

SACRED MUSIC

Volume 113, Number 1
(Spring) 1986





Fra Angelico. *The Annunciation*.

SACRED MUSIC

Volume 113, Number 1, Spring 1986

FROM THE EDITORS

VIII International Church Music Congress 3
The Virgin in Art 5

ALLOCUTION OF POPE JOHN PAUL II 6

THEOLOGICAL PROBLEMS OF CHURCH MUSIC
Joseph Cardinal Ratzinger 8

SYNTHESIS OF THE SECOND INTERNATIONAL
CONGRESS OF GREGORIAN CHANT
Jean Foyer 17

THREE SERVANTS OF THE LORD: SCHMIT, GAJARD AND HABERL
Virginia A. Schubert 25

REVIEWS 30

NEWS 31

CONTRIBUTORS 32

EDITORIAL NOTES 32

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

Editorial Board: Rev. Msgr. Richard J. Schuler, Editor
Rev. Ralph S. March, S.O. Cist.
Rev. John Buchanan
Harold Hughesdon
William P. Mahrt
Virginia A. Schubert
Cal Stepan
Rev. Richard M. Hogan
Mary Ellen Strapp
Judy Labon

News: Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

Music for Review: Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602

Rev. Ralph S. March, S.O. Cist., Eintrachstrasse 166, D-5000 Koln 1,
West Germany

Paul Manz, 1700 E. 56th St., Chicago, Illinois 60637

*Membership, Circulation
and Advertising:* 548 Lafond Avenue, Saint Paul, Minnesota 55103

**CHURCH MUSIC
ASSOCIATION
OF AMERICA**
Officers and Board of Directors

President Monsignor Richard J. Schuler
Vice-President Gerhard Track
General Secretary Virginia A. Schubert
Treasurer Earl D. Hogan
Directors Rev. Ralph S. March, S.O. Cist.
Mrs. Donald G. Vellek
William P. Mahrt
Rev. Robert A. Skeris

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

Second class postage paid at St. Paul, Minnesota.

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

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

Front Cover: *Madonna and Child* by Baldorinetti, Fragment from the Louvre.

Copyright Church Music Association of America, 1986

ISSN: 0036-2255

474960

FROM THE EDITORS

VIII International Church Music Congress

What better place for a church music congress than Rome? With the great basilicas and churches open for Masses and concerts, with cardinals and archbishops present in great numbers, with the Holy Father himself very much in evidence and even present at one of the scheduled functions of the congress, there is nothing more that one could even dream of having. Even the ten days of cold rain that November produced in Rome did not dampen the enthusiasm that everyone had for coming to Rome for an international church music congress, the first one in the Eternal City since the Holy Year of 1950, when the first international congress was called.

The program was filled. Among the great choirs that sang were the Regensburg cathedral's famous *Domschatzen*, the Cappella Oenipontana from Innsbruck, the Cappella Carolina from the Cathedral of Aachen, the Palestrina Motet Choir from Tegernsee in Bavaria, the Cappella Traiectina from Utrecht in The Netherlands, the Salzburg Cathedral Boys Choir, the Choir of the Cathedral of Augsburg and the Choir of Saint Augustine from Muri-Gries near Bolzano, Italy. There were organ recitals, concerts of medieval music, baroque, classical and modern compositions. And finally, there was a pilgrimage to the Benedictine monastery at Montecassino where solemn Mass was celebrated with three choirs participating in a concelebrated Latin Mass in the gloriously restored abbey church. For a full week of activity nothing more could possibly have been added.

Highlight in the lectures was the address of Cardinal Ratzinger, published in Volume 112, No. 4, of *Sacred Music*. Abbot Jean Prou of Solesmes delivered a notable paper. Among the others who spoke were Josef Kuckertz, Bonifacio Baroffio, O.S.B., and Gabriel Steinschulte. Monsignor Johannes Overath, president of the Consociatio Internationalis Musicae Sacrae and rector of the Pontifical Institute of Sacred Music, presided.

Incorporated into the congress program was the blessing of the new home of the Pontifical Institute of Sacred Music by the Holy Father, Pope John Paul II. The old abbey of S. Girolamo, where the Benedictines had worked on a revision of the Latin text of the Vulgate Bible, was vacated by the monks at the completion of their work. It has now become the papal music school. A new pipe organ and a refurbished chapel were blessed by the Holy Father, who delivered an address, printed elsewhere in this issue of *Sacred Music*. After choral selections by visiting choirs, the Holy Father greeted all those present individually despite the cold rain falling in the atrium of the abbey. The occasion was historic for the music school founded by Pope Pius X nearly seventy-five years ago.

The theme of this VIII International Church Music Congress was announced as the pastoral use of Gregorian chant, particularly for congregational singing. As part of the celebration of the European Year of Music, the congress wished to give recognition to chant as the fundament of all European musical development as well as its role today as the song proper to the Roman Church. The theme was chant and the pastoral ministry. Indeed, the Abbot of Solesmes spoke on "Gregorian Chant and the Sanctification of the Faithful," and Fr. Bonifacio Baroffio addressed the subject of "Chants for the Congregation in the Gregorian Repertory." Every Mass had its share of Gregorian pieces, usually the proper sung by a choir from The Netherlands. The Ward Method was given an entire day to demonstrate its principles under the direction of Theodore Marier with groups from France and Holland providing demonstrations.

Certainly one cannot complain that Gregorian chant was not in evidence at the

congress either in lecture or in the liturgy or in concert. But one did not get the impression that the great developments in Gregorian scholarship during the past twenty years were in evidence. In most parts of the world Gregorian chant is all but dead, but since its practical demise along with the Latin language at the introduction of the vernacular into the liturgy, great discoveries have been made in Gregorian research, resulting in significant changes in the singing of the ancient melodies. One could have expected presentations on these developments and demonstrations of their application for choirs and congregations. Instead, the congress featured the Ward Method, surely nothing new to most musicians present, and perhaps now a system that new discoveries will relegate to history as a popular and effective pedagogy of chant according to the theories of Dom Mocquereau in the early part of the twentieth century. Other international meetings devoted to Gregorian chant, such as the May congress in Paris, surely excited the participants to realize the living and practical nature of chant as a pastoral tool in today's liturgical reform. If the reforms intended by the fathers of the Second Vatican Council are to be implemented, and if it is to have the primacy of place ordered in the constitution on the sacred liturgy, then Gregorian chant must be utilized by both choir and congregation. This chant must be sung according to the best scholarship. We must learn what the monks of Solesmes have discovered in the twenty years since the council. The work of Dom Cardine in semiology is significant. One could have expected the VIII International Church Music Congress to have presented more than just one system.

There were many new faces in Rome for the congress, many young people from all parts of the world, attracted to the meeting to learn, but also to meet their counterparts from other countries and continents. The possibilities for such friendly exchange were greatly limited. Rome is, of course, a large city, and housing was scattered. But some greater opportunity for the exchange of ideas and the meeting of new friends should have been provided. The Augustinianum had a fine hall for lectures with its simultaneous translation facilities, but no real center where the congress participants could regularly gather socially was provided. Some breakdown into language groups might have been useful, at least to learn who was present from nations with the same vernacular and therefore with many of the same problems of using Gregorian chant as a pastoral tool for sanctifying the faithful.

The week following the congress saw Rome filled with cardinals and bishops for the extraordinary synod called by the Holy Father to consider the implementation of the decrees of the Second Vatican Council. Journalists and interested people flooded the city, including a great number of Americans. The liturgical reform was among the many subjects considered by the synod members. That an international church music congress concerned with the very same liturgical problems had met the preceding week in the same city did not impinge on the interventions of the fathers of the synod. And yet, the answer to the liturgical reforms, ordered by the council twenty years before, lies in the use of Gregorian chant so that it truly will have primacy of place and be a means of sanctifying the faithful. It is unfortunate that the VIII International Church Music Congress and the Extraordinary Synod of 1985 did not come into closer contact than merely those of time and place.

R.J.S.

The Virgin in Art

In a chapter of *The Education of Henry Adams* called "The Virgin and the Dynamo," Adams describes his experience in the Gallery of Machines at the Paris Exposition of 1900. For a long time he stood before the dynamo, fascinated, yet unable to understand the relationship between the engine house and the pile of coal outside and the functioning machine at which he was gazing. For Adams it was incomprehensible, even occult. Even though the dynamo was already a familiar object, he reflected that electricity required a *fiat* as did faith. Adams began to think of the dynamo as a moral force, a symbol of infinity and compared its power to that of the Cross for Christians. He saw the same relationship between steam and electric current as between the Cross and the cathedral.

Henry Adams defined his *métier* of historian as that of an arranger of sequences or stories according to a cause and effect relationship. He had spent his life looking for a necessary sequence for the movement of human history, and after rejecting the sequence of men, of society, of time and of thought, he had turned to a sequence of force for his historical ordering. Now standing in front of the dynamo, he realized that his historical neck was broken by the new scientific forces he saw represented in the Gallery of Machines. During the same trip Adams visited the Cathedral of Amiens, dedicated to the Blessed Virgin Mary, and asked what force it was that had caused this cathedral and hundreds like it to be constructed all over France during the middle ages. He knew that the Virgin had something to do with it, but as an American Protestant, he did not understand how the Virgin could be a force that caused art to be created.

He then began a journey backwards in time from the year 1900, a period that he characterized as one of diversity, to the thirteenth century, the period of unity when the Virgin reigned supreme. His task was to understand that earlier period and how civilization moved from the unity of the middle ages to the diversity of the contemporary world, a world that he found to be violent and ugly. The result was his study of the middle ages, *Mont St. Michel and Chartres* and *The Education of Henry Adams*, whose last few chapters explain his dynamic theory of history.

This year we are dedicating *Sacred Music* to the Blessed Virgin. Our illustrations will be drawn from the great art that was created in her honor through the centuries. As Henry Adams said, "Symbol or energy, the Virgin had acted as the greatest force the western world ever felt, and had drawn man's activities to herself more strongly than any other power, natural or supernatural, had ever done; the historian's business was to follow the track of energy, to find where it came from and where it went to; its complex source and shifting channels; its values, equivalents, conversions." (*The Education of Henry Adams*, Boston: Houghton Mifflin Co., p. 388-389.) Even today we feel her force as we contemplate her representation in art and as we visit her shrines, be they medieval cathedrals or pilgrimage sites such as Lourdes, Fatima or Guadalupe.

V.A.S.

ALLOCUTION OF POPE JOHN PAUL II

(This text was delivered by the Holy Father at the dedication of the new campus of the Pontifical Institute of Sacred Music in Rome, November 21, 1985.)

It is with pleasure that I accepted the invitation to preside at the blessing of the new organ and the dedication of the new quarters of this Pontifical Institute of Sacred Music, which my venerable predecessor, St. Pius X, had founded in the Palazzo Apollinare and which today has been transferred to this friendly abbey of S. Girolamo in Urbe.

I thank almighty God above all for having rendered possible the move to this location so much more appropriate to the purpose of the institute, since it provides better opportunities for musical studies and exercises. My thoughts of gratitude go to Cardinal William Baum and to Monsignor Johannes Overath, respectively the grand chancellor and the rector of the institute, for the impressive words with which they have introduced this ceremony. I also wish to express my sincere thanks to all those who have been the instruments of Divine Providence in the remodelling of the buildings, in particular to the members of the Saint Gregory Society who have generously supported the work accomplished.

To all of you, teachers, students and friends of music present at this solemn gathering, I extend my cordial greetings with the wish that you be able to grow from day to day in the love of God, "singing and making melody in your hearts to the Lord" (Eph. 5:19).

Today, on the vigil of the feast of Saint Cecilia, during the European Music Year, it is necessary in these surroundings to speak about the *vocation* and the *formation* of all those primarily concerned with the liturgy and its music. The conciliar constitution on the sacred liturgy emphasizes the dignity and the importance of music within the liturgical action. This dignity demands of the church musician a true and proper *vocation*. And in the generosity of his response the musician will also find the strength to confront the difficult task which the study of this subject involves.

But since it is a matter of *sacred* music, whose roots are found in the liturgy, artistic gifts of the highest order are called for. The creation of works of sacred music demands a continuous effort in order to be able to express the Divine through the rich gamut of sounds, insofar as this is possible for human beings.

