precisely this exclusive service, which the melody surrenders to the text, which consecrates and makes it sacred. In this context is literally fulfilled the words of the gospel, which I have already quoted: "He who wishes to be my disciple, must renounce himself and follow me."

The melody makes itself obedient to the Word of God. It is God in fact who offers us the formulae of our praise and adoration. The Church takes these inspired texts, classifies them and assembles them, explaining one with the other, creating a marvellous synthesis between scripture and tradition. The Church composes the poem

within the liturgy in which the divine plan and the history of our salvation are written in a lyrical fashion. Each scriptural text, within the entire ensemble, constitutes an inspired "second canon" and makes, one could say, a double expression of divine truth. The Gregorian melody adds to the poetry of the text something more of the human and of the sense-faculties. It certainly makes the inner content of the message more intelligible.

But it is time, my friends, to listen to the chant itself (to be sung here, in a few moments, by the schola from Japan). The chant itself will speak to you better than I can ever do.

By way of conclusion, I would like to quote for you the lovely phrases of Maurice Zundel on the psalmody. This is a wonderful meditation on liturgical prayer and a testimony to the eternal freshness of God's word and to the contemporary and perennial quality of Gregorian chant.

"Psalmody has found the secret of opening the meaning of the words without dispersing the spirit, of linking sounds without rupturing silence, of collecting the innermost reaches of the soul in the most personal prayer, and of joining it thus united to the soul of another in public prayer, finally of offering to man the most moving formulation of his needs in an entreaty which surpasses them, in order to culminate through praise in the indescribable moanings of the Spirit.

"Nothing is more humble and more simple, more sublime and more free, more dynamic and more contemplative. No sudden emotion, no exaltation, not the least attempt at making an effect, not the least consideration for oneself.

"Moreover, the body plays its part in this work of praise. A part that raises it without exalting it, that keeps it occupied without dissipating it, that soothes it without relaxing it.

"The apparent monotony of delivery comes from the inwardness of accent, the supreme reserve of Faith and the divine modesty of Love.

"Psalmody is, in the highest meaning of the term, a spiritual music, an internal music that is human and divine at the same time, contemplative and mystical, an action which is inseparable from the heart of the Eucharist, a sacrament through which is accomplished the prayer of Christ in the Church, for the glory of the Father and the salvation of the world." (Maurice Zundel, "L'Âme de la psalmodie" in *La Vie Spirituelle*. September 1, 1943.)

DOM JEAN CLAIRE

BALTIMORE: CATHOLICITY IN THE EARLY YEARS

The history of the Baltimore diocese has been recorded, but there are only limited references to church music in the first fifty years and even fewer references to current devotional manuals. A recent study of music in the Baltimore cathedral speaks of the early years and prods one to seek further enlightenment even if limited.¹ Although Philadelphia and Boston showed greater initiative in these areas, Baltimore became the fountainhead when Reverend John Carroll became superior of the American missions in 1784 and bishop in 1790.² Philadelphia led the way in church music and Boston in hymnody, but Baltimore was a pioneer in the publication of devotional manuals. Continued progress in these areas was a force in the growth of Catholicity in the new nation.

Maryland was founded as an asylum for persecuted Catholics, but by 1685 it came under Protestant control and as a crown colony in 1692 the Church of England became the established church in the colony. For Catholics the years of intolerance continued until the English parliament enacted the Relief Acts of 1788 and 1791. However, within the next decade freedom of religions was assured in the Bill of Rights, 1791.³

Although John Carroll was appointed vicar apostolic in 1784, it was soon evident that this was not sufficient ecclesiastical authority to deal with the difficult problems resulting from the influx of immigrants. A petition of the American clergy was sent to Rome asking that they be permitted to name their first bishop to avoid the delicacy of any seeming interference by a foreign power in appointing the bishop.⁴ Relations between Rome and America were a sensitive problem, one that haunted Carroll until the day of his death.⁵ The petition was granted and John Carroll was named bishop by the American clergy (1790) and the choice approved by Pope Pius VI.

Carroll went to England for his consecration and in the Lulworth Castle of Thomas Weld he was consecrated by Bishop Charles Walmesley, August 15, 1790.⁶ The splendor of the ceremonies greatly impressed the new bishop and were remembered as a vision of what he hoped for in Baltimore. The sermon for the occasion was preached by Reverend Charles Plowden, chaplain at the castle and an earlier schoolmate of Carroll. During his brief stay in England, Carroll contacted the Sulpician Fathers in Paris inviting them to open a seminary in Baltimore.⁷ The Sulpicians established St. Mary's Seminary in 1791. Those who studied there in addition to their theological studies were inculcated with the sacredness of the liturgy, plain chant and proper religious music.

For Bishop Carroll, St. Peter's, built in 1770, had to satisfy as the pro-cathedral. This plain, two-story building bore no resemblance to a place of Catholic worship for such was then prohibited. Originally it was only thirty-five feet in length and twenty-five feet wide but later extended to forty-five feet.⁸ To enhance the services Carroll's first project was to obtain an organ. Since there was little hope of obtaining one in America, he wrote to Reverend William Strickland, a friend in student days, for assistance.⁹ Carroll's letter of April 19, 1791, gave the dimensions of the pro-cathedral as seventy-five feet in length and the height of the choir gallery to the ceiling as thirteen and a half feet. He indicated the desired organ pipes and especially noted that the frontal pipes be gilded. Strickland turned to a former student of Carroll who was in London and suggested Samuel Webbe, organist at the Sardinian chapel, as consultant. The sum mentioned by Carroll was far from attaining what he desired but a larger, less costly, second-hand organ was selected.¹⁰ The choice proved to be a good one, for the instrument continued in service at St. Peter's until 1839.

To organize his diocese, Bishop Carroll held the first synod in Baltimore, Novem-

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ber 7, 1791, attended by twenty priests. Here were established diocesan statutes and regulations for the administration of the sacraments. Other decisions did not overlook church music and the Marian litany, formerly customary before the Sunday Mass was made obligatory. Where possible there was to be a *Missa cantata* on Sunday and the *Asperges* sung with vespers to follow later. Bishop John T. Troy of Dublin (later archbishop), who took a particular interest in the young American church, strongly objected. Carroll explained that their use was extra-liturgical and similar to the interpolations customary in Italy and France.¹¹ Years later the practice was prohibited by Bishop Francis P. Kenrick who approved the singing of the *Veni Creator* before the sermon.

