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Giotto *The Nativity*

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FROM THE EDITORS

The Missa Romana cantata

Were we able through some miracle of modern science to slip back in time to the pontificate of Pope Saint Gregory the Great and find ourselves present at a papal celebration of the Mass, we would not have any great difficulty in knowing what the ceremonies are or even perhaps knowing the music that was being sung. The Mass of Saint Gregory is the Mass that the Church has used, guarded and beautified through more than fifteen centuries. Every age has left something of itself in the arts that surrounded the central mystery. As a gem is contained within its setting, so the Eucharistic mystery is adorned by the architecture, the sculpture, painting, needlework, silver and gold and wooden artifacts, and not least by the music that was composed by every age in its own style. Truly, the *Missa Romana cantata* became a form that dictated the developments in everyone of the arts employed in its service.

In music, as the symphony or the quartet or the opera are forms of composition, so the Mass, musically speaking, is a form employed by countless composers over many centuries. It has one of the longest of histories in the development of forms. The texts of the Mass, both those called the "ordinary" and those called the "proper," were adorned by melodies and harmonies in every age from Gregory the Great onward. The core remained always the same; the embellishment changed with the times and the styles. We can sing the simple melodies of Gregorian chant or we can use the large, orchestral and choral settings of the same texts from later periods. We can listen to the strange sounds of the early medieval polyphony or the sweet harmonies of the Viennese classicists. All have a place, at least historically, in the *Missa Romana cantata*.

Beginning in the first years of this 20th century, from the time of Pope Pius X until the Second Vatican Council, a very limited and restrictive viewpoint was in vogue when considering the artistic elements of the past, particularly the immediate past. The music of the baroque era was not looked on with approval; early medieval polyphony was not thought to be satisfactory; not all renaissance composers were tolerated. The very art of music was itself suspect by some who thought "music was to be seen but not heard!" With the Second Vatican Council, a new freedom entered the Church and its liturgical music. All true art of a sacred nature could be useful in the liturgy. Music was an essential part, an integral part, of the eucharistic liturgy. Two requirements were repeated: it must be sacred, and it must be art.

The council did not sweep away the *Missa Romana cantata*. Rather it did everything to foster it and preserve it. Certain accretions of the ages were modified or removed. The texts remained; the *Kyrie*, *Gloria*, *Credo*, *Sanctus-Benedictus*, and *Agnus Dei* are still part of the Mass. The various proper texts have been shifted or rearranged, but the *introitus*, *graduale*, *alleluia*, *offertorium* and *communio* are still intact for the most part. What various ages did to adorn those texts is still useful and to be fostered in our own times, according to the directions of the council. To prove it, the Church herself has published a new edition of the *Graduale Romanum* with the ancient Gregorian chants of the ordinary and proper parts of the Mass ordered for use. The new *Missale Romanum* of Pope Paul VI is essentially the same missal that was in use from the time of the Council of Trent, ordered by Pope Pius V. While we have a new order, it is the same Mass.

Liturgy, Cardinal Ratzinger tells us, must not be "home-made." Rather it must be the careful carrying out of the ritual given to the Church in the official books. The Church is Jesus Christ living until the end of time. The sanctifying action of Christ in

our world is through the liturgy and the sacraments that the Church, which is Christ, gives us. Christ tells us how we are to worship Him, thank Him, petition Him. We do not make up our liturgy but rather do as the Church tells us. Nevertheless, each age has its opportunity to express itself in its liturgy through the embellishment of the essential core with the arts brought into its service. Man needs ritual, and it is in the repetition of words and actions that ritual is achieved. A constantly changing action cannot be ritual, for ritual must by definition be connected to repetition.

One of the reasons for the failure of so much of today's reformed liturgy lies in the constant introduction of the novel, almost a kind of vaudeville approach, always another show. That does not mean that all must be carved into granite. Variety has always existed in the liturgy: in the constantly changing texts to be read; in the variety of colors used in the vestments; in the sermon; and above all, in the music which introduced varieties of style, variety of choral and instrumental forces, variety brought about by the artistry of thousands of different composers who expended their talents in the service of the worship of God in the *Missa Romana cantata*.

Since the close of the council, a propaganda against the centuries old sung Mass has been promoted. The official documents of the Church still insist on the distinction being maintained between the "high" and "low" Mass. In ordering the fostering and use of chant and the great treasures of sacred music, the council fathers surely intended the singing of the texts of the ordinary and the proper in the classic settings as well as in new compositions of our own day, both in Latin and in the vernacular. But we have had an attack on the *Missa Romana cantata* by down-grading and even excluding the traditional parts: *Kyrie, Gloria, Credo, etc.* How often have you read liturgists objecting to the *Gloria*? And how often have you heard that the *Sanctus* is an acclamation, not a hymn, and therefore to be sung only by the entire congregation, not by the choir in a polyphonic setting? All this is false and a propaganda mounted against the age-old *Missa Romana cantata*.

New forms are always being developed. In the history of church music, one can find the development of the sequence, the church sonata, the cantata, the hymn and now the responsorial psalm. Such development is natural to life. The council promoted it, but it did not forbid or sweep away the old forms by any means. But when have you last heard a setting of the ordinary of the Mass done in its fullness? Or when have you last heard the Gregorian settings of the proper texts sung in Latin or in a new composition created for the English translation? How few are the new settings of the ordinary of the Mass published today, either in Latin or in the vernacular!