On the basis of its own interior dynamism, this calling or vocation tends to become adoration—an experience which is possible when "singing in the liturgy" and is born of an authentic *sentire cum ecclesia*. This continuous union with God is joined with artistic talent in a happy synthesis in which both elements enrich each other. It is here that one must seek the inexhaustible source of sacred art. The liturgy, experienced with the complete participation of the whole person, must accordingly be the primary preoccupation during the training of all those who desire to become church musicians.

May the Pontifical Institute of Sacred Music in Rome, located so near the Chair of Peter, feel itself involved in the apostolic mission by concretizing those programs of ecclesiastical renewal which the last council has long since desired.

In addition to the traditional basic subjects such as Gregorian chant, organ and classical polyphony—and these are realms of art which have become real apologies for the faith and thus the very sap of life which from the beginning has nourished the artistic and spiritual development of European musical culture—it is also necessary to recognize the rich gift which the entire Church receives from a loving and factual knowledge of the treasures of the oriental churches, of their liturgy and music.

Hence the council also calls for renewed attention to various cultural factors. The introduction of the vernacular tongues into the Roman liturgy demands full regard for local hymnological traditions. The new cultural sensibility and (even prior to it) a

truly Catholic ecclesiastical view call for an opening of hearts and minds to the musical realities of non-European cultures.

It is urgently necessary to proceed according to the wise principle of *conservare et promovere*, preserve and promote. Make an effort, therefore, during your training and your practical exercises, to find the synthesis between liturgy and music, between liturgical studies and musical practice, between scientific research and pastoral tasks. For a long time, realities which by nature complement each other, such as liturgy and music, have been the object of parallel studies and attention, without that unifying vision which alone makes possible an adequate appreciation of either of them.

It is your task to deepen courageously each aspect of liturgical life until you achieve that proper balance which enables us to give a true response to all that the Church and the world expect from musicians in the service of the liturgy.

As the Pontifical Institute, on the eve of its seventy-fifth anniversary, begins a new phase in its life, it is earnestly to be desired that these new quarters become as it were a crossroads at which the various forms of artistic expression, whose conscious purpose is the glorification of God and the edification of men, can encounter each other in liturgical life.

In this respect, special importance accrues to the gift of this new organ dedicated to the Blessed Mother, who in her *Magnificat* canticle exalted the humble who are capable of perceiving in their hearts the ineffable wonders of the Lord. With Mary, Mother of the Church and true Harp of the Holy Ghost, each one of us is invited to penetrate into the very heart of God Himself. This is why I desire to quote for you the words of Saint Ambrose: "Let Mary's soul be in every individual, that he may praise the Lord; let Mary's spirit be in every individual, that he may rejoice in the Lord" (*Exp. Ev. sec. Lucam 2:26*).

The study of church music would be a waste of time if it were not nourished by a churchly life marked by faith: a faith which renews itself through contact with the religious and artistic legacy of the past, but which confronts the cultural and artistic experiences of the present in the knowledge that fidelity to the God of history involves both as premise and as consequence an absolute fidelity to man—man who has always yearned to sing of beauty and to sing of Him Who is the Creator of beauty.

But church music should also promote fraternal charity. It should help form the community by promoting the fusion of voices and of hearts and by uniting souls in one great yearning of praise to God, Creator of the universe and Father of all. This is why the last council recommends that "religious singing by the people is to be skillfully fostered, so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics" (*Sacrosanctum concilium*, No. 118). *Those responsible for the promotion of sacred music are obliged to aid and support the participation of the faithful in the liturgy by appreciative regard for the ancient musical patrimony of the Church as well as by the search for new forms, taking care that these be capable of expressing the sacred and touching the religious sensibilities of contemporary man.*

May the chant which forms part of your studies thus become a distinctive sign of your Christian life and of your identification with the Church, as Saint Augustine admonished the Christians of his day: "Sing with your voices, sing with your hearts, sing with your upright lives" (*Sermo 34:6*).

With these thoughts I wish for you that your academic activity will derive a new impetus from today's ceremony, and that you will be able to achieve good results in your personal efforts toward such a noble cause as sacred music, whose purpose is the glory of God and the beautiful splendor of divine worship.

THEOLOGICAL PROBLEMS OF CHURCH MUSIC

(First presented in January 1977 at the State Conservatory of Music in Stuttgart, West Germany, this essay is taken from *Crux et Cithara*, a *Festschrift* published on the occasion of the seventieth birthday of Monsignor Johannes Overath, edited by Father Robert A. Skeris (Altötting: Verlag Alfred Coppenrath, 1983.)

The critical situation of church music today is part of the general crisis of the Church which has developed since Vatican II. We do not primarily intend to discuss the artistic crisis which is affecting church music along with all other forms of art at present. We shall rather discuss the crisis conditioned by the situation of theology, in other words the properly ecclesiastical and theological crisis of church music, which actually seems to have fallen between two widely differing theological millstones which apparently agree only in grinding *musica sacra* down to dust.

On the one side stands the puritanic functionalism of a liturgy conceived in purely pragmatic terms: the liturgical event, it is claimed, should be made non-cultic and reduced to its very simple point of origin, a community meal. Everyone knows that the Second Vatican Council described the position of the individual in the liturgy with the phrase *participatio actiuosa*, active participation. This concept, in itself quite meaningful, has not seldom led to the opinion that the ideal goal of liturgical renewal is the uniform activity of all present in the liturgy. Accordingly, we have witnessed the reduction of specially prominent tasks, and in particular, festive church music was widely considered a sign of an inappropriate "cultic" view which appeared incompatible with general activity. In this view, church music can continue to exist only in the form of congregational singing, which in turn is not to be judged in terms of its artistic value but only on the basis of its functionality, *i.e.*, its "community-building" and activating function. The lengths to which the renunciation of musical quality can go, are illustrated by the statement of a leading German liturgist. After the council, he declared, none of the traditional church music could satisfy the liturgical norms now in force: everything would have to be created anew. Plainly, in this view liturgical music is not regarded as art, but as a mere commodity.

This is the point at which the first millstone (which we have termed puritanical functionalism) makes contact with the second millstone, which I should like to call the functionalism of accommodation. It has been repeatedly characterized as curious and indeed contradictory, that parallel to the disbanding of church choirs and orchestras, new ensembles often appeared, to perform "religious" jazz. In terms of the impression created, these ensembles were surely no less elitist than the old church choirs. They were not subjected to the same criticism as the choirs, however. Whenever such a transfer was enforced with passionate exclusivity, there was discernible an attitude in which all church music, indeed all previous western culture was not regarded as belonging to the present and hence could not be a part of contemporary practice, such as liturgy can and must be. Instead, traditional culture is pushed aside into a more or less museum-like state of preservation in the concert hall. This attitude resembles the first one in its exclusively functional way of thinking, which comes into play here not merely as a theory of the liturgy but rather with an importance which is quite basic: the contemporary world is conceived so completely in terms of the functional that the link with history is broken, and history itself can only retain any value at all as a function, namely as an object in a museum. Thus history is completely relegated to the past, and loses all its vital power to shape life today.

These reflections make it clear that in the crisis described above, we are facing a difficult and deeply rooted phenomenon which cannot be dealt with through mere

polemics. We need to reflect upon the roots of this attitude, in order to be able to overcome it from within. A few of the complicated roots from which contemporary problems have sprung, have become clear from what has already been said. And when we attempt to arrange and complete our insights, we find that we may well say that the problem has four levels.

I. The panorama of problems.

1. The first and relatively harmless, superficial level is located in the ancient dilemma of the pragmatism of parish priests versus art's claim to absolute dominion. This dilemma has always existed, and will always do so. Whether we think of St. Jerome's outbursts against the vanity of artists, or recall the archbishop of Salzburg who prescribed to Mozart the greatest permissible length of his liturgical compositions, the friction between two different claims is always identical. Here, one must try to see where each side is right in order to find the common ground upon which they can meet. Liturgy is something done in common, hence intelligibility and the ability to be executed or performed are essential requirements. In a certain sense, art is elitist activity, and thus resists subjection to a set of requirements which are not her own. To that extent there is a conflict rooted in the very nature of things, but the conflict can be fruitful because the matter itself points toward an inner unity which of course must always be sought anew, namely the fact that liturgy is not merely something done in common, but is by its very nature "feast." When exaggerated meal-theories fail to take this fundamental character of the liturgy into account, they no longer explain the essence of the liturgy but rather conceal it. As feast, though, the liturgy thrives on splendor and thus calls for the transfiguring power of art. Indeed, the liturgy is actually the birthplace of art, and it was from the liturgy that art acquired its anthropological necessity and its religious legitimation. Conversely, we can thus say that where a genuine feast no longer exists, art becomes a mere museum piece, and this precisely in its most splendid manifestations. In such a case, art lives on the memory that there once existed such a thing as the feast; its tense becomes the past. But a feast does not exist without liturgy, without a warrant to celebrate which surpasses man, and thus art, too, is referred to liturgy. For its part, art exists on the strength of her willing service to the solemn liturgy, in which she is continually reborn.¹

2. As we have noted, the tension between the parish priest's pragmatism and the artist's absolutism is a perpetual problem on the practical level, though not a problem at the level of basic principles, at least not necessarily so. Much more profound is the question which we previously hinted at in passing, with the word "puritanism." In more precise terms of theology and the history of ideas one would really have to speak of the problem of iconoclasm and iconoclastic riots. In his book *Where is the Vatican Heading?* Reinhard Raffalt impressively describes the manner in which iconoclastic currents burst forth in the postconciliar Church and tries to find a biblical denominator for this phenomenon. The Church as it used to be, the "old" Church (as he puts it), defined its feeling of existential presence in terms of, say, the parables of the laborers in the vineyard or the lilies of the field; today, casting the sellers out of the temple or the eye of the needle which prevents the rich from entering the Kingdom of Heaven, have moved into the foreground.² As a matter of fact, church history shows that iconoclastic riots broke out repeatedly. In the seventh and eighth centuries the Church of Byzantium was excited by this problem in a manner which touched the very nerves of her existence, and thus the Orthodox Church celebrates the Second Council of Nicaea as the "Feast of Orthodoxy," because this council sealed the victory of images and thus in general the victory of art within the faith. In other words, the Orthodox Church sees in this question the salient point of the Church's existence in general, for on this point the basic decision about our under-

standing of God, the word and man is at stake.³ Though the western Church was palpably convulsed by the question during the Carolingian age,⁴ it was really only the reformation which ushered in the great iconoclastic drama, in which Luther sided with the ancient Church against Calvin and the leftists of the reformation, the so-called Fanatics or *Schwärmer*. The earthquake that we are experiencing in the Church today belongs in this historical context: here is the real core of the theological question about the justification for images and music in the Church. The main portion of our reflections will be devoted to the investigation of this question, and hence we shall temporarily postpone it. But at least this much is clear: the problem of church music is not merely a problem for music, but a vital question for the Church herself. And I would add that it is conversely a question for music as a whole and not just for church music, because when the religious ground is cut away from under music, then according to the foregoing considerations music and indeed art itself are threatened, even though this might not be immediately apparent.

3. To be sure, all of this makes quite clear the fact that the *ecclesiastical* crisis of church music cannot be separated from the present crisis of art in general. I understand that Mauricio Kagel wrote an opera some years ago which depicts in a reverse direction the history of modern times, and thus ultimately world history, as an utopian myth: the America of the Incas, the Mayas, the Chibchas, etc. is not discovered by the Christian Spaniards, but rather Spain and Europe are discovered by the Indians, and liberated from their Christian "superstitions." The myth is intended as an utopian program: this was the direction in which history should have moved; this would have been progress toward humanity and toward the unity of the world: they could have and should have met in the pre-Christian and the anti-Christian. Such images are not only an expression of protest against what is Christian, but are also intended as a cultural option. This disowning of Christian culture and search for new shores of cultural expression are, by way of protest, set over against the Christian world.⁵ And herein lies the symptomatic importance of such images: the demands of Christian culture and of its materializations which have grown organically within that framework, actually appear as a threat to the men of a world which has once again become heathen. And many aspects of the whole art industry in recent decades can at bottom only be understood as deliberate mockery of that which previously was art, as an attempt to liberate itself from the greatness of art through mockery and ridicule, an attempt to overtake and to supercede art and to regain the ascendancy *vis-à-vis* a claim with which we are simply unable to catch up.