The singing of English hymns was an allusion to the vernacular in church services, a subject currently discussed both in England and America. As restrictions on Catholics lessened or were removed, an English writer, Reverend Joseph Berington, published a book on the subject of the vernacular. About 1797, Carroll wrote to Berington expressing his ideas but never thought of offering them to the clergy for consideration. Again arose the delicate question of foreign influence suggested by the Latin liturgy. Carroll faced a practical case in Philadelphia where he had difficulties with the Germans for whom he had reluctantly permitted a "German" parish.¹² They hoped to continue the *Singmesse* as in their native country but permission was denied.

During Carroll's first years as bishop the only collection of church music available for high Mass and vespers was the 1787 and 1791 revised edition of John Aitken's *A Collection of the Litanies and Vespers Hymns and Anthems as they are sung in the Catholic Church adapted to Voice and Organ*, published in Philadelphia. A preface in German and English signed by Bishop Carroll and three Philadelphia clergymen stated that the collection would "contribute to the Decency and Solemnity of religious worship." The repetition in German was no doubt an acknowledgement of the financial support of Holy Trinity Church. Besides Carroll, two of the other signers were to have an important influence in the Baltimore area. Robert Molyneux, a missionary on the eastern shore of Maryland, pastor of St. Mary's Church in Philadelphia, was the superior of the revived Jesuit order in America and second president of Georgetown College. Francis Beeston later became the rector of the pro-cathedral in Baltimore and a sincere friend and confidant of Bishop Carroll.¹³

Aitken's collection was hastily compiled and a more orderly arrangement and some additions are found in the revision of 1791. Aitken followed the two-voice tradition, soprano and alto, common to the embassy chapels in London, but in the revision he added a third voice, the alto, which for the most part duplicated the bass line. A fair part of the music in the collection was plain chant as sung in the style current during the eighteenth century.

Of the six melodies for the Marian litany, No. III was destined to become traditional and repeated in later collections. The commonly heard hymns, such as *Veni Creator Spiritus*, *Pange lingua*, *O filii et filiae*, and *Stabat Mater*, show the influence of the Sardinian chapel, but they had appeared first in *An Essay on the Church Plainchant*, 1782. Others that became universal favorites are the so-called "Easter Hymn" from the *Lyra Davidica* of 1708 and the German choral, *Lasst uns erfreuen*. Two others are *Jesu dulcis memoria*, or *Jesus the only thought of Thee*, and *Salve Regina*, or *Hail to the Queen that reigns above*, a rhymed and closely literal translation.

The plain chant *Kyrie* in the *Mass of the Holy Trinity* has the theme of Mass V, *Magne Deus potentia*, in whole notes, and other plain chant themes are recognizable in the *Gloria* and *Credo* and *Requiem Mass*. Neither is complete in the first two editions. Typical of the time was the appearance of the anthem, *Praise the Lord*, O

my soul, after the *Credo*, likely as an offertory and *We adore and worship Thee, O Christ*, titled anthem for the elevation. An interesting addition was the *Asperges*, fulfilling the regulation of the first diocesan synod. With the revision and changes in the 1791 edition, the *Compilation* was increased by thirty-five pages. That the Aitken collection was used in Baltimore and Boston is evident from a letter by Reverend John Cheverus of Boston to Bishop Carroll in 1804 which offered to provide Bishop Carroll with the accompaniments for any anthems not in Aitken.¹⁴

Little is known concerning the music at St. Peter's in the first few years following the installation of the organ. But with the coming of Reverend John Moranvillé in 1794, a refugee from the mission in French Guiana, a new era began.¹⁵ Moranvillé was assigned to take care of the French refugees from San Domingo at the eighty-third Mass at the pro-cathedral. He preached with great unction in French and by the recognition of his musical abilities he became choirmaster in 1796. William Dannenberg was appointed organist at \$50 per annum and the all-needed organ blower at \$40 per annum.¹⁶ Moranvillé organized a choir, mostly women, to fulfil the wish of the diocesan synod. Memories of the solemn services of his student days in France were a guide, and plain chant was given preference and practiced until perfect. In 1807, when he was appointed pastor of St. Patrick's, Fells Point, to take care of Catholics in the northern part of the city, there were greater opportunities for his many talents.

Reverend John David, who replaced Moranvillé as organist and choirmaster, came to Baltimore in 1792 and served as chaplain to Charles Carroll of Carrollton and Mother Seton. He taught at Georgetown College and in later years was president of St. Mary's College. Musically he demanded the same perfection as Moranvillé and also alternated as organist at St. Patrick's with Moranvillé. In 1808, he had the responsibility for the music at the laying of the cornerstone for the projected Baltimore cathedral.¹⁷ His contribution to music in Baltimore was a prelude to his future work in the Bardstown diocese.

It was to be expected that someone would soon replace the poor collection of Aitken with something better. Benjamin Carr, a Philadelphia organist, took advantage of the situation. The Carr family came from England in the 1790's and the father, Joseph Carr, and his son, Thomas, opened a music publishing business in Baltimore. In 1803, Benjamin Carr, then organist at the recently opened St. Augustine's Church, Philadelphia, issued a prospectus for another collection of church music promising publication if he obtained one hundred subscribers. There were only about seventy-five, but several orders for multiple copies were sufficient encouragement and the collection was published in 1805 (or more likely, 1806). Carr's *Masses, Vespers, Litanies, Hymns, psalms, anthems, & motetts* was dedicated to Bishop Carroll, who subscribed for eight copies and bought four more later. Carr acknowledged the extensive help of Raynor Taylor, organist of St. Peter's. Carr designed the collection for use in Catholic churches and later published a revised edition for non-Catholic churches. Part-singing was his objective for he did not favor plain chant or unison singing.

Some items deserve a brief comment. Aitken's third Marian litany was retained, and Carr's *Veni Creator Spiritus (Creator Spirit of Mankind)* was likewise to become traditional. Carr recommended the *Masses* of Samuel Webbe for study, but in his own Mass for three voices Carr omitted part of the *Gloria* because he thought it too long. Anthems of Haydn and Handel particularly from *The Messiah* account for some of the selections. The inclusion of a fantasy on the *Adeste fideles* by Raynor Taylor and a set of variations on *O sanctissima* by Carr indicated their popularity and a successful future.¹⁸

As early as 1800, the need to relieve Bishop Carroll from the strain of journeys to

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the distant parts of the diocese became self-evident. In 1808, word was received in Baltimore announcing the new dioceses of Boston, New York, Philadelphia and Bardstown, Kentucky. John Cheverus was named Bishop of Boston and Michael Egan for Philadelphia. Both were consecrated at the pro-cathedral. Benedict Flaget, named Bishop of Bardstown, was consecrated in St. Patrick's Church. Bishop Richard Concanen, appointed for New York and consecrated in Rome in 1808, died in Naples (1810) when he was about to sail for New York. Baltimore was made the metropolitan see and Carroll became the first archbishop.¹⁹

By 1806, St. Peter's was too small to accommodate the growing congregation, and under the leadership of Reverend William Dubourg and the trustees plans were made for a new cathedral. Benjamin Latrobe, architect of the capitol in Washington, offered his services gratis. Latrobe preferred the gothic style but recommended the Roman since it was more conducive to congregational worship and much less expensive.²⁰ The cornerstone was laid in 1808, but it was not until 1821 that the cathedral was completed. Meanwhile, Bishop Carroll dedicated the chapel of St. Mary's College adjoining the seminary which took care of the overflow at St. Peter's.