Today, the introduction of hymns, anthems and even secular texts in musical settings has replaced the ancient texts of the *Missa Romana cantata* as well as the treasury of music that adorned those texts. That is contrary to the decrees of the council and the legislation given since its close to implement the wishes of the conciliar fathers. And it is one of the reasons for the failure of so much of the reform efforts. They have gone their own way; they have not done what the council asked. They have destroyed the *Missa Romana cantata* and have had nothing to replace it with. We must worship God in beauty and with reverence, but today's ceremonies and music for the most part are lacking in those very elements. There is little wonder that attendance at Mass has fallen to unprecedented lows all across the country.

It has long been the position of *Sacred Music* that the reforms of the Second Vatican Council are good. They were made under the inspiration of the Holy Spirit and promulgated by the Church. Those reforms are carefully explained in the documents of the council and those following the council. When they have been properly implemented, a spiritual renewal has followed as the bishops from various parts of

the world were able to report to the Holy Father at the extraordinary synod held in Rome in November of 1985. Where they have not been carefully implemented, and private ideas of what liturgy should be have been imposed on a country, such as ours, then the result is the disaster which we can witness everywhere. Church music and liturgy in the United States is not what the Vatican Council ordered it to be.

We repeat then our constant cry: Let us carry out the decrees of the Vatican Council, and put the *Missa Romana cantata* into use. It is our heritage; it is our Mass, and we have not only a right to it, but we have a duty to adorn it with all of the arts of our day. If the directives of the Church are fulfilled, then there is no need for a return to the so-called Tridentine Mass, nor will there be the abuses that are so widespread and so lamented today, all done in the name of the council.

R.J.S.

Latin in the Seminaries

On September 14, 1986, in a letter to the cardinals, archbishops and bishops of the United States, William Cardinal Baum, prefect of the Sacred Congregation for Catholic Education, addressed the problem of the training of future priests. The letter summarized the state of the question following the completion of the first phase of the papal investigation of American seminaries begun some five years ago. Many interesting observations were made by the cardinal based on the reports submitted to the Holy See by the teams conducting the visitations in some thirty-eight free-standing seminaries. The letter is a good beginning for a long-hoped-for solution of major problems in the preparation of students for the holy priesthood.

Sacred Music has often voiced concern about the training of seminarians in both Latin and Gregorian chant. The decrees of the Vatican Council and the various instructions that followed have been clear in demanding both. One need only consult the index of *Documents on the Liturgy, 1963-1979, Conciliar, Papal and Curial Texts* to find frequent references to the study of Latin and chant by seminary students. And yet most institutions do almost nothing in either chant or Latin, a direct disobedience to the clear and frequently repeated orders.

Again, the Holy See has repeated its command, this time in the letter of Cardinal Baum. He wrote: "Every newly-ordained priest should be able to celebrate the Mass in the vernacular languages of his diocese and in Latin."

Chant and Latin are as hand in glove. One needs the other. Hopefully the authorities in charge of seminaries and those engaged as teachers of music will now begin to do as the Church has continually been asking for nearly a century since Pope Pius X began the restoration of the liturgy.

R.J.S.

FLOR PEETERS: ORGANIST, COMPOSER, TEACHER

(On the occasion of his death, July 4, 1986, a commemorative card was prepared, taking quotations from the memoirs of Flor Peeters. This translation from Flemish was made by Sister Mary Jane Wagner, O.S.F.)

The Organist

Besides talent, the personality of the organist shows itself in the horizontal expression, in the personal dedication to the approach and spirit of the composer and his work. The interpreter should be an enthusiastic mediator between the creator and his audience. It is important for the organist to learn how to enter into that spiritual experience of surrendering his temperament to the service of the composition. Each interpretation needs the improvisation of the moment from the soul of the organist himself. The organist seeks to know all the possibilities of the organ, so that he can identify himself with the instrument. His program gives life to the organ and the organ gives life to the program. He possesses the work in such a manner as if he were the composer himself. He has a good insight into the construction of the composition and an outstanding feeling for its proportions and balance. The organist projects the soul and spirit of the composition and brings to life what is behind the notes. The starting point, however, is and always remains a true rendering of the written text, until the precise value of the very last note.

The Composer

I do not compose on an instrument. Nor do I improvise to get an idea. My composition work takes place at my desk and grows from inside of me. When I have ripened an idea or theme long enough in my inner being, inevitably comes the moment that I have to write down the composition. No matter where and when. I must do it. There are works in which the transition time is so short that the realization spontaneously follows the inspiration. More cerebral forms like a fugue or passacaglia, where the first impulse is not from the heart, these forms depend upon capable craftsmanship. With this craftsmanship, the musical invention stays alive, and the craftsmanship stays subordinate to creative music. Here much depends upon the musical substance of the theme and also from the other materials which belong to the essence of music. When one devotes oneself with full intensity to composing, the inspiration comes. The inspiration takes care that the craftsmanship stays alive, so that the craftsmanship can become a higher spiritual experience. That spiritual experience is a real blessing for the composer.