4. Once again, this is connected with the phenomenon of functionalism described earlier, and functionalism is in fact the best description of the way in which today's world exists. In their book, *Chance and Risk of the Present*, Hugo Staudinger and Wolfgang Behler have recently examined in great detail the inclusive character of this functionalism.⁶ They make clear that typically, the machine ultimately becomes the universal stereotype for human beings, that all of reality is reduced to quantitative dimensions and that this reducibility applies everywhere and in principle. Here, there is no longer any place for artistic events which are unique, since all that is unique must be replaced by the merely calculable. Art falls under the laws of the marketplace, and the marketplace abolishes it as art.⁷

All of this should have made somewhat more evident the very limited extent to which the problems of church music today are purely ecclesiastical problems. But conversely, it should also be clear that the problems of the contemporary age and of its culture have something to do with the convulsions racking all that is Christian, and in turn these problems are also strongly influenced by such shocks. Accordingly, the second part of our reflections must be devoted to illuminating the genuinely theological core of the whole question: is Christianity itself, in its very roots, per-

haps iconoclastic, and did it therefore bring about artistic creation only through a *felix culpa* (in the sense in which Gottlieb Söhngen called Salzburg a *felix culpa*, a princely-episcopal misunderstanding of apostolic succession, but a fortunate one⁸)? Or, is it perhaps the iconoclastic riots which are really un-Christian, so that art and precisely church music would actually be an inner requirement of what is Christian, and thus, along with church music, music in general could constantly draw new hope from this fact?

The inner crisis of Christianity today consists in the fact that Christianity can no longer recognize "orthodoxy" as it was formulated at the Second Council of Nicaea, and actually considers iconoclastic riots to be the primeval condition. All that remains then is either the desparate schizophrenia of joy on account of the fortunate misunderstanding in history, or an awakening to new iconoclasm.

Why is it that the experts today agree that emnity toward art, that puritan functionalism, is the genuinely Christian attitude? As a matter of fact, the idea has a twofold root. The first lies in the fact that the transition from the Old Testament to the community of Jesus Christ appears as escape from the temple into the worship of the commonplace. Jesus continues the criticism of temple worship begun by the Israelite prophets, and indeed intensifies it to the point of symbolically destroying the temple when He cast out the sellers. The crucifixion of Jesus "without the gate" (Hebr. 13:12) thus appears to His apostles as the new cult⁹ and hence as the end of all previous cults. From this, people today conclude that Christianity in the sense of Jesus Christ is opposed to temple, cult and priesthood; that Christianity recognizes no other sacredness and no other sacred space than that of everyday life; that as a consequence Christian worship must also be "profane"—a bit of the commonplace. And wherever cult and priesthood may have once again arisen, then this is simply regression into a pre-Christian stage. Such a profane comprehension of what is Christian of course in turn provokes that twofold reaction of which we spoke at the outset. On the one hand, the festive solemnity of Christian worship must be denied, and with it all previous church music is ushered out the door, since it appears "sacred." And the other reaction is that worship is supposed to be no different than everyday commonplace activity, and music can take part in worship, so to speak, on condition that it be profane.

Such ideas were completely unknown to the growing Church of the early centuries. The epistles of the New Testament already speak of a rich and by no means profane liturgical life in which the psalms of Israel were still sung, along with Christian additions in the form of hymns and chants. Erik Peterson has shown how in many respects the Apocalypse expands the temple vision of Isaias, in which mention is made of the cries and utterances of the angels before God. Among other things, the Apocalypse reports more than mere cries: singing, calling, giving glory.¹⁰ The background for this is a differentiation in liturgical usage which opened a new dimension in cultic praise and glorification: the addition of hymnody to psalmody, of song to speech or recitation. In this context, Peterson refers to a noteworthy text of Origen: "Singing psalms befits men, but singing hymns is for angels and for those who lead a life like that of the angels."¹¹ This much is clear: from the very beginning, Christian worship was the worship of *God* and clearly contrasted with the everyday and the commonplace. Indeed, from the very beginning it was characterized by earnest efforts toward a new form of poetic and musical praise, and this from theological motives.

But on the other hand it is true that Christian worship presupposes a break with the temple and to that extent is more closely related to the synagogue service than to the temple liturgy, in any case in terms of its external shape. This implies the omission of instruments; it does not signify a transition into the profane, but rather a

puristically accentuated sacrality. The church fathers accordingly described the entire path from the temple cult of the Old Testament to Christian worship, in fact the path from Old to New Testament in general, as a process of spiritualization. From this point of view they were devoted to a purely word-like liturgy, and at first largely adverse to liturgical splendor on all levels. This is especially true of the father of western theology, St. Augustine, who furthermore in his area held fast to the prohibition of images as an expression of his theology of spiritualization, thus exerting a special influence upon the development of the Church and of theology in the west.¹²

Of course it was by no means necessary that the concept of spiritualization produce only such effects, since great art is after all precisely the result of a maximum of spiritualization. Here, it is rather the Platonic root in patristic thought which comes to the fore, giving its special cast to the patristic idea of spiritualization and hence also to the patristic view of the relationship between Old and New Testaments. In a certain sense Plato may be called the discoverer of the spirit in the west, and that is his lasting fame. He describes humanity as a passage from the sensible to the spiritual, as a process of dematerialization. It is from this point of view that his comprehensive pedagogical program is drawn up. As a genuine Greek, he allots to music a central position in the education of human beings, but even his music pedagogy rests upon the concept of a dematerialization of music, through which he simply desires to achieve the victory of Greek humanity over the "materializing" music of inherited religions. The basic concept as such is important, but he who constructs a perfect world in a test tube really ends up by doing violence to reality.¹³

To the fathers of the Church, these concepts seemed like an anticipated explanation of the Christian passage from temple to Church. And thus they too regarded the musical riches of the Old Testament and Graeco-Roman culture as a part of the sensible, material world which was to be overcome in the spiritual world of Christianity. They understood spiritualization to mean dematerialization and hence understood it in a manner which more or less borders on iconoclasm. That is theology's historical mortgage in the question of ecclesiastical art, and it is a mortgage which came to the fore over and over again during the course of history.¹⁴

II. The foundations of church music in the essence of the liturgy.

With these reflections, we have nonetheless progressed toward an answer to our basic question: viewed in terms of its origin, is Christianity iconoclastic and anti-art? or is it—precisely when it remains true to itself—a summons to artistic expression? We have seen that genuine liturgical activity is essential to Christianity and that precisely in its earliest phase, the new which happened with Christ seems a summons to intensified expression, which is presented as the transition from crying to singing. In order to find the correct solution to our problem, we must now pursue this point of view somewhat further. Let us return to Peterson's analyses.

He shows that the changes introduced into the Apocalypse as compared with Isaias included the appearance not only of the Seraphim but of articulated and orderly choirs of angels. This in turn is related to the fact that Isaias' vision is strictly localized in the temple at Jerusalem. Even after the destruction of the temple, Judaism has always steadfastly believed that God's glory dwelt only in the temple at Jerusalem. Christians, on the contrary, believe that during Christ's crucifixion, when the veil of the temple was rent in two, God's glory departed from the temple, and now dwells where Jesus Christ is, namely in heaven and in the Church which gathers with Jesus. Accordingly, heaven and earth are mentioned as the place where chants of praise are now sung.¹⁵ But this means that the Church is indeed something quite different from the synagogue which had remained in Jewry after the destruction of the temple, which the synagogue never desired or was able to replace. The synagogue is the site of a purely lay worship service, which as such is also a mere

scripture service. He who desires to reduce the Church to scripture services conducted by laymen is not practicing that which is new in Christianity, but rather equates himself with the synagogue and omits the path which leads to Christ. The Church, as Church, accepts with Christ the inheritance of the temple, although in a modified way. This is expressed liturgically in the fact that the Church does not assemble merely for scripture readings and prayers, but also to offer the Eucharistic sacrifice. But then this also means that in the external form of her celebration the Church can and must lay claim to the inheritance of the temple. This implies that the Church's liturgy, which now regards the whole cosmos as its temple, must have a cosmic character, must make the whole cosmos resound. On this point, Peterson's comment, though certainly somewhat exaggerated, is basically quite worthy of consideration:

And finally it is not pure coincidence that the medieval music theorists begin their treatises by referring to the harmony of the spheres. Since the Church's hymn of praise tunes in to the praises of the cosmos, any consideration of the musical element in the Church's cult must also take into account the sort of praise offered by sun, moon and stars.¹⁶

What this means *in concreto* becomes clearer when we recall the prayer in Ps. Cyprian which speaks of God as the One Who is praised by angels, archangels, martyrs, apostles and prophets,

to whom all the birds sing praises, whom the tongues of those in heaven, upon the earth and under the earth glorify: all the waters in heaven and under the heavens confess Thee. . .¹⁷

This text is especially interesting because it discloses, so to speak, the theological principle according to which the *organon* was understood, for it was simply called *the* instrument as opposed to all the others. The organ is a theological instrument whose original home was the cult of the emperor. When the emperor of Byzantium spoke, an organ played. On the other hand, the organ was supposed to be the combination of all the voices of the cosmos. Accordingly, the organ music at imperial utterances meant that when the divine emperor spoke, the entire universe resounded. As a divine utterance, his statement is the resounding of all the voices in the cosmos. The *organon* is the cosmic instrument and as such the voice of the world's ruler, the *imperator*.¹⁸ As against this Byzantine custom, Rome stressed a cosmic Christology and on that basis the cosmic function of Christ's vicar on earth: what was good enough for the emperor was quite good enough for the pope. Naturally, it is not a case here of superficial problems concerning prestige, but it is a matter of the public, political and cultic representation of the mandates received in each case. To the exclusivity of an imperial theology which increasingly abandoned the Church to the emperor and degraded the bishops to mere imperial functionaries,¹⁹ Rome opposed the pope's cosmic claim and with it the cosmic rank of belief in Christ, which is independent of and indeed superior to politics. Therefore the organ had to resound in the papal liturgy as well.

Such a borrowing from imperial theology is not regarded with favor by contemporary theological scholarship, which considers such acceptance as "Constantinian" or a "Romanization," which is naturally far worse than Hellenization. As a matter of fact, what has been said thus far suffices to indicate clearly the convincing reasons for the whole process, as well as its logic within a Christian context: this detour made it possible to avoid turning the Church into a synagogue and to carry out in practice the true claim of the Christian faith, which accepts the inheritance of the temple and surpasses it by far, into the very dimensions of the universal.

Furthermore, the history of the organ remained a theo-political history for quite a long time: the fact that an organ resounds at the Carolingian court is an expression of the Carolingian claim to equality with Byzantium. Conversely, the Roman usage was transferred to the cathedrals and abbey churches. Less than a lifetime ago it was still customary for the organ to play as background to the abbot's recitation of the *Pater noster* in Benedictine abbeys, and this is to be understood as a direct inheritance from the ancient cosmic liturgy.²⁰

And now we are in a position to formulate our thesis: church music with artistic pretensions is not opposed to the essence of Christian liturgy, but is rather a necessary way of expressing belief in the world-filling glory of Jesus Christ. The Church's liturgy has a compelling mandate to reveal in resonant sound the glorification of God which lies hidden in the cosmos. This, then, is the liturgy's essence: to transpose the cosmos, to spiritualize it into the gesture of praise through song and thus to redeem it; to "humanize" the world.

A final question remains: the question of sacredness, of the distinction between sacred and profane music. This distinction was very much present in the Church of the early fathers, but was almost completely buried under a mass of other problems. The first time the problem was posed quite openly was during the separation of profane from sacred culture in the fourteenth century, and then with even more sharpness in the renaissance culture of the sixteenth century. Ever since the twelfth century and the beginnings of polyphony the question has been posed with increasing urgency, though it was the exile of the popes at Avignon which made everyone fully aware of the problem, because at Avignon "the French *ars nova* appeared at the papal court, and it must have seemed quite foreign to the officials of the curia who were so familiar with Roman musical practices. . ." ²¹ It was time to inquire anew into the meaning of Christian spiritualization. Once again the Church found herself in the dilemma between puritanical exclusion of the new developments in general, and an accommodation which both makes the Church lose face and simultaneously eliminates her as a source of human reality. The constitution, *Docta sanctorum patrum*, issued by Pope John XXII in 1324-25, found a path which was more than a compromise in the sense of the arithmetical mean:

It was not polyphony in itself which Pope John XXII rejected, but rather the suppression of the Gregorian melody by a sensually effective polyphony which was far removed from the liturgical function in tonal terms as well as in terms of rhythmic movement. . .and expression.²²

The Holy Father put it this way: "the occasional use of certain consonant intervals superimposed upon the simple ecclesiastical chant" was not forbidden, but "always on condition that the melodies themselves remain intact in the pure integrity of their form. . ." ²³ In other words, relationship to the text, predominance of the melody and reference to the formal structures of the chant as the point of departure for ecclesiastical polyphony as against a concept of structure which destroys the text, as against the emphasis upon sensual sound effects.