Archbishop Carroll, burdened with diocesan problems and weakened by age, passed away on December 3, 1815. The city was in mourning for its distinguished and leading citizen. In 1799, when George Washington died, an eulogy of Reverend Matthew Carr, pastor of St. Augustine's, Philadelphia, named him "the father of his country." Like Washington, Archbishop Carroll would be remembered as "a true father of his country's greatness."²¹ The archbishop fostered and appreciated good church music and did not forget the singers who had given their services to the church. A clause in his will directed that "some special token of my tender and paternal regard and gratitude may be distributed at my funeral to each of the vocal and instrumental performers, who by their voluntary exertions contribute so much to the decency and dignity in the Catholic Church of St. Peter's,"²²

After 1813, Jacob Walter and his brother George, an organist, shared the responsibility for the music at St. Peter's.²³ Jacob Walter was active in the musical life of the city, but in the Baltimore directory of 1824 he was listed as a watch and clockmaker. For Walter this seemed to be the time for a new collection of church music. He had been assembling music for some years, and with the completion of the cathedral in 1821 he sought support from the trustees of the cathedral but was refused financial help. The Germans at St. John's Church refused his request and in his discouragement he sought help from the choir of St. Peter's. With their assistance, Walter's *Ancient and Modern Music* was published by G. Willig, Jr. of Baltimore in the early 1820's, likely about 1823. The title page had a beautiful engraving of the new cathedral with its portico (not added until 1863).

Naturally, selections that had become traditional would be found. These included the *Adeste fideles*, the third Marian litany of Aitken and Carr's *Veni Creator Spiritus*, *Stabat Mater*, etc. The *Kyrie* of a Mass arranged by Walter was again the melody of *Magne Deus potentia* used earlier in Aitken's *Mass of the Holy Trinity*. (It would be interesting to know the earlier history.) There was a *Grand Mass* by Webbe for three voices and a quasi-plain chant Mass by Demonti replaced years later by Henri Dumont's *Royal Mass* in a Boston collection. Compositions by those at one time living in the area of Baltimore include Walter (three pieces), Christopher Meinecke (three pieces), John Cole (one) who published an 1834 edition, and that concealed by the letters J. M. of P. T. for the hymn *O Power divine, O Charity* from all indications believed to be John Moranvillé. Others were as diverse as hymns by Raynor Taylor's *Let other cities strive*, Gossec's *O salutaris*, and the *Halleluiahs Chorus* of Handel. Hymn tunes justifying the title "modern" were taken from a two volume collection of William Gardiner's *Sacred Melodies* (1815-1823). Gardiner had arranged tunes from

Mozart, Haydn, etc. for various texts. One by Haydn is that commonly associated with *O come, loud anthems let us sing*, Stevenson's *Irish Melodies* for *Hark, the vesper hymn is stealing*, and Vincenzo Puccita's *Strike the harp in praise of God*. Even though the Germans provided no funds, Walter did include two German hymns, *Mein eswird allzier dauren*, and *Christen bebet Geheimuss*.

Meanwhile, England supplied new music. Vincent Novello published Masses of Mozart, Haydn and Samuel Webbe which found their way to Baltimore. Webbe's Masses and motets were first provided with figured bass numerals. When reissued by Novello, the mysterious signs were replaced by full harmonies, an innovation making them accessible to less accomplished musicians.²⁴

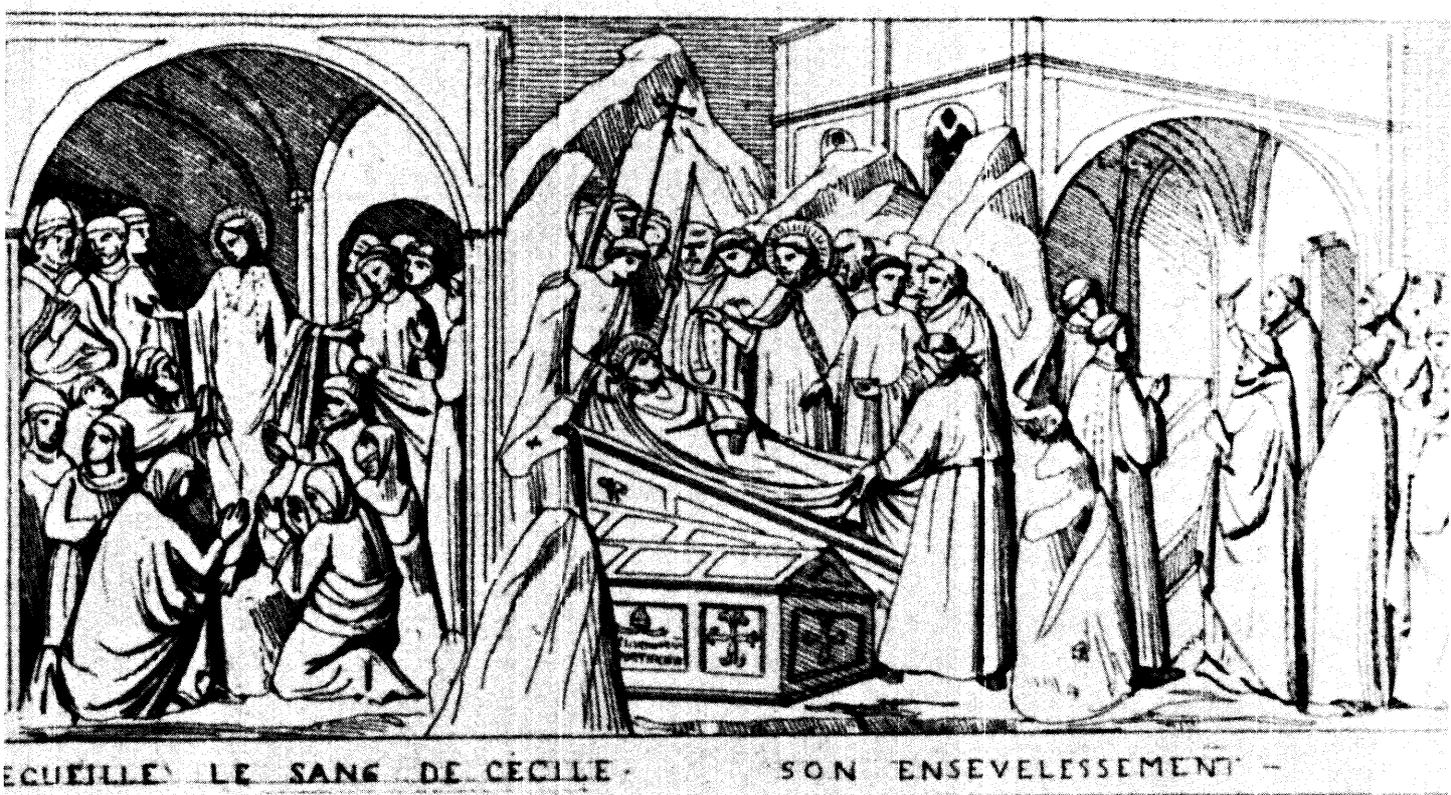
These events cover the early years and decades of the nineteenth century. No new collection of importance appeared until 1840 in Boston, one that depended heavily on the *Antient and Modern Music* of Jacob Walter, proof of the thoughtful choices he made.