The Teacher

It is my experience that young students always want to play pieces too difficult for them. They are misled in this, sometimes by recordings. The teacher is partially to blame. He lacks discipline and this method is inadequate and faulty. It is the teacher who decides when somebody can be ready for an exam and what he shall play. The teacher decides within his conscience with an understanding of the young personality, and makes the best use of his talent at that point. Just as when a doctor says there is no illness, only sick people, so too is the same principle in pedagogy. The best method asks for individual adaptation. Even the best teacher can make mistakes with two kinds of students: impulsive reactors and late-bloomers. The first group may at a certain point stop developing because they lack a breadth of culture. Despite the best efforts of the teacher, they can do nothing. The second type, after a rather long period, suddenly comes alive. Their capability becomes very skilled and they achieve results that were unforeseen. All of this proves how delicate is the responsibility of the good teacher.

ELEPHANTIASIS OF THE WORD

(This paper was read at the annual general meeting in England of the Association for Latin Liturgy, October 13, 1986.)

If the traditional sacrality of the Mass is to be retained and passed on to future generations, we are agreed that this must be done within the post-conciliar rite; and there can be no doubt about the importance of Latin for the fulfilment of this aim. Nevertheless, Latin alone cannot achieve it. Whether we like it or not, the vernacular is here and has come to stay, though of course it is not a question of "either-or" but of "both-and."

In the liturgy, however, non-verbal communication is no less potent than what is done by words. It may even be more so. What is done by words, moreover, is not all at what may be termed the tanoy level: mere information, announcement. (In England, "tanoy" refers to public address systems. Ed.) Words also can be powerfully emotive, richly or delicately suggestive. Words in fact can be poetry, or a species of prose very far from that of the tanoy. It is obvious, of course, that words of this sort are in varying degrees needed in the liturgy; and it is for so largely failing to provide words of this sort that the International Commission for English in the Liturgy (ICEL) has provoked almost universal criticism. It was in order to do something practical about this that the Association for English Worship came into being some ten years ago, the moving spirit being Fr. Mark Elvins.

But that group soon came to realize—if it had not already—that you cannot compartmentalize concern for communication in the liturgy. You cannot care about verbal communication and not about the complementary non-verbal communication. Nor can you care about one form of verbal communication, the vernacular, and not about another, Latin, with all its unsurpassably rich associations in music. On the other hand, in publishing the *Ordo Missae* with Professor Bennett's translations the Association for Latin Liturgy on its part showed a concern for the vernacular which was not altogether welcome in some circles. I shall not here discuss matters of style. These are gone into in Robert Walmsley's introduction to *Prayers of the Roman Missal: two versions compared*, which St. Michael's Press, Farnborough, brought out earlier this year.

I think it is true to say that what most distinguishes the post-conciliar from the pre-conciliar Mass is the emphasis on the liturgy of the word, on what was sometimes known as the fore-Mass. But I would go further and say that in practice the whole of the Mass has been in danger of becoming a liturgy of the word. To an alarming and benumbing extent the verbal element has taken over from the non-verbal in communication. This is what I mean by my title, "Elephantiasis of the Word." And yet paradoxically there has been little emphasis on what is fundamental to the liturgy of the word in the strict sense.

The wordiness of the liturgy is then what we overall have to deal with, but we can start by seeing how the liturgy of the word itself should be cut down to size.

When I say cut down to size, I do not mean "let's have things just as they were before." There was a need for a wider range of scripture readings in the Mass, though whether the present arrangement is the ideal one may be doubted. It seems to fall between two stools, giving us neither the highlights, as it were, nor a complete as well as unbowdlerized reading of the sacred text. What has been forgotten is that the Mass does not stand by itself: it is surrounded by the canonical hours, and one of these in particular helps to spread the load where scripture reading is concerned. So and not least would its private reading. It is this perhaps to which the reform should first of all have addressed itself, expecting neither immediate nor universal success.

Devotions must always have their part, and the staple ones such as the rosary are far from unscriptural. With the situation more truly assessed, the burden on the Mass would be lightened, and we could revert to just two readings instead of three where at present these occur. The alleluia verse if not the old gradual, with its seasonal modifications, would then be sufficient and appropriate, although the responsorial psalm could be retained where it is sung, especially in the way the monks of St. Bernard's Abbey, Leicester, do this. It is quite deadly otherwise. As for the chiming of the Old Testament reading with the gospel of the day, this seems to me to be unnecessary at the best and artificial and constricting at the worst. It is for the preacher to supply the cross-references which he thinks expedient.

And here I must utter a protest against the apparent strait-jacketing of the preacher's choice of topic. He is supposed to base his homily or sermon on the scripture readings or on some other text in the Mass of the day. Of course, at Christmas and Easter, for instance, he will preach on the mysteries to which the texts of the proper testify. But at other times of the year he may well feel obliged to speak on matters, moral or doctrinal, to which he will not find reference in the texts at his disposal. Nor is it scriptural preaching to preface his remarks with a text which only superficially bears on what he has to say. Whereas to instruct the people in their faith and in the way they should behave need by no means be an unscriptural exercise. And has not such instruction been sorely needed?

The notion has bedevilled us that the Mass must have a "theme." But there is no need to seek for this. The theme of each and every Mass is one and the same: the redemption. It is right, of course, that different aspects of the redemption should be stressed in the readings and prayers and so forth: Christmas, Holy Week, Easter, Pentecost, and the mystery of Christ as reflected in our Lady and the saints, and in the married state as the nuptial Mass makes clear. In this the liturgy of the word is properly subordinate to the liturgy of the sacramental sacrifice to which it points. Themes that do not so point, as in so-called peace rally Masses or workers' rights Masses, are obviously suspect.