The Council of Trent confirmed and deepened these provisions. In Masses celebrated with singing and organ music, "nothing profane should be intermingled, but only hymns and divine praises;" it should not be a matter of mere empty pleasure for the ear, but the words must be understood by all, so that the hearts of the listeners be drawn (*rapiantur*) to a desire for heavenly harmonies, in the contemplation of the joys of the blessed.²⁴

When the council speaks of *raptus* and of *desiderium* (desire) for heavenly harmonies, it is presuming a power to enrapture which mere functional application can never produce. Such an ability to enrapture rather presupposes inspiration, which

surpasses the level of the mere rational and objective. Incidentally, Hubert Jedin has recently shown that the well-known legend about the *Missa Papae Marcelli* influencing the fathers of Trent is not mere legend, but that it has a core of historical fact, which he admittedly does not explain in any greater detail: the *composition* must be convincing, and not the theory, which can only follow the composition.²⁵

Of course, one cannot expect timeless recipes in these conciliar texts. Otherwise, succeeding doctrinal statements, such as those made in our own century by Pius X, Pius XII and Vatican II, would be superfluous. But the structure continues to remain valid: the liturgy demands an artistic transposition out of the spirit of the faith, an artistic transposition of the music of the cosmos into human music which glorifies the Word made flesh. Such music must obey a stricter law than the commonplace music of everyday life: such music is beholden to the Word and must lead to the Spirit.

Hence church music must find its way while constantly contending in two directions: in the face of puritanical pride it must justify the necessary incarnation of the spirit in music, and *vis-à-vis* the commonplace it must seek to point the spirit and the cosmos in the direction of the divine. When the effort is successful, it is of course a gift; but the gift is not bestowed without the preparation which we offer through our own effort. When this takes place, then it is not a matter of exercising a mere hobby without obligation, but rather of living out a necessary dimension of Christian faith and in so doing, retaining a necessary dimension of what it means to be a human being. Without both of these dimensions, culture and humanity irresistibly decay from within.

JOSEPH CARDINAL RATZINGER

NOTES

1. On this see J. Pieper, *Zustimmung zur Welt. Eine Theorie des Festes* (München 1963) as well as W. Dürig, *Das christliche Fest und seine Feier* (St. Ottilien 1974) with further literature in each case.

2. R. Raffalt, *Wohin steuert der Vatikan?* (München 1973) esp. 93 ff.; *Ibid.*, *Musica eterna* (München 1978) 221-31.

3. On this see Chr. non Schönborn, *Licône du Christ. Fondements théologiques élaborés entre le I et le II Concile de Nicée* (325-787), (Fribourg 1976).

4. See the presentation of F. Schupp, *Glaube-Kultur-Symbol. Versuch einer kritischen Theorie sakramentaler Praxis* (Düsseldorf 1974).

5. The most radical philosophical development of this position is by Cl. Lévi-Strauss, especially in *La pensée sauvage* (1962). An example is this sentence on p. 326: "The ultimate purpose of the anthropological sciences is not the production of man but his disintegration." Cited here according to H. U. von Balthasar, *Prolegomena-Theodramatik I* (Einsiedeln 1973) 41. Instructive on the intellectual background is G. Martelet, *LAu-delà retrouvé. Christologie des fins dernières* (Paris 1974) 35 ff.

6. H. Staudinger-W. Behler, *Chance und Risiko der Gegenwart* (Paderborn 1976) esp. 97-224).

7. The attempt to escape this consequence through a "creativity," which frees itself from anything established in advance and seeks a totally new reality, is futile. The intellectual underpinnings of the attempt to find in this way a new basis for art by dissolving the links to its religious origin have been most impressively elaborated by Ernst Bloch, for whom the artist is "the absolute breaker of boundaries," "the pioneer at the frontier of an advancing world, indeed a most important component of the world which is only creating itself." Genius is "consciousness which has progressed the farthest." Thus there disappears the qualitatively specific characteristic of art, which is mere anticipation of what is to come. Accordingly, Ernst Bloch's concept of art quite logically flows into the prediction of a world in which "electric power plants and St. Mark's Church" will be identical. For more details, see F. Hartl, *Der*

Begriff des Schöpferischen. Deutungsversuche der Dialektik durch Ernst Bloch und Franz von Baader *Regensburger Studien zur Theologie* 18 (Frankfurt 1979).

8. G. Söhngen, *Der Weg der abendländischen Theologie. Grundgedanken zu einer Theologie des "Weges"* (München 1959) 61.

9. See my article *Weltoffene Kirche*, in Th. Filthaut (ed.), *Umkehr und Erneuerung* (Mainz 1966) 271-91, here 281 ff. For more details on the entire subject of desacralization, see H. Mühlen, *Entsakralisierung* (Paderborn 1971).

10. E. Peterson (tr. R. Walls), *The Angels and the Liturgy* (New York 1964) 26.

11. *Ibid.*, 27 (Šel. in psalmos, to Ps. 118:71).

12. See F. van der Meer, *Augustinus der Seelsorger* (Köln 1951) 329-74, as well as my article *Zur theologischen Grundlegung der Kirchenmusik*, in F. Fleckenstein (ed.), *Gloria Deo-Pax Hominibus*, ACV *Schriftenreihe* 9 (Bonn 1974) 39-62.

13. For evidence of this, consult my article *Zur theologischen Grundlegung* (note 12) 50 ff. and 58 ff.

14. Once again, see my article cited in note 12, as well as the book of Chr. von Schönborn cited in note 3, above all, pages 77-85: *Origène et les racines de la théologie anti-icônique*.

15. See E. Peterson (note 10) 16 ff.

16. *Ibid.*, 29.

17. *Ibid.*, 22-23.

18. I gratefully acknowledge here the kindness of the Rt. Rev. Abbot Urbanus Bomm of Maria Laach, who pointed out these facts and referred me to the pertinent literature: D. Schubert, *Kaiserliche Liturgie. Die Einbeziehung von Musikinstrumenten, insbesondere der Orgel, in den frühmittelalterlichen Gottesdienst* *Veröffentlichungen der Evang. Gesellsch. f. Liturgieforschung* 17 (Göttigen 1968); E. Jammers, *Der gregorianische Choral und das byzantinische Kaisertum: StdZ* 86 (1960-61) 445-51; *Idem*, *Musik in Byzanz, im päpstlichen Rom und im Frankenreich. Der Choral als Textausssprache* (Heidelberg 1962); E. Wellesz, *A History of Byzantine Music and Hymnography* (Oxford 1961).

19. A Grillmeier, *Auriga Mundi. Zum Reichskirchenbild der Briefe des sog. Codex Encyclicus (458)*, in *Idem*, *Mit ihm und in ihm* (Freiburg 1975) 386-419.

20. For this reference, too, I am grateful to Abbot Urbanus Bomm.

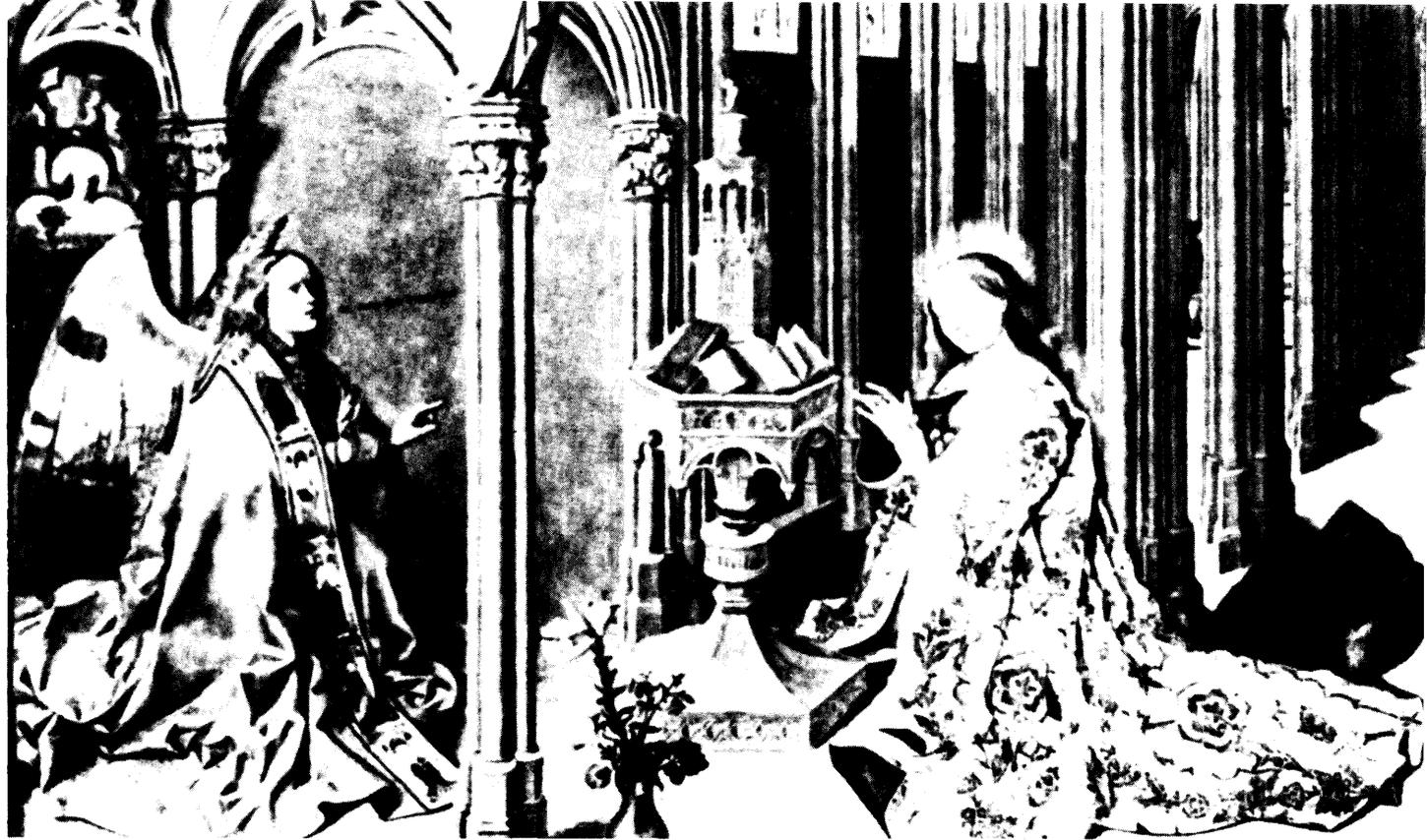
21. K. G. Fellerer, *Die Constitutio Docta Ss. Patrum Johannes XXII.*, in *Geschichte der katholischen Kirchenmusik* (Kassel 1972) 1/379 ff.

22. *Ibid.*, 379.

23. *Ibid.*, 380.

24. K. G. Fellerer, *Das Konzil von Trient und die Kirchenmusik*, in *Geschichte der katholischen Kirchenmusik* (Kassel 1976) 2/9.

25. H. Jedin, *Geschichte des Konzils von Trient IV/1* (Freiburg 1975) 208 and 345, note 47, where we read: "The widely publicized version of Agazzari, that the *Missa Papae Marcelli* changed the minds of the council fathers, was previously. . . regarded as a legend. . . O. Ursprung has shown how probable it is. . . that this 'legend' is not entirely lacking in foundation."



The Master of the Aix *Annunciation*.

SYNTHESIS OF THE SECOND INTERNATIONAL CONGRESS OF GREGORIAN CHANT

(Given in French under the title, *Conférence de Synthèse*, this address summarized some twenty lectures on Gregorian chant presented as part of the conference in Paris in May 1985. The proceedings of the congress have been published in *La Revue Musicale*, 7, place Saint-Sulpice, 75006 Paris. The translation was made by Virginia A. Schubert.)