While dwelling on church music as a factor in the increase of Catholicity in Baltimore one should seek references to the development of devotional manuals giving the common prayers and texts for Mass and vespers. Hymns appeared later in an added section that grew in time. Collections of church music and the devotional manuals were an impetus to the progress of Catholicism in America.

J. VINCENT HIGGINSON

NOTES

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4. CEO 2:229; Melville p. 103.
5. *Ibid.* p. 280.
6. *Ibid.* p. 17.
7. *Ibid.* p. 144; CEO 2:229.
8. Saladini, p. 10, 17; CEO 2:231.
9. Saladini, p. 17; Melville, p. 257.
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11. Peter K. Guilday, *A History of the Councils of Baltimore (1791-1884)*, New York, Macmillan Co., 1912. p. 67-68; CEO 3:383.
12. John T. Ellis, "John Carroll and the Vernacular," *Worship*, 26:2 (November 1952); Melville, p. 210.
13. *Ibid.* p. 101.
14. E. T. Devitt, "Letters from the Archdiocesan Archives at Baltimore, Time of Bishop Carroll." *Records of the American Catholic Historical Society of Philadelphia*. Sept. 1911. p. 136-137.
15. Melville, p. 157.
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17. Saladini, p. 30.
18. Leonard Ellinwood, *The History of American Church Music*, Morehouse-Gorham Co., New York, 1953. p. 40.
19. CEO 2:231; Melville, p. 225-227.
20. *Ibid.* p. 269.
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24. *Ibid.* 2:305.



Burial of Cecilia

WHAT IS CORRECT IN CHURCH MUSIC?

(This transcript of a broadcast on The Catholic School of the Air can be obtained on cassette from Pope Productions, Box 6161, San Rafael, California 94903, for \$5.)

What music is worthy of the august sacrifice of the Mass? Has the Church set terms pertaining to the appropriateness of certain types of music deemed worthy of worship in the Catholic Church? Yes, indeed. The Church has spoken many times on sacred music, but for the first time in history an ecumenical council has comprehensively expressed views on the position of art in our sphere of life. And that was in the constitution on the sacred liturgy of the Second Vatican Council.

The Holy Spirit is the true source of all liturgical and artistic creation. As the late Cardinal Faulhaber said, liturgical music is a "fiery tongue of the Holy Spirit." And that is so. Even in our modern world, music possesses a power for revealing the meaning of God's Word. All art is a form of communication, not by words, but rather by expressing the Inexpressible. The language of art, therefore, does not need words nor does it speak to reason, but rather it touches the innermost heart of man and sets it to beating faster. And especially is this true of the language of music, because music speaks to God and is the language of love. As Saint Augustine said, *Cantare amantis est*. It is created within the burning ear of an artist with faith, and yet it is understood by men of every tongue since it is the language of love, the love that God has implanted in the hearts of all those who believe in Him.

Saint Augustine experienced this. He tells us that it was by hearing the sacred music of the Church that he was moved to sorrow for his sins. It is the same today. Sacred music can genuinely touch the heart of a sincere listener and move him to the spirit of faith and prayer.

It is good to recall how the Catholic Church has fostered superb music throughout the centuries. Seeing that music had such power over the human heart, the Church took every means possible to elevate that art and wed it more closely with religion.

This she did early and long. Where the Church went, music followed and where music was prized, there the Church had a power over men's hearts; and the more she loved her children and their eternal welfare, the more she cultivated the art of music.

We are not surprised then, when we find that the Church had a fixed form of music as early as the time of Saint Ambrose. Saint Augustine wrote of the music he heard in Ambrose's cathedral: "As the voices floated into my ears, truth was instilled into my heart and the affections of piety overflowed in tears of joy."

Under the mighty Pope Gregory the Great, the highly prized treasure of chant was organized for the Church. It was mild, pure, severe and solemn. The Benedictine monks gave us the means to sing the scale with the invention of Guido d'Arezzo, and later the pipe organ came to be universally employed in churches. The pipe organ inspires devotion and arrests the distracting thoughts of a congregation, turning them instead into one stream of harmonious prayer. How is it then, that our beautiful and expensive pipe organs are now stilled, gathering dust in the choir lofts, while other profane instruments, pianos and guitars, intrude upon our souls' thirst for inspiration and quietude? The Second Vatican Council decreed that the pipe organ must remain as the perfect instrument for Catholic worship. Article 120 of the constitution on the sacred liturgy says, "In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument, and one that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and heavenly things. But other instruments also may be admitted for use in divine worship. This may be done, however, only on condition that the instruments are suitable for sacred use, or can truly contribute to the edification of the faithful." Do guitars and pianos meet this criteria?

Sacred music is an integral part of worship. Music itself, as an art, civilizes the rude spirit of man, soothing the afflicted and bringing hope to the despairing. Its tremendous power over the human heart is reflected in the way it is employed on the battlefield to inspire bravery and intrepidity, in the banquet hall to promote good feeling, in the churches to assist devotion and in the nursery to calm little children. It calls up varied emotions according to the tones which accompany the wedding or the funeral. Who then blames us when we shed a tear on hearing again the ineffable strains of the *Gloria*, the *Credo*, or the *Sanctus* in the ancient Gregorian chant?

The Vatican Council gave us a great impetus in the on-going efforts to refine and upgrade the music for the Church. We eagerly awaited the results of those reforms, believing that the decrees of the council would vault church music to even loftier heights.

In past times, the reforms of the Council of Trent and those of Pope Saint Pius X brought about improvements in church music. Today, however, the opposite has occurred in spite of the decrees of the council. We are shocked to witness in churches music which must be regarded as a profanation of the holy place and a heretofore unheard of degradation of God's house. This has happened under the guise of implementing the conciliar decrees, as a demonstration of the "spirit of the council."