This misunderstanding of the true place and nature of the liturgy of the word is most of all to be reprehended when it invades the very area of the sacramental sacrifice. What is the point, for instance, of a eucharistic prayer for reconciliation? There are two of these in fact. Is not reconciliation the point of any and every eucharistic prayer? Is not the whole point of the redemption our reconciliation with God through Christ? As for reconciliation with one another there is already a Mass for this, in the usual sense, i.e., prayers and readings but not a special canon; and there is the same for peace and justice. The place for prayers for particular intentions is outside the eucharistic prayer, which may nevertheless and rightly include such basic intentions as those "for the living and the dead."

It is highly doubtful if there should be any special Mass texts for children. If for adults non-verbal weighs as much as verbal communication in the Mass, it cannot be less so for children. Certainly there should be no special eucharistic prayers, but again there are such, three of them, and redolent of the sentimentality which affects adults of a certain sort. "We thank you for all that is beautiful in the world and for the happiness you have given us." If children are happy—and are all of them happy all the time?—they are not conscious that they are so, and the little philistines are quite unaware of "the beautiful." And what is most depressing about this nonsense is that it is to be found in the Latin original: *Tibi laus pro pulchritudine, quae in universo est orbe, et pro gaudio, quod cordibus nostris infundis*. We have lived to see *romanità* go down before "All Things Bright and Beautiful."

I might dilate on the verbosity of Eucharistic Prayer IV, but we come now to what is perhaps the most pervasive element in the elephantiasis of the word; and this lies

not so much in the texts as in their vocal treatment. If the pre-conciliar Mass could be said to have been primarily a Mass that was *prayed*, the present one as usually presented is primarily a Mass that is *proclaimed*. Facing the people, the priest ordinarily goes on addressing them during the canon as if there were no difference between the liturgy of the word and that of the sacrament. One has heard the words of consecration almost shouted, as Luther once exclaimed that they should be: Luther for whom preaching was primary and the sacrifice anathema. Not only has the word engulfed the Mass, but the range of the voice is too often constricted to that of the tenor.

This is not, however, a necessary effect of the priest's facing the people when at the altar. If during the eucharistic prayer it is obvious from his whole stance that the priest's attention is where it should be, namely on the altar and on what takes place on it, and if his voice is somewhat lowered, or raised but in the sacrality of chant, to this same presence of the mystery will the people's attention be directed, sight and sound corroborating.

Sight and sound: the non-verbal elements in communication, those elements in verbal communication itself which are not just verbal in the dictionary sense: it is these elements in which our over-verbalized liturgy is chiefly lacking. It need not be. Cut back the verbal element to where it belongs and to the manner in which it belongs, and, in the space as it were which this leaves, bring in music and silence and ceremony and incense, and the traditional liturgy will emerge fully in its revised state as it is meant to do.

Now we come to the paradox which I mentioned earlier on, namely, that in the liturgy of the word there has been little emphasis on what is fundamental to it. Too little do we take note of the Protestant emphasis on the Catholic truth that the word—the word that speaks of God and through which the Holy Spirit speaks—this word is not the mere word of scripture, however aptly and richly set forth. This word is the preached word. It is the sermon—and the conciliar document makes no distinction between sermon and homily—it is the sermon that fully and properly proclaims the word of God. It is this upon which the celebrant, if he is the preacher, should be intent where it is a matter of taking thought for the liturgy. I don't mean that singing and ceremonies and readings should not be rehearsed. I do mean that neither celebrant nor people should be concerned to "create" the liturgy, to "make it up," something new every time. What is laid down may need to be adapted to the occasion, as with an open-air papal Mass, but the structure and procedure are basically what are to be found in every Mass. Indeed, a very great advantage of a fixed and formal liturgy is that it not only frees all concerned to concentrate on the best rendering of what is laid down, but it enables the celebrant-preacher to give full time to the preparation of his sermon, while it sets the sermon off in contrast with the rest of the liturgy, even the readings which precede it. It is in the sermon that the word—and the speaking voice—is most properly exercised, without music, book or ceremony. It is the one unscripted expression in the liturgy. And its place is the pulpit, its time the sermon; and not one inch, one second beyond.

Here another paradox is to be seen although it reflects the misunderstanding upon which we have been dwelling. In overflowing its limits the element of the word has not only aurally but visually obliterated landmarks, leaving all at a dead level. Altar and the place for preaching are crowded into a single space. The preached word is of its nature *to* the people, and there is a telling contrast between this and the prayers and chants and above all the great prayer of the Mass which are *to* God. But this distinction is lost, or at least seriously weakened, where there is no pulpit or at least a well-placed ambo, forming a separate focus of attention and direction both of eye and ear.

It might now be suggested that with the liturgy of the word reduced to its proper proportions, with the sermon as its summit, to the relief of the rest of the Mass, we could tolerate a vernacular which left a good deal to be desired. True it is that the burden of the sacrality of the Mass must be spread over other elements besides the verbal one. But the spoken liturgical language should not be out of key with those other elements. Do not expect it, however, to rival the treasured excellencies of the best of the old Latin texts or of the Book of Common Prayer. The age of gold can hardly be recaptured, and as we soon found out when the translation committee of the Association for English Worship started meeting, nine or ten years ago, imitation old gold is not on. The mean between the leaden or brass voice and the golden voice, however, is the silver voice; and I think we can strive for that with some hope of succeeding. The good news is that ICEL itself seems largely to have come round to AEW's views.