The philosopher Aristotle said that a habit is born with the first act. Our international congress confirms this statement. Ten years ago Benoit Neiff called us to Strasbourg for a similar meeting and for a similar presentation. The craftsman of that meeting was our dear departed Dom Jacques Hourlier. The enterprise seemed audacious and there was even some hesitation about the very nature of the goal of the congress. Was Gregorian chant still a living music or was it nothing more than an object for archeological musical studies? Gregorian chant as it is used here naturally means a music that is currently used in the liturgy.

In 1975, formulators of laws had been tempted to define a new sort of law of musical physics: the scientific knowledge of Gregorian chant proceeds in reverse proportion to its use in the liturgy. Since the beginning of the decline in the use of chant, the secret of neumatic writing has been unlocked; decisive advances have been accomplished in the understanding of modality, its history and its evolution; and the relationship between the melody and the Latin word has been better explained. But by contrast, what was the reception of the decree of the constitution on the sacred liturgy of the Second Vatican Council which said that Gregorian chant, the chant proper to the Roman Church, should hold primacy of place in all liturgical actions,

GREGORIAN CHANT

ceteris paribus. More had reservations against it than accepted it.

The Strasbourg congress reassured us in some measure. Gregorian chant was not totally dead. It had not become exclusively an object of scientific study and a music for the conservatory and the concert. Even though it was much less used in church, it remained a liturgical music which, when it was known, was capable of responding to the aspirations and needs of human beings of this age.

The past ten years have been marked by a number of events which are, for the most part, favorable. If Gregorian chant is not as popular as it was previously, the rules against its use are less prevalent and a new interest is being shown in it. It seemed an opportune time to organize another meeting. This time it was the Gregorian Choir of Paris that took the initiative of organizing this congress which is international like the preceding one. The inspector-general and commander of the School of Val-de-Grace was kind enough to welcome us to this famous former monastery. This congress is fully international. Participants have come from every continent: *Omnes isti congregati sunt, venerunt tibi: filii tui de longe venient de filiae tuae de latere surgent* (Is. 60:4). The Far East is strongly and magnificently represented here. Gregorian chant is the sign of the catholicity of the Church, a sign of recognition, a bond of union and unity in liturgical prayer.

The power behind the invitation or more accurately the servant behind the invitation is the Gregorian Choir of Paris, referred to according to contemporary usage by its initials, "CGP." This occasion gives me an opportunity for once to make public my admiration for this organization. This group of young men which celebrated its tenth anniversary last year under the auspices of His Eminence, Cardinal Lustiger, has not only shown proof of its musical value and its attention to liturgical perfection, but gives an example of a spirituality that is lived in prayer, friendship and charity, which has edified me greatly. This Gregorian choir shines forth.

After having wandered from chapel to church, the choir received the hospitality of Val-de-Grace from Dr. Lefebvre, the inspector-general. With the gracious consent of His Excellency, the Vicar of the Armies, he was kind enough to receive our congress also. We thank him for that. He should also be thanked for the kindness and understanding that he has shown us (I really should say, given us) on this occasion as in so many others. Val-de-Grace was one of the centers of seventeenth-century French spirituality in an area that was also a center of Jansenism. It became the location of a prestigious medical school and a famous hospital which cares for soldiers and officials. The church is perfect for solemn liturgies. Its walls, which resounded in the beginning to polyphony, musical plain chant and Medicean or neogallican melodies, today present a perfect setting for a purified Gregorian chant.

A scientific congress, for that is what this conference is, is a step in a progression toward an ever-more perfect understanding, which is the very goal of research. Its object is to take a sitting (if we want to use the language of the sailor) or to establish a balance sheet of progress that has taken place, of questions that have been resolved as well as of continuing uncertainties. It stimulates those involved in research to reveal their unedited discoveries. It rekindles the enthusiasm of others and concludes often by the adoption of ambitious programs which are sometimes only carried out partially.

The International Gregorian Chant Congress of Paris, in what has happened here and what will yet be done, has followed the pattern of this type of conference. It was organized around four themes: 1. Gregorian chant as a plastic art; 2. Gregorian chant as an architectural art; 3. Gregorian chant as a vocal art; 4. Gregorian chant as a traditional art. In this concluding presentation, I will not go into the details of the very learned papers which have been presented and which suffice in themselves. Personally, I am not a specialist in musicology, and will categorize myself simply as

an old singer who is for the most part out of work for technical reasons, and who has come to musicology and the liturgy through an apprenticeship rather than through a theoretical formation.

My goal then is not to analyze and criticize the learned papers that we have heard. That would be the work of specialists and they have already begun to do it. Instead of speaking to those who have attended this congress to whom I have nothing to say, I would rather address myself to the outside world and present to it, if not our conclusions, because it is not permitted to make conclusions, at least to present the responses that our work gives to three questions: 1. What is Gregorian chant; what do we know about it; and how do we know about it? 2. What place does it have in the official prayer of the Church? 3. What place could it find once again?

1. *What do we know about Gregorian chant?* According to prevailing opinion, the golden age of Gregorian composition was between the seventh and ninth centuries. What was it like at that time? What characterizes this music or these kinds of music? These are historical and musicological questions, questions that demand a work of reconstruction and analysis, which must be carried on at the same time.

An essential element of western civilization, Gregorian chant is the only music inherited from ancient Christianity and from the middle ages. It is venerable by its very age, but has it been transmitted to us in a faithful way? What were the melodies like at the time of their composition? These questions have been asked and studied since the middle of the last century. From the late middle ages to contemporary times, Gregorian chant, which was for the most part called plain chant, has been at the origin of western music. The paper given by Professor Gagnepain demonstrates this clearly. These various kinds of music evolved in an autonomous manner, under the effect of the demands of polyphony. A musical aesthetic was formed whose canons imposed themselves on Gregorian chant in such a way as to change its nature. Humanism played a role and a desire for simplification was manifest. When printing facilitated editions of chant books, chant was horribly deformed: for example, changes multiplied the number of leading notes; neums placed on unaccented syllables were systematically changed to accented syllables; modalities were legibly corrected; melismas were shortened; mensuralism was introduced. The result of this massacre is the so-called Medicean edition. The chant that came out of the mutilating surgery was a degenerate plain chant, aesthetically very ugly, which was replaced in France at the beginning of the 19th century by a neo-Gallican chant, which was, if one could say it, even more detestable. When in the middle of the last century, the dioceses of France returned to the Roman liturgy, under the influence of the first abbot of Solesmes, Dom Gueranger, the state of the chant in the Roman *Graduale* and *Antiphonale* of the Medicean edition was evident, and from that point, a long effort of reconstruction began, an effort which is still not finished and which has been, in great part, the work of the Abbey of Solesmes. This is an extremely difficult task. Until the middle of the ninth century, the pieces that were chanted at Mass and in the office did not have any notation in liturgical books. The melodies were transmitted by oral tradition, a subject about which Mr. Demollière gave us much insightful information. Beginning in 850, melodies began to be written in notation according to many diverse systems, made up for the most part from grammatical signs used for accents and punctuation. This is called neumatic writing.

For a long time the meaning of the neums was partially lost. If the relationship between the neums and the figures of square notation which followed it was fairly evident, the interpretation of the diverse forms given to these same neumatic formulas had become almost as mysterious as the interpretation of hieroglyphs. They are being deciphered through Gregorian semiology, a science about which the conference in Strasbourg revealed recent research, most notably the discovery of neumatic

breaks. Here Dom Cardine played the role of Champollion. These discoveries have no longer been questioned even though not much further research has been carried on and little was said about them at this congress. Two of these neumatic notations have since become easily usable, one of them drawn from a Messine manuscript which is preserved at the library of Laon, and the other from the manuscripts of Saint-Gall. They are reproduced above and below the chants of the Mass in the *Graduale Triplex*, edited by Solesmes in 1979.

Even though these indications on duration, which came from the neumatic writings, were precious and fine, they did not give us any information on the respective pitch relationship of the notes. These indications would be provided much later by manuscripts, when the copyist would begin to write notes with relationship to a line, to two lines and finally to the staff of four lines.

When this writing became generalized, beginning with the 11th century, we would know the melody as it existed at the time of the manuscript and often we would even know several melodies. The question we have to ask ourselves is to what degree is the single melody faithful to the original composition, and if there are several, which is the best?

Those working on the restoration of the chants had to answer these questions and scholars were not in agreement about the answers. The official chant books, the *Graduale Romanum* and the *Antiphonale Romanum* of the Vatican edition, are the result of choices, many of them inspired for pastoral or aesthetic reasons but foreign to historical science. Those doing the restorations were accused of having acted like "Viollet-le-Duc," or with reference to the new offices, in a neo-gothic style. These imperfections in the Vatican edition have not facilitated the safeguarding of the chant of the Church in Latin. The work still needs to be corrected.

The antiphonary is incomplete and only exists for the chants of the day hours. With the exception of matins of Christmas, the *Triduum sacrum*, Easter and Pentecost, the chants of the night office still need to be restored. Dominique Crochu gave us an interesting presentation on the immense work he has just done on the 1200 responses of matins.

As for the anthems of the office, the monastic antiphonary edited by Solesmes in 1934 showed great progress and was a marked improvement.

The Second Vatican Council ordered a critical re-edition of liturgical chant books. This vast enterprise, begun well before the council, already includes an enormous amount of work and monumental publications, but it is still an unfinished construction site. Mr. Viret, who presented a synthesis of the work that is currently going on, is not very confident about its imminent success and suggests with respect to the *Graduale* the interesting solution of waiting, and this wait would doubtlessly last a long time.

In truth, it is difficult to restore the authentic chant. The most learned Gregorianist hesitates between flats and naturals in many places. All restoration is the result of a choice dictated by an opinion on the nature of Gregorian chant or more precisely on its architecture.

The architecture of the chant was the subject of the central part of our congress. At the beginning of the remarkable paper on melodic construction, the eminent teacher, Canon Jeanneteau, presented perfectly the thought of the organizers. Gregorian chant is an architecture which constructs a habitat with the use of material according to an idea and a plan.

The material is the Latin word. The relationship of Gregorian chant to the Latin word has been studied with penetration by Professor Alain Michel. His presentation explains scientifically the successful adaptations of Gregorian melodies to texts in languages with tonic accents like Italian, German and English and the general lack of

success of adaptation to texts in French, a language which is for the most part composed of words that are accented on the last syllable, called in Italian, *tronchi*.

On the other extreme, in its origins Gregorian chant was without a doubt not created *ex nihilo*. It has precedents and sources. What are they? Scholars discuss it at length, and literature about it is considerable. Many think that there is a link between Gregorian chant and the chant of the synagogue. Very prudently, Professor Yehezkel Braun, in a presentation of cantelations from the pentateuch in diverse Jewish traditions, notes remarkable similarities, but is careful not to claim an influence. Like the prophet for whom he is named, he allows us to draw the conclusions ourselves.

The presentation of Canon Jeanneteau had as a subtitle, "New Understanding of Modal Structures." The author has worked with the principle theoretician of modality, Dom Jean Claire, to renew that understanding. Since the Strasbourg congress the choirmaster of Solesmes has prepared a learned and difficult, but fundamental, work on the antiphons of the ferial office. The analysis of the melody of these antiphons is essential for the understanding of modality before *octoechos*, the system of eight modes presented classically as characteristic of Gregorian chant.

It is not appropriate to give a summary of the presentation of Canon Jeanneteau. It must be read in its entirety. It will convince the reader of the inaccuracy of the criticisms that are often made of Gregorian musicology in which it is claimed that an ensemble of compositions written over a thousand years is presented as a block. Such a critique reveals that its authors do not understand or are perhaps ignorant of contemporary work. To the contrary, this contemporary work shows the evolution and diversity of chant that is called Gregorian, a name that was given to a chant which is no doubt of Messine origin and which has almost completely supplanted other origins, for example, the old Roman, the Beneventin and others. After its high point between the seventh and ninth centuries, Gregorian chant was continuously transformed until its decadence in the sixteenth century. A search for the authentic melody does not deny the existence of discernible evolutions.

The paths are open and the field that needs to be plowed is almost limitless. What remains to be done is a sort of excavation which will nourish many future congresses if in the future there will be Gregorianists to attend them. And these Gregorianists exist if Gregorian chant remains alive.