We must face the fact that ours is an age of science and technology and scarcely a golden age of music. The treasure of Catholic sacred music lies buried and most of that which we hear in our churches for high Mass sounds as if it were put together by a committee of amateur musicians an hour before Mass. Of course, there are some exceptions, but very few, we venture to say.

It was not Vatican II which discarded Gregorian chant, but rather modernist wrecking crews. The council said "The Church acknowledges Gregorian chant as proper to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services."

organs, choirs, bells, chants and the solemn Latin language, along with other liturgical art forms, has proved to be a brutal devastation of our Catholic patrimony, sending many away from the Church as it often makes worship an element of division. Most Masses are rendered totally devoid of the mystery, sacredness and beauty that had attracted legions of non-Catholics to become members of the household of the faith. Those who wish to suppress these in favor of "simple" forms of community singing do not truly understand the essence of liturgical music. Nor do they recognize its inherent value, exchanging it for mere busy activity or simple tunes lacking serious art.

And why should not we Catholics use the splendor of our heritage for the greater honor and glory of God? Who has a better right? A stronger claim? Musical pagentry is justified by the idea that divine worship must be a majestic solemnity which tries to imitate by the joy of music the adoration of the heavenly hosts. This was the worship which the men of the baroque era offered in a church decorated with all the splendors of Christian art. If all the resources of musical art were used at the baroque court in order to honor the earthly prince, so much the more should the Church use the best in sacred music to adore and venerate the divine Majesty. This was the idea which inspired medieval musical performances which tried to imitate the song of the angels.

Therefore, we are fighting against those false interpretations that have followed the council, spread by so-called experts in liturgy. These false interpretations were wrongly passed off as the "spirit of the council." This propaganda by now has gained such currency that after twenty years it is almost impossible to eradicate it.

What then is the correct standard of church music? What limitations must there be to protect the sacred character of worship? "Sacred" means something set apart from the profane. (We understand "profane" in the wide sense of the "everyday," the "usual" or the "this worldly," not necessarily something bad or something to be condemned, but rather, something unsacred or temporal, dealing with this world not the world to come. There is, thus, a sharp distinction between the sacred and the profane.)

In the history of all religions of mankind we find this distinction, this separation. Christianity has especially taken great care to treat that which is sacred under sacred forms, and to exclude everything profane. The council expressed clearly this distinction. The documents require, for example, that music intended for worship possess the dignity and the "qualities proper to genuine sacred music," that "the instruments accord with the dignity of the temple, and contribute to the edification of the faithful."

It is an irony to note that just when the liturgical wrecking crews were laying the axe to the finest sacred music and musical instruments, the secular world was becoming interested in our unsung chant and polyphony. Especially did the colleges and universities begin reviving the great classical and romantic religious works. In some concert halls one can hear the great liturgical works of Palestrina, Beethoven, Mozart, Bach and Haydn, most of which were written for the Catholic Church. The world appreciates what some in the Church ignore.

But Rome is eternal. The will of Christ's Church will ultimately prevail—in time. The will of Christ's Church is clear. The council fathers' words are clear. The council clearly ordered the use of Latin, the fostering of Gregorian chant, the utilization of the pipe organ. The vast treasury of polyphony, composed to Latin texts, should be fostered and new music composed.

That is the only way the reform in sacred music can be accomplished, to implement the decrees of the Second Vatican Council. It would be good to pray for that.

REVIEWS

Books

Cantus Selecti. Abbaye Saint-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France. 292 pp., cloth. 42F.

Cantus Selecti is an extremely useful little book. It contains antiphons, hymns, litanies, responsories and much more, all arranged according to the seasons of the liturgical year.

This book is one of the numerous reprints published by Solesmes during the last decade or so, and its contents are, with a few exceptions, those of the 1949 edition. All of the old instructions for benediction have been omitted, as have several other minor things, and the revised litany of the saints from the new *Graduale* has been added to the appendix.

It is most disappointing that the annotations, which listed a date, source, and short explanation for each of the more than 230 entries, were omitted. Nevertheless, this reprint of *Cantus Selecti*, with its seven settings of the *O Salutaris* and the fifteen of the *Tantum ergo*, remains a must for Mass and benediction of the Blessed Sacrament.

PAUL W. LE VOIR

Graduale Romanum Comitante Organo, Vol. I, by Abbé Ferdinand Portier. Abbaye Saint-Pierre de Solesmes, F-72330 Sablé-sur-Sarthe, France. 169 pp., cloth. 1984. 100 F.

Organ accompaniment for the complex Gregorian chant Mass propers is a bold step for Solesmes to take, but this volume has been produced with their customary class and style. Its 12" X 9" deep blue cover with gold lettering makes the book handsome and distinctively Solesmes. Not only is it attractive, but it stays open easily.

This is the first of a proposed three-volume set which will eventually provide organ accompaniment for the chant propers of all the Sundays, solemnities and major feasts of the church year. Volume I contains all the solemnities and major feasts including the Christmas midnight Mass and Mass during the day, Epiphany, Easter, Pentecost, Sts. Peter and Paul, All Saints, Immaculate Conception and sixteen more. Volume II will contain the Sundays of advent and lent, and Volume III will have the ordinary Sundays (one hopes there will be room for the Sundays of Easter, too).

Abbé Portier's harmonizations are excellent. Each setting is easy to read, and the beaming of notes is very well done. One does not get lost with repeated notes. The holds placed on some of the eighth notes are not hard to follow, but many are included where they should no longer be. This minor problem, however, can be eliminated with a pencil during re-

hearsal.

Any organist could play all of these arrangements and accompany the chant with little or no rehearsal.

This is a splendid book which, at the very least, would be an excellent starting point for the study of Gregorian chant accompaniment.

MARY E. GORMLEY

Liber Concelebrantium: Sanctus et Preces Eucharisticae in Cantu. Abbaye Saint-Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France. 61 pp., paper. 1983. 32 F.

With the growing popularity of concelebrated liturgies in recent years, the *Liber Concelebrantium* should remove all the impediments to singing them in Latin. Light, small and flexible, it could never get in the way during a sung, concelebrated Latin high Mass.

The *Liber Concelebrantium* contains all 18 Gregorian settings of the *Sanctus* (the *ad libitum* settings are excluded), followed by the four Eucharistic prayers. Each prayer is fully rubricated, so there should be no confusion, even with minimal rehearsal, about which celebrants sing what. A further refinement includes setting only the concelebrants' parts in Gregorian (square-note) notation, while the parts reserved to the principal celebrant alone (which he would sing from the *Ordo Missae in Cantu*) are simply printed out.