We should not have to wait for some quite minor but often recurring irritants to be removed. "And also with you" could cede overnight to "And with your spirit." We should be able to say "Lord, I am not worthy that you should enter under my roof; but only say the word and my soul shall be healed." We should not have to say "We believe." We do want to say "Holy, holy, holy, Lord God of hosts." "God the almighty Father" is no match for "God the Father almighty." The strings of alternatives at the beginning of Mass and after the consecration should be done away with. They are an unhappy compromise between what is formal and the variety which it is thought that informality would bring. Perhaps among them the following would go: "The grace and peace of God our Father and the Lord Jesus Christ be with you." In this rendering by unreformed ICEL it might be no loss. To have it as it should be, however, might make us want to keep it: "Grace be to you and peace from God our Father and the Lord Jesus Christ" (which is purest gold and from the authorized version).

The first of the acclamations after the consecration curiously illustrates the main contention of this paper: the misdirection of the word, and in this case misdirection by the word. But note that it is not the Latin that is at fault but the translation. ICEL has: "Christ has died, Christ has risen, Christ will come again." Not only is the staccato tano style inept, but it deflects our attention from the sacramental presence: it talks *about* Christ—the proper place for which is the pulpit—instead of speaking *to* him. If we follow the Latin this is what we get: "We proclaim your death, O Lord, and we confess your resurrection, till you come."

The examples to which I have drawn attention do not show ICEL in its best light, as do the eucharistic prayers, despite some things one would want to change. The trouble is that ICEL has not always fielded its first team. Not so much then to do ICEL down—for we are partners now—as to show that I think a good thing can be made of translation, here is the last prayer in the solemn blessing for Pentecost, in the ICEL version and then in AEW's.

God inspired speech in different tongues
to proclaim one faith.
May he strengthen your faith
and fulfil your hope to see him face to face.

May he who made all the tongues of mankind
to speak as one
in confessing the one true faith
keep you in that faith
and bring you at last through faith and hope
to see him face to face.



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ECHO, PERIODICAL OF THE AMERICAN CAECILIAN SOCIETY

Too often tracking research material results in a sorry end, lost or unavailable. Hopeful were the days after a friend casually mentioned finding a neatly bound volume containing the first eleven issues of *Echo* (August 15, 1882-June 15, 1883), the English periodical of the American Caecilian Society. Church music histories speak of *Echo* as having a short life and leave the reader with a blank as to its contents and future years.¹

In the 1860's, church music in Europe and America was greatly in need of reform. Although repeatedly mentioned for years, nothing began to solidify until Kaspar Ett became the organist at St. Michael's, the court church in Munich. The ripple of reform was reinforced by Johann Mettenleiter, Karl Proske in Bavaria, and Joseph Schrembs, choirmaster at the Ratisbon cathedral. Their enthusiasm was seconded by Franz Witt, a pupil of Schrembs, whose writing aided in furthering the new reform movement.² Gradually Witt attracted some ten thousand followers from the various German provinces and so established a German Caecilian Society in Bamberg. In a brief (December 16, 1870), Pope Pius IX approved the society and Franz Witt was named president.³ His writings continued in *Caecilia*, the journal of the society, and attracted others to join the growing reform movement in other countries.

Bishop John Henni of Milwaukee (later Archbishop), who had earlier organized a church music society in Cincinnati (1838), contacted Franz Witt who replied by sending two of his disciples to the United States. One, John Singenberger, helped in establishing the American Caecilian Society in 1873.⁴ John Singenberger was elected first president. The periodical, *Caecilia*, published in German, became the organ of

CAECILIAN SOCIETY

the society and the conventions gave momentum to the reform of church music. The society enlisted new members particularly in the German communities of the larger cities.

By 1882, seven conventions had been held and the eighth was announced for Philadelphia in August 1882.⁵ Interested parties among the clergy and laity were now suggesting the publication of an English periodical. *Echo* was launched on August 15, 1882, with John Singenberger as editor. Earlier a Caecilian society had been established in England (1876) and also in Ireland under the leadership of Monsignor Richard Donnelly (later Bishop).⁶ The *Lyra Ecclesiastica*, its periodical, and the *Tablet* published in London, became ready sources of articles reprinted in *Echo*.

The initial issue of *Echo* opens with an article by Bishop Martin Marty of Yankton, South Dakota, "An Appeal to the English Speaking People of the United States." The first section recalls the history of the German Caecilian Society and the second dwells on the movement for reform. Next, John Singenberger stresses the aims of the society and announces the subscription price of *Echo*, to be published monthly by Frederick Pustet & Co., at \$1.50 with fifty cents to be added for membership in the society.⁷ The eight-page edition also included a music supplement. Before long, members were asking for duplicate copies. The society generously agreed to supply them for a dollar a year.

The announcement of the Philadelphia convention included the music program and adds that Pustet had just published a collection containing most of the music. There were advertisements of church music published by Pustet.