2. *What place does Gregorian chant have in the liturgy?* Gregorian chant is a vocal art. That was the third theme of the congress, and the subject of many papers. Some were rather unexpected like Mr. Humphrey's comparison of Gregorian chant and Negro spirituals or Gregorian pedagogy through video-tape as presented by Dr. Fowells. Others were more expected and dealt with the singing of Gregorian chant such as those by Miss Hirayama and Mr. Loiret and Mr. Vigne.

The progress of Gregorian musicology has had a considerable and happy influence on the singing of chant. Chant is no longer sung today as it was sung several decades ago. The teachings of semiology and those of the relationship of melody and text happily transform the performance of chant.

As an example of a kind of chant, Gregorian naturally holds a certain musical interest. Spiritual concerts and festivals of sacred art attract a very interested public. Recordings of Gregorian chant, some of which are very beautiful, have a market and buyers. There is a growing place given to Gregorian chant in advanced musical education and in musical literature for the non-specialist.

Must one conclude that Gregorian chant is alive and well? That would be a serious misunderstanding and a neglect of the very function which gives it its being. The Gregorian melody conveys the words, which are the words of praise and of prayer. Chant is a learned medium; and the word is the essential part. From the time when

chant is no longer a prayer, it is nothing but a declamation no matter how well performed and artistic it is.

It is very interesting that Gregorian chant has therapeutic virtues as we were told by several speakers. Professor Reznikoff called it beneficial chant and Dr. Jacques Vigne says that chant prevents stress. It is very legitimate to chant for these ends. Are not these healing virtues the counter-proof of the religious nature of chant, the thaumaturgical verification of its sacred nature?

When the question of the survival of chant was asked at Strasbourg in 1975, it received a very pessimistic answer. We are participating in a systematic three-part regression. In France, for example, the bishops conference, using the faculties given by the council, made it obligatory to use the vernacular language for the readings of the Mass. This is a justifiable measure since the readings were destined for the congregation. In its second step, the vernacular language was authorized for the singing of the proper, an action that was justified by the difficulty of the pieces of music which composed that part of the Mass. The *Graduale Simplex*, published in 1967, came too late. In a third stage, the singing of the ordinary in the vernacular was authorized. This step was less indispensable and served as the *coup de grace*.

For the most part, parish clergy wanted to eliminate Latin. They did it out of a pastoral concern that the liturgy would be understood by the faithful and that the faithful would be able to participate in it. It was a sort of rejection of elitism, and a rejection of an erudite liturgy in favor of a populist liturgy. It remains that perhaps the intellectual and aesthetic capacities of the faithful were underestimated; that the requests by families for wedding Masses and funeral Masses were sometimes rejected without charity, and that the Catholic value of a common language was somewhat forgotten in a time of frequent and rapid communication.

It should be added that those in favor of the missal of Pope Paul VI presented arguments which did not stand up to examination. Thus, far from contributing to the defense of Gregorian chant, they have quite to the contrary compromised it by linking it to an integralism which is injurious to the Holy Father.

Not only are Gregorian melodies no longer sung, but books in Gregorian chant have been reduced to pulp. It is true that these books no longer correspond to the new text of the missal and of the *Liturgia Horarum*.

When the congress of Strasbourg met, the *Graduale Romanum, novae rerum conditioni accommodatum* had just been printed (1974). This book re-used ancient compositions, arranging them according to the new calendar and the new order of readings. It retired from use most of the recent compositions, the neo-gothic, which did not merit any other treatment. The melodies are those of the Vatican edition, regretfully, but time did not permit anything better.

Two other chant books have been printed since 1975. In them, Dom Claire and his collaborators have happily restored forgotten melodies, new psalm tones in the *Psalterium monasticum*, new tones for the invitatories in the *Liber hymnarius*, the first volume of an *Antiphonale Romanum*, which goes along with the *Liturgia Horarum*, that is to say the new Roman breviary.

The Latin text of the monastic psalm book is no longer the Vulgate, but that of the neo-Vulgate. It is this latter text which will be reproduced in the Roman antiphonary. Dominique Dauzet in his paper expressed his reservations on this decision, motivated by consideration of the inspired character of the Septuagint, a text that the psalms of the Vulgate translate. I am not enough of a biblical scholar to take a position in this debate. But from a pragmatic point of view I will agree with Dauzet. Those who say the office in Latin are very few in number. Is it necessary to make them forget the psalms that they know by heart? In Psalm 118, for example, is it that much more clear to replace the word *mandata* by *praecepta*? Lately a parish missal

has been published which goes along with the new missal.

Who uses these books? Who still sings in Latin? Let us not count those monastic communities, especially Benedictines, whom Paul VI had asked to preserve Gregorian chant, monasteries of monks and nuns whose influence perhaps has never been as strong as it is currently and who continue to recruit good numbers. In spite of the weakened role of chapters which have ceased to have any jurisdiction at cathedrals, many churches have sung Mass in Latin, even if it is at a very early morning hour. In several major cities, however, many churches continue to say a Gregorian Mass on Sunday or have the ordinary of the Mass sung in Latin. But it is often Mass VIII. Note should be made of the major role that belongs from henceforth to choirs like the Gregorian Choir of Paris or the Chorale of Nantes.

Outside of several extraordinary churches like the ones that Denis Crouan spoke to us about, what else remains? Very little in reality. Sometimes we hear several sections of the *Requiem* Mass. The only Latin chants that remain date from the 17th century: a melody for the *Magnificat* which is called "royal" and which supposedly was composed by Louis XIII; *Credo III*; and *Salve Regina* of the Oratorians, arranged by Dom Pothier two centuries later.

One of the results of our congress could be a vast poll of Gregorian practices in the countries that are represented here. The encouragement given by Paul VI at the request of President Leopold Senghor, whose first result was the publication of *Jubilate Deo*, has had little effect. At least Paul VI's encouragement was a sign which others have confirmed. A number of bishops praise Gregorian chant and say how much they love it. Hostility to traditional church music is no longer so generalized among the clergy who permit it now in wedding and funeral Masses.

The cause of Gregorian chant no longer runs up against real hostility, but rather indifference, because the older generation has forgotten it and the young have never known the Gregorian liturgy. It is especially the case with the young clergy, if any still exist.

3. *What place can Gregorian chant again find?* One is tempted to parody the title of the booklet on the third estate written by Sieyès who was then vicar general of Chartres. According to the conciliar constitution on the sacred liturgy, Gregorian chant was supposed to have primacy of place in the liturgy. In reality, it scarcely even occupies the last place. Our wish would be that it would find a better position.

This opinion is not heretical. The prefect of the Congregation for the Doctrine of the Faith taught us that we have not yet begun to implement the council. If the conclusion that was to be drawn from our work was that of resignation, many would not have come here. Our common ambition can be nothing other than the promotion of Gregorian chant and its rediscovery by the general population.

Please understand us clearly. We do not defend this cause either out of a spirit of revenge or a spirit of refusal. It is very understandable that some have been wounded by the ferocity by which others have tried to eliminate all Latin chant from the new liturgy. We must make an effort to forget that. And it is unreasonable to link the defense of Gregorian chant with an unwillingness to accept liturgical reform. It must be totally to the contrary; we should show the perfect compatibility between the two.

Recently the Holy See gave bishops permission to authorize in a general way celebration of the Mass according to the post-Tridentine missal, called the missal of Pius V, which has been often modified, finally by Pius XII and John XXIII. This was a conciliatory measure which should have been made much sooner. Let us be careful to avoid linking Gregorian chant to this rite. Those who are annoyed by chant as a souvenir of a long-since-evolved past would like to have that happen. If that were the case, Gregorian chant would be definitively condemned to disappear. Those who

defend the Mass of Pius V are a body which is moving toward extinction. Let us make sure that Gregorian chant does not disappear with the last of them.

Let us prove that it is part of the Mass of Paul VI. The new *Ordo cantus Missae* was promulgated with this in mind on June 24, 1972. The most Gregorian of monastic communities have been following this new missal for fifteen years and have applied the decrees of the bishops' conferences concerning the use of the vernacular languages for the readings and prayers of the faithful.

The promotion of Gregorian chant, if we speak in contemporary terms, can only have one basis, that is the sublime nature of this chant, its religious and musical qualities which cannot be divided from each other, as they are revealed by the value of its performance. It is not a question of imposing or reclaiming by obligatory measures. It is a question of persuading and convincing, of making it known and letting it be appreciated, of being enthusiastic and being edified.

The groups which continue must be encouraged to persevere. Their action, however, must be supported and assured by groups of young people. An effort must be made in institutions that form clergy where Gregorian chant has been practically totally eliminated along with Latin. This does not mean asking for a return to the liturgy exclusively in Latin, something which is impossible, but rather that a place be made for Gregorian chant in a liturgy which from now on should be open to all musical forms, good and less good, religious, and those that are scarcely religious. There is hope on this front. Young seminarians are few in number, but often of excellent quality.

French education, which was for so long indifferent to music, is beginning to pay more attention to it. Catholic educational establishments, which have just saved their identity, are not doing very much to preserve in a musical sense the traditional chant of the Church. In fact, most of them make no effort whatsoever. It would be time to rekindle their zeal as it would not be forbidden to link a rudiment of instruction in chant to instruction in catechism. It would even be recommended to do so. In diocesan organizations that deal with liturgical and sacramental pastoral care, a work of conversion could also be done, and also among female religious who are playing such an important role in the preparation and carrying out of liturgical celebrations. The secret of success is in the quality.

Everyone should work on it. From this congress we would be able to establish a sort of permanent society with a loose structure, organized as an association which is charged with coordinating, harmonizing and supporting all the efforts in a Church at peace.

This Second International Congress of Gregorian Chant will have been a congress of peace. We have heard here neither recriminations nor condemnations nor lamentations. Quarrels among Christians are an object of scandal. They are often unjust, and in our time, more than in another, are out of place. Other tasks call us in this world here on earth.

Our plan without a doubt will have been understood. We are motivated by belief in the irreplaceable religious value of Gregorian chant. Canon Jeanneteau, who does not fear strong statements, went so far as to say that "the first architect for the Gregorian master is God Himself, and what is more, the Divine Author will also be the commentator. *Scientiam habet vocis* (he has knowledge of the word), as the introit *Spiritus Domini* from Pentecost says."

We continually try to know this chant better in order to sing it better, and we would always like to share better this inestimable, inexhaustible and impenetrable good with the largest number. What follows in the future will tell us if the work of these days will have contributed to that cause.



The Master of Flemalle. *The Annunciation*.

THREE SERVANTS OF THE LORD: SCHMIT, GAJARD, HABERL

In August 1966, the Fifth International Church Music Congress was held in the United States. This event brought together internationally renowned scholars and church musicians for working sessions in Chicago. That group was joined by American choirs for Masses and concerts in Milwaukee. It is appropriate twenty years later to pay tribute to three great church musicians who were in attendance and who are now deceased. Two of them, Jean-Pierre Schmit and Ferdinand Haberl died during this past year, 1985. For Dom Joseph Gajard, O.S.B., who died in 1972, 1985 marked the hundredth anniversary of his birth.

I had the great privilege of meeting all three of these eminent musicians at the 1966 congress, and I would like to share some of my memories as a sincere tribute to them. Although the expression "no words are adequate" is a tired cliché, it aptly expresses my attitude as I undertake this welcome but awesome challenge.

JEAN-PIERRE SCHMIT

Jean-Pierre Schmit, priest, church musician, teacher and friend, died on October 21, 1985, in Luxembourg. The readers of *Sacred Music* will perhaps best remember him as secretary-treasurer and member of the governing board of the Consociatio Internationalis Musicae Sacrae, responsible for the finances of that association and

THREE SERVANTS

for the publication of the journal *Musicae Sacrae Ministerium*. For many years he was prefect of studies and professor at the Pontifical Institute of Sacred Music in Rome. The people of Luxembourg knew him, and readily recognized him on the street, as former director of the Conservatory of Music in the city of Luxembourg and president of its board, as well as former director of the St. Cecilia Choir of the cathedral and seminary professor. He was a prolific composer, writing Masses, hymns, motets, cantatas and settings of Luxembourg traditional music. Special events in Luxembourg, both civic and religious, were often graced with his compositions.