Its content and arrangement make the *Liber Concelebrantium* attractive and highly useful. In other words, it is a typically fine addition to the distinguished Solesmes catalog.

PAUL W. LE VOIR

Girolamo Frescobaldi by Frederick Hammond. Cambridge, MA, Harvard University Press, 1983. \$30.

Frescobaldi, an Italian virtuoso organist and composer, enjoyed a full life of music-making and importance. The 400th anniversary year of his birth was celebrated in 1983. This is the first full-length book in English about him and deserves a place in music libraries and with organists.

Hammond's book is very well written and reflects over twenty years of scholarship and preparation. It is divided into two sections. The first is essentially biographical against a cultural background. The second part deals with the music, in particular, the instrumental works. It is a very complete compilation of sources and research. One must give particular praise to the profusely illustrated text of portraits, maps, floor plans, documents and musical examples. The catalog of Frescobaldi's music is complete and definitive.

WILLIAM TORTOLANO

Europe with a Busy Body by Mary Jane Wilson. 2nd Edition. Dallas, Texas: Waldo Bruce Publishers, 1984. \$5.95.

This interesting and informative book now in its second edition, chronicles a three-week trip made by its author with the Dallas Catholic Choir and the Twin Cities Catholic Chorale. In four blue buses, the singers, family members and friends traveled from Cologne through Germany and Italy to Salzburg in Austria where the choirs represented the United States at the Sixth International Church Music Congress in August of 1974. En route the choirs sang a high Mass every day and all the usual sites were visited by the travelers.

When she returned home, the author spent eight weeks in the library doing research on where she had been and what she had seen. Her self-stated goal was to write a book that would help other travelers get their money's worth even without leaving home. She has succeeded well. The style is witty and entertaining, giving the reader the experience of the trip. Moreover, the book is full of practical information, instructive anecdotes, facts and details that seem to answer the questions raised during the trip by the author's inquisitive mind. While this reviewer was part of that historic pilgrimage and therefore finds pleasure in reliving the trip by means of the book, the volume would be interesting for real and armchair travelers. The book may be ordered from *Europe with a Busy Body*, P. O. Box Box 140906, Dallas, Texas 75214. Add \$1.50 for handling charges.

V.A.S.

The Lucidarium of Marchetto of Padua, a Critical Edition, Translation, and Commentary by Jan W. Herlinger. Chicago: University of Chicago Press, 1985. \$50.

This study is based on the author's doctoral dissertation written under the supervision of Edward Lowinsky. The treatise, *Lucidarium in arte musice plane*, dates from 1317 or 1318, when new developments in rhythms and the method of notating the innovations were going on both in Italy and in France. It is a broad treatment, including the philosophy of music, notation, solmization, *musica ficta*, counterpoint and the ecclesiastical modes. The author provides the Latin text (until now available only in Martin Gerbert's *Scriptores ecclesiastici de musica sacra*) with an English translation accompanied with diacritical apparatus which is well displayed. The Latin and its commentary occupy opposite pages with the English and its notes. A large part of Marchetto's treatise is concerned with the formation of the modes and in that lies what might be the most interesting area of this work, given the fact that Gregorian chant remains a living form, capable of performance in present-day worship, while so much of the early polyphonic forms seem much more distant to modern ears. The volume, handsomely bound, printed in typeset, is obviously intended not just for the scholar but for the scholar who is specifically

interested in and knowledgeable of the early fourteenth century music theory that Marchetto is an exponent of. Truly Herlinger's book has made it possible for others to study this period and its theories without having to be a master of the Latin language also. The great debt that the students of medieval music theory and history owe to Mr. Herlinger is that he has put this work into English and thus added to the increasing number of classical musical treatises at the disposal of the music scholar who does not know Latin.

R.J.S.

Choral

Hush! My Dear by Ian Hillier. SATB, *a cappella*. Galaxy Music Corp. 131 W. 86th St., New York, N.Y. 10024. \$.85.

The text is by Isaac Watts, a gentle Christmas lullaby. The harmonic treatment is somewhat dissonant but the voice leading is easy. The third and fourth verses are given to the treble and bass voices respectively, with solo voices added. *Celebrate the Greatest Name (Magnum Nomen Domini)* by Michael Praetorius. SATB, *a cappella*. Galaxy Music Corp. 131 W. 86th St., New York, N.Y. 10024. \$.85.

Long a favorite, this motet is published with both English and Latin texts. It should be part of every choir's Christmas repertory.

Awake and Sing by Joseph Roff. SAB or SATB, organ. Alexander Broude. 575 8th Avenue. New York, N.Y. 10018. A simple piece with traditional harmonies and good organ support for the voices. It builds to *fortissimo* climaxes, but octaves in the keyboard may be difficult to negotiate on the organ.

Lord Jesus Lay by Geoffrey Wilcken. SA, organ. Augsburg Publishing House. Minneapolis, Minnesota. \$.65.

For two treble voices and an independent organ part, this can be a welcome piece for women's groups or children's choirs. The composer is also author of the text. It is easy.

Sing to a King in a Stable by Noel Goemanne. SATB, organ. Harold Flammer, Inc. Delaware Water Gap, Pennsylvania 18327. \$.90.

Both text and music are the composer's. Intended for piano, the work is less suited for church use and almost impossible for organ. It rises to an interesting climax on the words *Gloria in excelsis* where an organ would be so much more preferable than the piano. The choral writing is not difficult, and with its contemporary harmonic idiom this could be an effective Christmas piece.

All Poor Men and Humble arr. by Robert Wetzler. SATB, *a cappella*. Art Masters Studios. 2614 Nicollet Mall S., Minneapolis, Minnesota 55408. \$.60.

A Welsh carol, this exhibits interesting choral techniques but without difficulties in voice leading or range. A kind of pedal point, a recitative for a divided bass section, is placed against the other three voices making an interesting effect. You need a good bass section.

Sing Aloud, Alleluia. Unison and 2-part. Augsburg Publishing House. Minneapolis, Minnesota. \$2.

This is a collection of rather simple settings of texts for the whole liturgical year. There are eight pieces by eight composers. Unfortunately the keyboard parts are more often intended for piano than organ. The choral work is easy. An extensive set of explanatory notes is provided for each piece with interesting information about the compositions and their manner of performance.

Let Joyful Music Fill the Air by Peter Cornelius. Unison, organ. Augsburg Publishing House. Minneapolis, Minnesota. \$.65.

The text is by Hal H. Hopson who is also the arranger of the music which dates to the mid-nineteenth century. The 6/8 meter gives a pastoral swing to this easy and effective Christmas piece for either adult or children's groups.