The first issue, a model for the future, contained two leading articles which were continued in subsequent issues. An unsigned article, "Gregorian Chant" (also titled "The Ideal Church Music"), ran through six issues. There were reprinted articles by Franz Witt: "Origin and Value of Gregorian Chant" (three issues), and "Music and Liturgy" (two issues). A translation of H. S. Butterfield from the London *Tablet*, "Ecclesiastical Legislation," ran for four issues and was arranged in parallel columns of English and Latin. The longest article, "Decline and Fall of Church Music," taken from *Lyra Ecclesiastica*, ran for seven issues. Others of lesser length were: "Organ and Organ Playing," "Antiphons of the Blessed Virgin," and "Expression Marks," in parallel columns of German, Italian and English.

The first issue closed with the announcement of the Philadelphia convention to be held at Saint Peter's Church, where Father A. Wirth, C.Ss.R., was pastor. The choir of Saint Peter's and the choir of Saint James in Baltimore would participate. Although not mentioned at the time, the choir of Holy Redeemer Church in New York City with Joseph Fischer as choirmaster and organist joined them.⁹

In the second issue, C. Kircher, C.M., reports and evaluates the singing during the solemn services of the convention. In attendance were the ailing Archbishop John Wood of Philadelphia, Archbishop John J. Williams of Boston, Bishops Winan Wigger of Newark and William Gross of Savannah. During the Mass of the first day, Father P. M. Holas, C.Ss.R., gave a short address in which he said that "church music must be like the Church, one, holy and apostolic." At the pontifical Mass on the second day, Father Graf's sermon in German was said to be "an eloquent panegyric on Gregorian chant." The formal address to the members of the society by Bishop Gross, "a masterpiece of impassioned eloquence," stated that music was used in all lands and every age "as the highest, the most effective means of manifesting the emotions of the soul." Hence its potency for the seasons of the church year. Turning to the present day he added that a sense of propriety should prevent "such poor music." He condemned the attitude, "such music will bring them in."¹⁰ (Haven't we heard the same today?)

Kircher's criticism of the long and difficult music program commented that those

who came expecting to hear faultless choirs composed of the best singers would be disappointed. He praised the singers for memorable moments but noted that for the most part they were working men and girls, who graciously sacrificed many recreational hours, "which they sorely needed, to advance the great cause of the society." From the choral pieces he singled out John Singenberger's *Jesu dulcis memoria* with which "the audience was most pleased, and suggested that under the present circumstances we should give as much prominence to such simple pieces as to the ancient compositions." In commenting on the fine work of the talented organists he wrote, "if we pointed out a few blemishes the reader must draw the inference that the convention was not a success. On the contrary, we look on it with pride and confidently expect a great deal of good."

Some weeks before the convention Father Wirth wrote Pope Leo XIII requesting the apostolic benediction for the members of the society, and particularly for its president, John Singenberger.¹¹ The petition was granted and the pontifical Mass celebrated by Bishop Shanahan concluded with the papal benediction. The music for this last day was a "superb rendition" of Palestrina's *Pope Marcellus Mass*, an opinion some might have thought too generous but nonetheless a compliment.

A second letter from Pope Leo XIII, dated September 12, 1882, endowed John Singenberger "with the Equestrian Dignity of a Knight of the Order of St. Gregory." The letter continued describing the medal and regalia of the order.¹² This, no doubt, was the first conferred on an American church musician.

Echo in reviewing new material was generally brief but comments on the "Organ School for Catholic Organists" which extended over two and a half columns. This English edition of 1880, based on the third edition of its author, Henry Oberhoffer, was translated by his son, R. W. Oberhoffer, then organist at the cathedral of York. Of the original edition, the London *Tablet* of November 6, 1875, stated that there is nothing like it in the English language. The review of L.E., reprinted from the *Lyra Ecclesiastica*, speaks of it as "a voluminous and exhaustive treatise touching on every department of the Catholic organist's duty."¹³ For further evaluation the reviewer gave the copy to Sir Robert Stewart, organist of the Dublin cathedral.¹⁴ Stewart said that the many pages (82-166) concerning the ecclesiastical modes and their harmonization bring to our ears "a new old language with solemn cadences." Stewart noted the omission of a reference to the swell organ, uncommon in contemporary German organs but introduced in English organs as early as 1792.¹⁵ L.E. adds a closing paragraph referring to the *Kirchenlieder* and their accompaniments (chapter 22), a contrast to the common and inaccurate accompaniments for the poor tunes of the popular *Crown of Jesus* collection.

Singenberger showed particular interest in the collection *Lauda Sion* of Rev. E. Nickel which contained Masses (some Gregorian) and motets for 2, 3 and 4 voices. He described it as "designed primarily for choirs of no high standard and the compositions of middling character." The 150 entries covered the needs of the ecclesiastical year, a feature contributing to its usefulness. In speaking of Gregorian chant entries, Singenberger, who gradually adopted the principles of Solesmes, says that "the rhythm of plainchant is to be the free natural rhythm of language and any treatment hampering its fine execution is contrary to its nature." To this he adds, "of course, by a fluent and easy execution much of the stiffness of the figured vocal parts inserted between Gregorian melodies will disappear."¹⁶

In time, Monsignor F. X. Haberl, author of *Magister Choralis* (translated by Monsignor Donnelly), assembled a catalog of Caecilian music. An advertisement in *Echo*, February 15, 1883, states that the short reviews appearing in the catalog were translated into English by H. S. Butterfield.¹⁷ These English reviews begin with Part III, Nos. 304-356. No. 354, reviewed by H. Oberhoffer, is Rev. Joseph Mohr's *Kan-*

tate, 1877, a landmark in the revival of the *Kirchenlied* in Europe and America. Singenberger so highly praised the *Kantate* that when English gradually supplemented German in the parishes he published an American edition in 1912.