It has been said about Father Schmit that his life was consecrated to his faith, his fatherland, his music, his family and friends and that it was lived with goodness and charity. I would like to share with you some of my memories which illustrate these commitments. Father Schmit was first and foremost a priest who demonstrated his deep faith through his music. A vigorous man physically, even at the age of 80 and even after serious surgery several years ago, I remember the energy with which he walked early every morning to say Mass in a hospital chapel about a mile away from his residence, and his strong back in the Roman vestments as he faced the altar to celebrate the traditional Latin Mass. I remember him on Sunday mornings in his last years, listening to the Mass broadcast over Radio Luxembourg and watching the televised Mass from France, while carefully noting with tiny script in a small notebook what was sung. At these times he often criticized what he heard and sorrowed over the state of church music in Luxembourg, Europe and the world.

Then he would begin to tell stories of other times, neither bitter nor sad stories, but beautiful because they came from someone still vital and active who was not living in the past. He told of his arrival at the cathedral the day of his return to Luxembourg from a concentration camp in Germany after World War II. He had been sent there because he had helped young Luxembourg men escape from being drafted into the German army by hiding them in the tunnels under the city, in the forests of the Eifel, and in the mine shafts of southern Luxembourg. Since it was Sunday and time for high Mass and he had been director of the cathedral choir at the time of his arrest, his first thought was to go directly to the cathedral. Mass was already in progress, the choir singing what he described as a rather dreary setting of the Mass. He said that he walked into the choir area to the startled gasps of the choir, who up to that point did not know whether he was still alive or dead. He took out a more festive Mass and assumed the podium, much to the confusion of the radio audience who did not know of the drama going on in the cathedral.

There are two other stories I remember that deal with music and the war. One he told me during a long walk through the city of Luxembourg. He always delighted in taking his guests on such a walk before noon dinner, proudly explaining the history of his beloved city. On this occasion he pointed out a church to me where he said that during the war his choir had sung a concert, performing a cantata he had written. Word had reached the German command that an expression of Luxembourg patriotism would take place as a part of the concert. Indeed, Father Schmit had included the melody of the Luxembourg national anthem as a theme in the new work. Luckily he was warned that the German authorities would be in attendance so he changed the last note of the melody of the anthem and it went undetected by the Germans. I remember his strong voice singing that melody for me on a Luxembourg street corner and again one night at a dinner in Saint Paul, Minnesota, at the request of some of us American Luxembourgers, so numerous in the Twin Cities. That night he stood very straight and proud, tears filling his eyes.

The other story has to do with a Mass he was composing just as the war broke out. It was a commission for a shrine in Germany dedicated to Saint Oranna. Left on his

desk incomplete at the time of his arrest, it was sent by a German officer to the shrine for which it was intended. Imagine Father Schmit's surprise to receive his manuscript in the mail several years after the end of the war with a note from the priest at the shrine asking that he finish it. The *Agnus Dei* that he added after the war expresses all the joy he felt then and is in stark contrast to the earlier parts of the Mass. Several years ago, the Twin Cities Catholic Chorale had the privilege of singing this *Mass in honor of Saint Oranna*, scored for mixed choir, organ and orchestra, with Father Schmit as celebrant at the Church of Saint Agnes in Saint Paul, Minnesota. It was a moving experience for all.

Love of faith, fatherland and music, his family and friends with goodness and charity! I remember attending the jury of the Luxembourg conservatory of music at which he presided annually. It was the summer of 1984, and his health was no longer robust, although he still looked strong, upright in bearing, with his jet-black hair hardly touched with gray and his keen, dark brown eyes. Although he had officially retired as director of the conservatory several years before, he was still very much the center of activities; teachers and students clustered around him and proud parents greeted him. The day had been hard on him, but when we got home he took time to telephone and comfort one of the devoted women teachers whose pupils, by oversight, had not been given the public recognition they deserved when the prizes were distributed. His kindness, generosity of spirit and gentleness were legend. On his birthday and name day, flowers from friends and former students filled his house. Former students from the conservatory, the seminary or from the days when he taught as a rural parish priest often stopped by and wrote. Lately, one was cataloguing the music he had composed, which overflowed a large armoire in the living room.

I remember the stories he told of handling rowdy students in a rural school as a young priest, or how, during the German occupation, he bravely stood up to a knife-wielding, drunken former student who threatened his life one night while crossing a bridge in Luxembourg. Father Schmit quite simply picked him up and threatened to throw him over the bridge if he did not behave. I also remember the more gentle story about Guido, the little barefoot Italian boy, who used to serve his Mass when Father Schmit was living in a small town just outside Rome. One day, Father Schmit invited Guido to visit Rome with him. Guido was delighted and came back from his very first visit to Rome with a knowledge of the city, a good meal in his stomach and his first pair of shoes. He kept those shoes exclusively for serving Mass because they were too nice for walking! Father Schmit always remained in contact with Guido, watching him grow, marry and become a true Roman.

Those of us who visited his home on the Avenue Guillaume knew his gracious hospitality and warm friendship as well as that of his faithful housekeeper, Mia Rudolf. We also knew his tireless work for music and church music in particular. He was ever strong, ever vigilant, committed to the good, the true and the beautiful; warm, tender and sympathetic in his dealings with others. His faithfulness to the cause of church music reminds me of the old soldier and the resounding bell, compared to each other by Charles Baudelaire in his sonnet, *La Cloche Fêlée* (The Cracked Bell). No cracked bell he, but as Baudelaire says, a bell with a vigorous throat like an old soldier, alert and strong, who keeps vigil in his tent. Father Jean-Pierre Schmit's life was a strong and beautiful hymn of praise to God. May we follow his beautiful example.

DOM JOSEPH GAJARD, O.S.B.

1985 marked the one hundredth anniversary of the birth of Dom Gajard, who died in April of 1972 after having devoted sixty years of his life to the apostolate of Gregorian chant at the Abbey of Saint-Pierre of Solesmes. At the time of his death,

Father Ralph S. March, S.O.Cist., then editor of *Sacred Music* and former student and collaborator of Dom Gajard, and I both wrote about him and his work. I would like to quote from those articles, starting with my own impressions.

I met Dom Joseph Gajard when I served as his interpreter for the music congress in Chicago. I shall never forget my first impression of him. A heavy, wool Benedictine habit outlined his stocky silhouette so that the sign of his vocation seemed to be one with the man. He wore thick glasses which were, I concluded, the result of a life dedicated to the study of chant manuscripts. He seemed a timeless incarnation of the monastic vocation.

I came to know Dom Gajard better through our correspondence and during a visit to Solesmes. I found him to be extremely humble and appreciative of the smallest kindness. He had a gentle, teasing sense of humor and a delightful epistolary style. He chided me several times for not writing more often and for not visiting him during my trips to Europe. Once he wrote me: "A letter from Virginia Schubert. Now that is a real event! . . . I was angry with her. I had heard that she had been in Europe, in Germany, in Austria, everywhere except at Solesmes, in spite of the most solemn promises. And at that time, thank heavens, I didn't know she had spent a long time in Paris." Or once again he wrote, "You were in Europe. . . and disdained France. That is not nice. What has she done to you, poor France, that you would treat her in such a fashion?"

But essentially, intrinsically, Dom Gajard was a monk who expressed his vocation by a life-long dedication to Gregorian chant. Through his scholarship and through the recordings he so lovingly prepared every summer (even the last summer before his death) he has transmitted to us his concept of chant, the official sung prayer of the Catholic Church, as a vigorous and vital expression of man's faith.

In commenting to me on the role of chant in his life, he said, "How I wish that you could profit from all the profound faith, all the love, all the certitude, all the gentleness, all the strength which it expresses. I owe so much to it personally. Because of its hidden qualities, without my even realizing it, chant has formed me spiritually, little by little, throughout my whole life. How sad it is to deprive one self of such a richness, which is spiritual even more than artistic, and that is no small thing to say."

Father March knew Dom Gajard much better than I because he studied and worked with him at Solesmes. He writes about him in this way:

Contemplative by temperament, he wanted to spend his days at the monastery, directing the singing of the divine office from early dawn until dusk. He also loved the patient work at the *paléographie* studio of the abbey in silence and peace. But he soon became aware of the enormous apostolic value of the chant. Just as Saint Bernard of Clairvaux left the serene calm of his monastery to preach crusades, pacify belligerent kings and princes and give advice and help to popes, Dom Gajard set out more and more frequently—on orders from his abbot—to spread knowledge and the love of Gregorian chant. Sturdy, healthy and endowed with boundless energy, he criss-crossed Europe and most of the other continents for over four decades, teaching, lecturing, conducting workshops and giving summer courses. Many of his observations and suggestions were put in writing and published either in the *Revue Grégorienne* or in shorter booklets. In his theoretical works, he kept on polishing and defending the Solesmes system, so admirably established by his predecessor, Dom Mocquereau. In addition to his writing, he was famous for the recordings prepared under his direction, several of which were accorded the prestigious *Grand Prix du Disque*.

Even as Dom Gajard's fame grew with every year, so did his humility. To the end of his life, he remained a simple monk, rustic in appearance, innocent in the ways of the world, deeply pious and easily moved by religious and artistic emotions. He could cry with tears of joy upon hearing a beautiful performance of Gregorian chant. His meekness disappeared only when he was challenged to defend *la méthode*. He would then

become forceful, convincing, imperturbably lucid yet always charitable and patient, with only short flashes of that Gallic wit that his friends liked so much and his adversaries learned soon to fear. Dom Gajard's last years were somewhat tinged by sadness because of the decline of chant both in France and elsewhere.

While we cannot say that things have improved markedly since his death in 1972, we can note that the work goes on and that chant continues to be the source of grace and the inspiration for religious vocations in monasteries like Solesmes and Fontgombault in France.

MONSIGNOR FERDINAND HABERL

Monsignor Ferdinand Haberl was a priest of the Diocese of Regensburg and a true and typical Bavarian. He held positions of importance, being president of the famous School of Music in Regensburg and later rector of the Pontifical Institute of Sacred Music in Rome, succeeding Monsignor Iginio Anglès. His family name is famous not only from his own accomplishments, but from those of his uncle, Franz Xavier Haberl, who was editor of the complete works of Palestrina and who along with Karl Proske and Franz Witt did so much for the Caecilian movement of the nineteenth century.

Monsignor Haberl was a very quiet man. Conversation with him was never easy since he spoke so little. He had a great sense of humor, and his store of Bavarian jokes and witticisms was legendary. Even in the course of what was considered a weighty meeting of international significance in the world of church music, he would lean toward someone seated near him and come up with a remark that truly put things in their proper perspective.

He was learned in Gregorian chant and published several volumes on the subject: *Das Graduale Romanum; Il Kyriale Romanum; Il Canto Gregoriano Antifonico dell'Introito e del Communio; 86 Tropi antiphonarum ad Introitum usui liturgico accomodati*. And yet his scholarship was closely connected with his teaching, both in Regensburg and in Rome. He undertook to implement in practice what the Second Vatican Council had ordered in its reforms of the liturgy and its effects on sacred music. The position of chant in the post-conciliar Church was demonstrated by his continuing research and promotion of its use.

Monsignor Haberl came to the United States for the Fifth International Church Music Congress in Chicago and Milwaukee in 1965. He was vitally interested in American ways and living. He enjoyed himself here and liked this country. He was active in the affairs of the Consociatio Internationalis Musicae Sacrae as well as the Allgemeiner Cäcilien-Verband für die Länder der deutschen Sprache for many years until his death.

He retired from the office of rector of the papal music school in 1981, returning to his native Bavaria, where he died quite suddenly this past July. His work will remain, and his influence on hundreds of students in Germany and around the world will carry his name through the years. His writings are significant in the field of Gregorian chant. More personal and perhaps more important, however, is his memory as a priest and as a dear friend. It will long endure. He taught clearly by his whole life that it is the person that counts; the works, whether in word or in deed, only reflect the spirit that God created. God did indeed create a great spirit in Ferdinand Haberl.

Father Jean-Pierre Schmit, Monsignor Ferdinand Haberl and Dom Joseph Gajard were alike in the way they made their love of God and sacred music the fabric of their lives. They were alike also in their humility, warmth and kindness. Like beacons they transmitted the heritage of the Catholic faith to us. The challenge is now ours.

VIRGINIA A. SCHUBERT

THREE SERVANTS

REVIEWS

Choral

Fanfare and Processional ar. by Undine Smith Moore. SATB, optional brass, percussion. Augsburg Publishing House, Minneapolis, MN. \$.90 vocal score; \$2.00 brass parts.

A very effective use of brass and choir for a processional with the text, "He is King of kings, He is Lord of lords." Scored for three trumpets, three trombones and timpani, the organ might play the vocal parts, which often are *divisi*. The range of the soprano line requires a good section, but with sufficient support, it can be an exciting piece.