A Holy Mystery is Here by Gilbert M. Martin. SATB, organ, flute. Art Masters Studios. 2614 Nicollet Mall S., Minneapolis, Minnesota 55408. \$.75.

With considerable unison and two-part writing, this traditional harmonic setting of a Eucharistic text can be used effectively during communion time or for devotions to the Blessed Sacrament. The flute part adds considerable interest and serves the voices. *Adoramus Te, Christe* by Giovanni Corsi. SATB. Alexander Broude. 575 8th Avenue. New York, N.Y. 10018. \$.60.

A traditional polyphonic motet, both an English and a Latin text are provided. Best performance would be *a cappella*, but a keyboard reduction is given. The text is useful, not only during lent, but quite generally. The English translation is by William Livingston who also edited the music.

I am the Living Bread by Denis Mullins. SATB, keyboard. Alexander Broude. 575 8th Avenue. New York, N. Y. 10018. \$.75.

Unfortunately the keyboard accompaniment is not organistic. The Eucharistic text is based on St. Paul and St. John and is most useful for singing during communion time. The tessitura of the voices tends to be very low, the sopranos and basses being especially so. One wonders why the key was chosen. Transposition a step higher would help.

Saint Patrick's Breastplate by Charles V. Stanford. SATB, organ. Galaxy Music Corp. 131 W. 86th St. New York, N.Y. 10024. \$1.50.

A reprint of an older setting of this ancient Irish hymn, the text is by Cecil Frances Alexander. Stanford died in 1924. A variety of performance techniques involves unison, two-part and full choir with treble and bass sections alternating. The piece has nothing to do with Saint Patrick or with Ireland. Rather it is an affirmation of Christian faith in the Trinity, the Incarnation and divine providence.

I Know that My Redeemer Lives by J. M. Bach, arr. by Richard Slater. SATB, *a cappella*. Augsburg Publishing House. Minneapolis, Minnesota. \$.80.

This most familiar text from the Book of Job has many uses, and in this traditional choral setting by Johann Michael Bach, it is good fare for a serious choir. The editor provides a fifth voice, adding the tune, *Christus, der ist mein Leben* by Melchior Vulpius, as a discant. An organ part is provided for rehearsal.

We Sing of Jesus Christ by Thomas Gieschen. SATB, organ. Augsburg Publishing House. Minneapolis, Minnesota. \$.65.

This may be sung as a unison, two-part or four-part anthem. The harmonies are easily sung but have a modern flavor and contribute to the vigorous spirit that the composer seeks. The piece makes a good recessional for any Sunday, although it was intended for the feast of Christ the King.

R.J.S.

Magazines

UNA VOCE (France). Number 122, May-June 1985.

This issue reports on two important congresses that took place recently in France. The seventeenth annual meeting of Una Voce was held this year in Le Havre on May 11, 12 and 13. Activities included two Latin Masses with Gregorian chant. The Sunday Mass was celebrated by Monsignor Calle, canon of Notre Dame Cathedral in Paris where he is responsible for the ceremonies. *The Seven Last Words of Christ* by Theodore Dubois was performed with orchestra and appropriate lighting in the cathedral.

The second event was the International Congress of Gregorian Chant which took place in Paris from May 16-19. Organized by the Friends of Gregorian Chant in Paris, it was attended by more than three hundred participants from eighteen countries, including Japan, which was represented by an invited choir, the Schola Gregoriana of the University of Hiroshima, composed of 40 young women students. The Schola Cantorum of Achel in Belgium also sang.

It is always reassuring to know that the pilgrimages of young people to Chartres continue. This year thousands of young people walked from Notre Dame de Paris to Notre Dame de Chartres on Monday afternoon, May 27. There they were joined by thousands more who came by train and car to fill the cathedral to overflowing (about 10,000 faithful) for a high Mass according to the Tridentine rite accompanied by Gregorian chant.

Otherwise, most of this issue is devoted to detailing the generally unsuccessful attempts to receive permission for the celebration of the Tridentine Mass in various areas of France.

V.A.S.

JUBILUS REVIEW. Vol. 2, No. 2, Summer 1985.

The best issue of this new journal so far. It is beginning to get its stride. An extensive report is made by the editor of the international congress on Gregorian chant, held in Paris in May of this year. He also describes the tour made by the Maynooth Male Choir to France to participate in the various musical festivals held there during the summer. An interview with the editor on his position concerning chant and sacred music makes good reading as the truth is clearly stated. A short summary of the position of sacred music and the Latin language is presented, according to the prescriptions from Rome to be followed in seminaries. Several musical selections in English, Gaelic and Latin are included.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 11, Series 2, No. 33-34, 1985. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This is a very practical magazine edited for the practicing church musician who is especially interested in seeing new music. For that reason the bulk of its forty pages is given over to music, all with Portuguese texts. An interesting discussion of the *Gloria* by Sebastiao Faria gives a history of the text and explains its uses in the liturgy according to the decrees of the Church. A calendar of various musical and liturgical meetings and a review of international journals (including *Sacred Music*) finishes this double issue.

R.J.S.

NEWS

Father Thomas E. Mullen celebrated the fiftieth anniversary of his sacerdotal ordination with solemn Mass at the Church of Saint Stephen in Stevens Point, Wisconsin, June 16, 1985. Music for the occasion was under the direction of Mrs. Barbara Towey.

James Benzmiller was organist, Marla Weaver and Eunice DeBaker, vocalists. The program included organ music of Frescobaldi and Karg-Elert. The choir, accompanied by organ and brass ensemble, sang Flor Peeters' *Christus vincit*, the *Gloria* from Schubert's *Mass in G*, Hillert's *Festival Canticle*, and Jacobus Gallus' *This is the Day*. Bishop Frederick W. Freking of LaCrosse was present. ■

At Saint Patrick's Church in Portland, Oregon, the Cantores in Ecclesia under the direction of Dean Applegate sang the music for a solemn Mass on the feast of Ss. Peter and Paul, June 29, 1985. In addition to the Gregorian settings of the proper parts, they performed Byrd's *Mass for Three Voices*. For the feast of Corpus Christi, at the same church, the choir sang Byrd's *Mass for Five Voices*, along with his *Cibavit eos*, his *Sacerdotes Domini*, and his *Ave verum*. On August 14, 1985, the same ensemble celebrated the feast of the Assumption with Palestrina's *Missa assumpta est Maria*, Parsons' *Ave Maria*, and Byrd's *Beata viscera*. Father Frank Knuzel was celebrant. ■

James Bernsdorff directed the choir of the Church of Our Lady Help of Christians in Pittsburgh, Pennsylvania, for the feast of Corpus et Sanguis Christi, June 9, 1985. The program included Smith's *Missa pro pace*, Rossini's *Salve Regina*, and Saint-Saens' *Ave verum*, along with the Gregorian proper parts. Father Frank Pezzulo, OFM, is pastor. ■