Echo includes criticism of poor and unliturgical music and objects to Mozart's *Mass XII*, a composition customary in large churches for Christmas and Easter, sometimes with orchestral accompaniment.¹⁸ Ignaz von Seyfried questions its authenticity in his pamphlet, "Scruples concerning a Mass in G published by Simrock reputed to be by W. A. Mozart." He criticizes the unusual diversity of keys uncommon in Mozart. Passages were quoted exemplifying dissimilarity with the Mozart style as well as a few technical errors. In conclusion, Seyfried remarks "if ever the integrated parts should prove to be originals, in such a series they could not certainly have emanated from the master's hand." Simrock's reply was weak, and Seyfried's conclusions were further supported by Otto Jahn, Mozart's first biographer.¹⁹

This was not the end of the matter, for when the *Freeman's Journal* later praised a performance of Mozart's *Mass XII*, in reply *Echo* commented that instead of a rebuke the choir was "held up as worthy of praise and commendation." The article also referred to another popular unliturgical Mass by a Dr. Holzmann. From the *Credo*, Rouget de Lisle was said to have taken phrases for the *Marseillaise*. For a time this was thought to be one of the three sources of the anthem, but that has since been disproved.²⁰

Echo reprinted the report of the Irish Caecilian Society's convention in Dublin on St. Cecilia's Day, 1882. The treasurer's report was depressing, a debt of forty-four pounds. Unexpectedly, Cardinal McCabe who attended, happily offered to assume the debt and subsequently sent a check for the full amount. The performance of the *Pope Marcellus Mass*, the reviewer said, "had a fine body of tone among the soprani and bassi, and the consistent movement of the composition stirred the souls of the hearers." He added the desirability of "a little more shade and variations of tempi." Despite the difficulty of scheduling rehearsals and the unusual inclement weather, he said that the choir of fifty voices composed of singers from the cathedral and not too distant parishes deserved high praise. Monsignor Donnelly was re-elected president.²¹

The reports of choir activities requested by the editor gradually appeared in the monthly issues. The first concerned Michael L. Nemmers, prime pupil of John Singenberger and a member of the first graduating class at the music school in Milwaukee. Nemmers was organist and choirmaster at St. Procopius Church in Cleveland. He lists the new Caecilian music sung and records the loss of some sopranos and altos, that were now being replaced. In closing, Nemmers mentions the forthcoming Cleveland convention.²²

Some months later *Echo* reprinted a report of the chapter at St. Mary's Seminary in Cleveland. The initial enthusiasm dwindled and the choir was in poor shape. A new effort was afoot to enlarge the membership and reorganize the choir. What part the seminary choir played in the convention is not revealed.²³

The longest of these early reports was from Ferdinand J. White, choirmaster and organist at St. Bernard's Church in the growing area of 14th Street in New York City. His was a multiple choir project in conjunction with the parish school. Choir members were paid a small sum, but a more appropriate one was given to professionals. The boy choir increased slowly and the girl choir sang at the children's Mass on Sundays. White devoted considerable time to rehearsals held for different groups each night of the week and to special classes all day Saturday. Joyfully he describes the two-manual organ built by J. H. and C. S. Odell. He does not mention the number of pipes but lists eleven ranks for the swell, and as many more for the great, and three for the pedal. White speaks of the fine mellow tone and adds that the organ

never gets out of order. While all was not to his liking, he did have the support of the pastor, a lover of good church music.²⁴

Echo gave space to such diverse reports as that from St. Francis Seminary in Milwaukee, the solemn celebration on St. Cecilia's Day, 1883, and St. Mary's Church in Amsterdam, New York, whose organist, A. E. Heberer, had just returned from study abroad. The Holy Week program of the cathedral in Newark was reprinted from the *Freeman's Journal*.²⁵

Among others from Baltimore and New York City are a few items of particular interest. Joseph Graf, director and organist at the Baltimore cathedral, reported that the Christmas Mass for 1882 was by Franz Witt with orchestral accompaniment. Graf said this broke the twenty-year tradition of the Beethoven *Mass in C*, and that the people were becoming used to the new music. The proper of the Mass was sung by the chancel choir composed of seminarians from St. Mary's Seminary and other singers. The Easter program (1882) was judged as magnificent and praised by a professor of the Peabody Conservatory.²⁶

In the chapter report from New York City, E. Lammel, president, credits the Paulist Choir directed by Father Alfred Young, C.S.P., as being the first to change to a liturgical program in which Gregorian chant was a notable part. The Montreal edition was in use and it is said that Gregorian chant was a factor in Father Young's conversion. He is also credited with being the inspirer of a chancel choir at St. Patrick's Cathedral after the Paulist Choir sang there for the dedication ceremonies.²⁷ Later, Father Young published his *Catholic Hymnal* (1884) for congregational singing at the Paulist church.

The choir of St. Francis Xavier Church in New York City, under the direction of Father John B. Young, S.J., was equally a leader in the reform. The chancel choir of the new church was reported to have a striking richness of tone especially when singing the ancient *a cappella* music. The boy choir flourished particularly when Father Young was principal of the parish school.²⁸ Father Young's *Roman Hymnal* (1884) became as popular as the *St. Gregory Hymnal* of Nicola Montani in the next century.