Sing to God by Lodovico Grossi da Viadana. SAB. Theodore Presser Co., Bryn Mawr, PA 19010. \$.65.

The Latin text is *Exsultate justi* from Psalm 81. A keyboard part is given, but probably was not in the original version. This is not difficult, but can be useful and effective in either language. It can be an opportunity to sing music from the early seventeenth century without having to have a full four-part ensemble.

Here Yet Awhile by J. S. Bach, ar. by Ed. Forsythe. SATB, organ. Coronet Press; agent: Alexander Broude. \$.70.

This wonderfully beautiful finale to the *Saint Matthew Passion* can be used frequently during Lent and Passiontide. Reduced from its original eight voices, this arrangement is not difficult, but it preserves the tenderness of the text addressed to Jesus in the tomb.

Motet from Saint Luke Passion by Heinrich Schütz. SATB, organ. Theodore Presser Co., Bryn Mawr, PA 19010. \$.65.

Both German and English words are provided. 1985 was the 400th anniversary of the birth of Schütz, and a quantity of his music was made available to use. This motet will be a treasure for any choir.

Sequentia: Veni Sancte Spiritus by Noel Goemanne. SATB, *a cappella*. Theodore Presser Co., Bryn Mawr, PA 19010. \$.60.

The full text of the Latin sequence is set. The chant themes are used in an interesting fashion, alternating among the voices. Voice leading is not difficult, but the *a cappella* restriction may be demanding in some places where chromatic changes occur. Music for Pentecost is not in abundance. This is a welcome find.

Blessed are They by Samuel Sebastian Wesley, edited by W. R. Anderson. SAB, organ. Stainer & Bell; agent: Galaxy Music Corp. \$1.20.

A traditional setting of a Methodist hymn, this is a beautiful melody with easily sung harmony. There are no difficulties chorally.

Let Thy Clear Light Shine by W. A. Mozart, arranged by Austin C. Lovelace. SATB, organ. S.M.S.I., Minneapolis, MN 55408. \$.55.

An easy chordal setting of a text by John Hunter, it is not clear just what Mozart had originally written. One wonders why the editor chose to use a five-flat key, especially with a keyboard accompaniment involved. This can be a well-loved addition to a repertory.

O Bone Jesu and Fecisti Nos by Philip Radcliffe. SATB, *a cappella*. Stainer & Bell; agent: Galaxy Music Corp. New York, NY 10024. \$1.20.

These two Latin texts are set in a polyphonic style that does not make great demands on the vocal forces. While not contemporary writing, it is not merely an imitation of the renaissance style. The texts are useful at any season but especially during Lent.

R.J.S.

Magazines

UNA VOCE (France). Number 124. September-October 1985.

This issue reprints a lecture given by Jean de Vi-guerie, professor at the University of Angers, on the role of the psalms in French religious practice in the seventeenth and eighteenth centuries. Another article gives practical ways to help a choir of modest means sing the complex chants of the proper of the Mass. A commentary is made on articles by the Centre national de pastorale liturgique which suggest limitation of participation in the Mass to those who are prepared to participate. This point of view would have it that those who are not practicing Catholics cannot truly "celebrate" the Mass and therefore should not be allowed to participate in it, but should be relegated to another sort of worship, much as the catechumens were in the early Church. On these grounds, some are refused the Mass at both weddings and funerals because those attending are not prepared to "actively participate." The author of this article suggests that if the simple faithful are not considered ready to celebrate the new Mass, they should be allowed to attend the old Mass, which is open to all.

Mention is made of the 100th anniversary of the birth of Dom Gajard, choir director at Solesmes for 57 years, from 1914 to 1971, and known throughout the world for his research and the recordings made under his direction, so many of which received the *Grand Prix du Disque*.

V.A.S.

UNA VOCE (France). Number 125. November-December 1985.

The theme of this issue could be the role of Gregorian chant in the Church. A brief editorial reviewing the recent international church music congress in Rome, whose theme was "Gregorian chant in current pastoral work," calls for good will from the clergy and the education of the young. Once again the point is made that education in chant must begin in religious institutions.

This theme is developed in the continuation of the series of articles giving practical steps on how to introduce chant to small, modestly trained choirs. Another article explains in great detail how to sing the proper of the Mass for the third Sunday after Epiphany. Two other articles continue from preceding issues: one dealing with the representation of the Blessed Virgin Mary in religious iconography; the other explaining the Roman canon.

Announcement is made of a regular Tridentine Mass every Sunday in Paris, at 11:15, in the Church of St. Eugene-St. Cecilia (metro: Montmartre or Bonne Nouvelle). The annual *Una Voce* pilgrimage will be to the tomb of Saint Martin in Tours on June 7, 1986.

V.A.S.

BOLLETTINO CECILIANO. Anno 80, No. 3, March 1985.

The Italian post often comes late and sometimes does not come at all. We have already reviewed No. 8 and 9 of the *Bollettino Ceciliano* for 1985, but some previous issues had not as yet come. Here they are, late but yet welcome.

The program for the International Congress on Gregorian Chant, held at Subiaco, April 26-28, 1985, is printed. Listings of diocesan choral festivals throughout Italy show a great deal of activity in the country. An account of the newly restored pipe organ in the Church of San Luigi dei Francesi in Rome brings out some of the history of that musically important church. A brief account of a pilgrimage to northern Italy to celebrate the 150th anniversary of the birth of Pope St. Pius X indicates the European knack of finding anniversaries to celebrate.

R.J.S.

BOLLETTINO CECILIANO. Anno 80, No. 4, April 1985.

The Italian Association of St. Cecilia was founded in Milan in 1880, and the famous National Academy of St. Cecilia was founded in Rome in 1870, and both have roots that go back to the establishment by Pope Sixtus V of the Congregation of St. Cecilia in 1585. So there is reason to celebrate an anniversary, the fourth centenary of all these institutions, and Luigi Celso Cipriano contributes a lengthy historical article on this history. E. Papinutti assesses the liturgical

reforms of the past twenty years and their affect on sacred music. His conclusions for Italy are very similar to those most judges of the scene in the United States have concluded for this country, but he still sees hope in the future.

R.J.S.

BOLLETTINO CECILIANO. Anno 80, No. 5, May 1985.

Luigi Celso Cipriani delivered an address at the three-day conference on spirituality held in Rome, March 1985. Entitled, "The Effects of Chant on the Spirit," this long article says that music unifies the people of God, saves them from the torments of this modern world and reveals to them the mystery of God. Notices of several national and international meetings for organists and church musicians during the summer and fall of 1985 are given.

R.J.S.

BOLLETTINO CECILIANO. Anno 80, No. 6-7, June-July 1985.

E. Papinutti has an interesting and informative article entitled "From Pius X to John Paul II." He compares the words of both popes and those used by the Vatican Council in its decrees on sacred music. The requirements that music for church music be holy, true art, and universal still remain. The various forms (chant, polyphony and modern compositions) and the use of instruments according to the popes and the council are treated. He concludes with the application of these principals to seminaries, choirs and schools of music. Luciano Migliavacca studies the subject of St. Charles Borromeo and sacred music in the reform period following the Council of Trent. A report on the international Gregorian chant congress held in Subiaco, April 25-28, briefly summarized the lectures, including one by Pellegrino Ernetti, O.S.B., who spoke on the melodic and rhythmic reconstruction of the chant making reference to the work of Gueranger, Pothier and Mocquereau and the contemporary findings of Dom Cardine in the area of semiology.

R.J.S.

NEWS

Saint Francis of Assisi Cathedral in Metuchen, New Jersey, celebrated Christmas with special music under the direction of John D. Nowik in a concert given on December 8, 1985. The program included excerpts from J. S. Bach's *Christmas Oratorio*, works by Mozart, Praetorius and Schein, in addition to traditional Christmas carols. A quartet of singers included Elaine Convery, Mickey Seppi, Richard Ruchalski and Mark Cleveland. Other concerts in the cathedral series will present Gabriel Fauré's *Requiem* and several organists in recital. ■

Saint Raphael's Church, Saint Petersburg, Florida, had special music for Christmas under the direction of Joseph Baber. Works by Gruber, Handel and Beethoven were on the program for both the midnight Mass and the Mass during the day. ■

Michael Latham-Ellis directed a festival of lessons and carols at Saint Mary the Virgin Church (Roman Catholic, Anglican Use) in Las Vegas, Nevada, on December 15, 1985. James Marx was lector. Father Clark A. Tea is pastor. ■

Midnight Mass at the Church of the Maternity of Mary, Saint Paul, Minnesota, began with a series of Christmas carols from many nations. The program included works of Praetorius, Mozart and Max Reger along with Gregorian chant. A small orchestra assisted the choir. Robert Kaiser is organist and director. ■

Saint Stephen Parish in Stevens Point, Wisconsin, celebrated Christmas with music of Melchior Vulpius, Giovanni Gabrielli, Adolphe Adam, Pietro Yon and Franz Schubert. James Benzmilller was organist and director of the schola cantorum. Lenore Jirovec was director of both the adult and children's choirs. A small wind orchestra accompanied the singers. Father Thomas E. Mullen is pastor. ■

At the Church of Saint Agnes, Saint Paul, Minnesota, the Twin Cities Catholic Chorale and members of the Minnesota Orchestra presented Joseph Haydn's *Schöpfung* Mass at the solemn Latin Mass of midnight on Christmas. Other music by Mozart, Max Reger and Schubert as well as traditional Christmas carols were on the program. The proper was sung in Gregorian chant by a schola under the direction of Paul LeVoi. Mary Gormley was organist, and Monsignor Richard J. Schuler, choirmaster. ■

A Latin Mass was celebrated at Sacred Heart Church, New Haven, Connecticut, on January 12, 1986, with Gregorian chant used for the proper texts and T. L. de Victoria's *Missa Ave maris stella*, as the ordinary. Palestrina's *Alma Redemptoris* and Victoria's *Magi viderunt* were sung at the offertory and the communion. The missal of Pius V was used. Reverend Robert Ladish, pastor of the church, was celebrant. The music was under the direction of W. Britt Wheeler. ■

Christmas vespers as set by Claudio Monteverdi were sung at Saint Ann's Church, Washington, D.C., Christmas Eve. Music at the midnight Mass was by Monteverdi, Vittoria, Franz Gruber, Adolphe Adam and Louis Vierne, together with several Christmas carols. Choir and orchestra were under the direction of Robert N. Bright. Wayne Jones was cantor. Monsignor William J. Awalt is pastor. ■

The ninth annual church music workshop at Saint Michael's College, Winooski, Vermont, will be held July 7-9, 1986. John Weaver will teach organ, and William Tortolano will conduct the choral sessions. Information can be obtained from the college. ■

The University of Wisconsin at Madison is offering a conference on music in parish worship, July 22-24, 1986. For the 32nd consecutive year, these conferences have been directed to both liturgical and non-liturgical traditions. Faculty this year includes Leo Nestor, Wolfgang Rubsam, Murray Sommerville, John Folkening, Gertrude Stillman, Sister Lorna Zemke, and Lawrence G. Kelliher. In addition, the university is sponsoring seminars throughout the state of Wisconsin during July. Faculty for these meetings includes Arthur Cohrs, Arlyn Fuerst and Edward Hugdahl. Information about all the sessions may be obtained from Continuing Education in Music, 610 Langdon Street, Madison, Wisconsin 53703. ■

R.J.S.

EDITORIAL NOTES

Subscription notices

Our printer made a mistake! He attached renewal notices in the last issue to all those who had already paid, and those who needed the reminder did not get an envelope asking for payment.

This issue, the first of Volume 113, begins a new subscription period. We hope the notices have gone to the right people this time. May we ask you to remit your payment for 1986, using the attached envelope.

Sacred Music has about 1100 subscribers. We should have double that number. Will you help us by sending a gift subscription?

CONTRIBUTORS

Joseph Cardinal Ratzinger is prefect of the Sacred Congregation of the Doctrine of the Faith. He is well-known as a professor of theology and as a former Archbishop of Munich. He has written frequently on the subject of sacred music and sacred liturgy.

Virginia A. Schubert, one of the editors of *Sacred Music*, is professor of French at Macalester College in Saint Paul, Minnesota, and secretary of the Church Music Association of America.

Jean Foyer is a member of the Académie des Sciences morales et politiques in France.