Bishop John R. Keating of Arlington, Virginia, is the new episcopal moderator for the American Federation of Pueri Cantores, succeeding Bishop Thomas W. Lyons of Washington. The federation presented Bishop Lyons with a plaque of appreciation for his many years of dedication to the cause of boys choirs. Monsignor Charles N. Meter is president of the American federation. ■

The Twin Cities Catholic Chorale announced its program for the twelfth year of classical Viennese orchestral Masses sung at the Church of Saint Agnes in Saint Paul, Minnesota. The repertory includes eighteen Masses of Haydn, Mozart, Beethoven and Schubert, along with one by Cherubini and one by Gounod. The new addition this year will be Mozart's *Missa Trinitatis*. The sixty voice choir, assisted by members of the Minnesota Orchestra, sings thirty Sundays of the year, under the direction of Monsignor Richard J. Schuler. The proper parts of the Masses are sung in Gregorian chant by a schola under the direction of Paul LeVoir. Mary Gormley is organist. ■

Father Ralph S. March, S.O.Cist., choirmaster at the Cologne Cathedral in Germany, conducted a workshop in Gregorian chant at the Church of the

Holy Family of Nazareth in Irving, Texas, July 20, 1985. Founder and longtime conductor of the Dallas Catholic Choir, Father March has his doctorate from the Institut Catholique in Paris. Rita Pilgrim made all the arrangements. For the Mass closing the workshop, a choir of eighty voices sang the *Gloria* from Mass VIII, *Credo III*, *Alma Redemptoris Mater* and the *Sanctus*, *Benedictus* and *Agnus Dei* from Mass XVI, as well as *Ubi Caritas*. ■

The choir of Saint Mary's Church in Los Gatos, California, performed music by Joseph Haydn, Adrian Batten and William Boyce together with compositions by contemporary writers, Joseph Roff, Howard Hughes and David Isele for the Mass on Pentecost Sunday, May 26, 1985. Mrs. Myrtle Gunning is choirmaster. ■

The choir of the Cathedral of Saint Catharine of Siena, Allentown, Pennsylvania, presented a concert of music from Palm Sunday, Holy Week and Easter, March 31, 1985. The concert, sung by the sixty-voice choir, was dedicated to the Most Reverend Joseph McShea, first Bishop of Allentown. Compositions by Della Picca, Duruflé, Palestrina, Brahms, Graun, Bach, Grechaninoff, Handel and Schütz were on the program. Donald P. Winzer is director, and Sally Cherrington and Stephen Wittman, organists. Brass players were Bernard Beitel, Edgar Gloss, Ezra Wenner and Warren Wilson, and David Felker was timpanist. Monsignor David B. Thompson is pastor of the cathedral.

R.J.S.

CONTRIBUTORS

Father Richard M. Hogan is a priest of the Archdiocese of Saint Paul and Minneapolis. He has a doctorate in medieval history from the University of Minnesota. Doubleday has recently published *Covenant of Love*, a work on the Holy Father's teachings on the family which he co-authored with Father John M. LeVoi.

Dom Jean Claire, OSB, is choirmaster at the famous Abbaye Saint-Pierre de Solesmes in France. Successor to Dom Joseph Pothier and Dom Joseph Gajard, he directs the foremost Gregorian choir.

J. Vincent Higginson is the former editor of *The Catholic Choirmaster*, a composer and music historian. A Knight of St. Gregory, he is well-known for his scholarship in the area of hymns and hymnals, especially in the colonial period. He has been a frequent contributor to *Sacred Music*.

EDITORIAL NOTES

Papal Honors

Since we published a suggestion that a list be made of the American church musicians who have been honored by the Holy See, we have had some names sent to add to those originally printed. Mrs. Helen V. Fisselbrand has added the name of Joseph J. McGrath who received the *Pro Ecclesia et Pontifice* medal on April 17, 1966, and Dr. Catherine A. Dower has indicated that she was installed as a Lady of the Equestrian Order of the Holy Sepulchre of Jerusalem in November, 1984. Dr. Dower also has indicated that the famous tenor, John McCormack, received many awards from the Holy See, including Commander of the Holy Sepulchre (1913), Knight Commander of Saint Gregory (1921), Privy Chamberlain to His Holiness (1929) and Knight Commander of Malta (1932). There are many others. Please send us the names of those you know who have been so honored. Give the title of the honor and the date of its conferring. Then we will publish the list of all of them.

Choirs

In response to the request to hear about choirs in various parts of the country that have survived the confusion of the last twenty years, Mrs. Myrtle Gunning of Los Gatos, California, writes this about her choir in the Church of Saint Mary in Los Gatos:

"Saint Mary's parish choir was founded in 1964 by Reverend Henri Tomei, our assistant pastor, who originally directed a boys' choir in Marseilles, France. Father Tomei was also an organist in the French tradition of creative improvisation as well as a composer and arranger of choral compositions. Our choir began as a women's choir and this choir still continues. In 1972, Father Tomei was murdered in our church.

Since that tragic event, the choir has been under the direction of Mrs. Myrtle Gunning. We have had a mixed choir for the last several years. Our choir has sung every Sunday and holyday since it began. We also sing occasionally for weddings and funerals. Our choir numbers twenty-five. Our repertoire consists of traditional, classical and contemporary music. We feel blessed that we have continued throughout the turmoil of changes following Vatican II. We have been able to elicit much congregational participation in sung parts of the Mass, hymns and acclamations. We occasionally utilize brass, violins, flute and harp."

Sister Mary Gerald Carroll, C.N.R., of the Ursuline Community in New Rochelle, New York, writes about the choir of mixed voices at the Church of the Holy Family. Sister formed the choir in 1975 at the request of the pastor. There are twenty-eight members. The group sings chant, polyphony, anthems, hymns and several ordinaries. They are also a support for the congregation.

Monsignor David B. Thompson, pastor of the Cathedral of Saint Catharine of Siena in Allentown, Pennsylvania, describes the sixty-voice choir and its recent concert of Holy Week and Easter music:

" 'Lift High the Cross' was presented to a standing

room congregation of more than 1100, with requests too numerous to be met at least a week before the concert. Our director, Donald P. Winzer is dedicated to the best in Catholic music. He has served for sixteen years, having succeeded the well-known Father Angelo A. della Picca, the director of the cathedral choir. Bishop McShea has been and continues even in retirement to be our choir's inspiration. I try to emulate him, even participating in the choir's Thursday night rehearsals from eight to ten o'clock. The choir numbers sixty voices."

There are many more choirs, surely. Let us know about them.

R.J.S.



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