There are several references to Joseph Fischer as organist and publisher. He founded J. Fischer & Bro. in Dayton, Ohio, in 1863 and moved the business to New York in 1875. He was helpful to John Singenberger and aided in the publishing of the first few issues of *Caecilia*. For years he was organist and choirmaster at Holy Redeemer Church in New York City, and he served as organist at the convention in Philadelphia. *Echo* records the review of G. B. F. Stehle's *Mass in honor of the Blessed*. This popular Mass continued in the Fischer catalog until the business was sold and the vernacular replaced the Latin.²⁹

The treasurer's monthly report in *Echo* contains names significant in the history of American church music. The best known is B. F. H. Hellebusch, whose 1858 *Gesangbuch* had at least sixty-nine editions and a supplement added in 1874. The names of Dieringer and Brommenschenkel appear in the financial reports. Rev. Barnabas Dieringer edited a hymnal collection in 1916 which was enlarged and revised as the *Ave Maria Hymnal*, and Sister Leocadia Brommenschenkel helped in the compilation of the *St. Rose Hymnal* in 1939.

Echo reprinted the report of the Gregorian *Requiem* for John B. Schreiner from the *Freeman's Journal*. After retiring in Germany he came to America and was organist in the Diocese of Newark, and in his last years he served as professor of music at the seminary, Seton Hall, in South Orange, New Jersey. The Gregorian *Requiem* was attended by Bishop Wigger, Very Rev. James H. Corrigan, president of the seminary, and friends. His sons were organists in both Newark and New York.³⁰

The joy in obtaining these issues must be united with gratitude to Father John C.

Selner, former president of the Society of St. Gregory, who located them in the history room of the Sisters of St. Joseph, Nazareth, Michigan, where he is now chaplain. Greater thanks are due to Monsignor Frank A. O'Brien (d. 1921) who collected them and whose name is stamped on the first issue. He was pastor of Saint Augustine's Church in Kalamazoo, Michigan, and although not a musician, he was a lover of proper church music and founded a chancel choir, a rarity in the 1880's. He is remembered as the builder of hospitals, orphanages and schools in Michigan.³¹

The only German in the pages of *Echo* is the announcement of the Cleveland convention. The agenda included a suggestion to bring new life to *Echo*. The response did not improve it, and the periodical was abandoned in June, 1885.³² However, *Caecilia* continued and gradually introduced articles in English. The Caecilian Society itself experienced a decline beginning about 1903. In 1962, *Caecilia* was joined to *The Catholic Choirmaster*, and the name *Sacred Music* was given to the journal that continued the numbering of the older of the two journals. Now in Volume 113, it is the journal of the Church Music Association of America and the oldest continuously published music magazine in the United States.

J. VINCENT HIGGINSON

NOTES

1. Karl Weinmann, *A History of Church Music*, Boston, Massachusetts, n.d., 180.
2. *Ibid.*, 190.
3. *Ibid.*, 172.
4. Edwin E. Nemmers, *20 Centuries of Catholic Church Music*, Milwaukee: Bruce Publishing Co., 1949. 172, 173.
5. *Echo*, 1 (August, 1882), 4.
6. Weinmann, 178, 179.
7. *Echo* 1 (August, 1882), 5.
8. *Ibid.*, 7.
9. *Ibid.*, 2 (September, 1882), 9.
10. *Ibid.*, 9 ff.
11. *Ibid.*, 15.
12. *Ibid.*, 4 (November, 1882), 25.
13. *Ibid.*, 3 (October, 1882), 22.
14. Grove, *Dictionary of Music and Musicians*, 3rd Edition, New York: Macmillan Co., 1935. Vol. 4, p. 137.
15. Grove, Vol. 3, p. 753.
16. *Echo*, 7 (April, 1883), 39.
17. *Ibid.*, 56.
18. *Ibid.*, 8 (March, 1883), 61 f.
19. *Ibid.*, 10 (May, 1883), 78.
20. Grove, Vol. 3, p. 330.
21. *Echo*, 6 (January, 1883), 47.
22. *Ibid.*, 3 (October, 1882), 21.
23. *Ibid.*, 7 (February, 1883), 55.
24. *Ibid.*, 5 (December, 1882), 38 f.
25. *Ibid.*, 9 (April, 1883), 70.
26. *Ibid.*, 6 (January, 1883), 48 and 10 (May, 1883), 78.
27. *Ibid.*, 11 (June, 1883), 85.
28. *Ibid.*, 11 (June, 1883), 85, 86.
29. *Ibid.*, 6 (January, 1883), 48 and 11 (June, 1883), 85.
30. *Ibid.*, 11 (June, 1883), 84 f.
31. Letter, Rev. John C. Selner, S.S., February 26, 1986.
32. Letter, Rev. Lawrence K. Mieck, Salzmann Library, Milwaukee, Wisconsin, April 3, 1986.

LITURGICAL FORMATION FOR CHOIR MEMBERS

(Given as an address to the European Congress of Singers, held in Rome, September 26-29, 1985, this article was published in *Bollettino Ceciliano*, November-December 1985, p. 341-346. The translation from Italian was made by Monsignor Schuler.)

Within the next few months, here in Rome, a synod of bishops will assess the results of the past twenty years since the close of the II Vatican Council. For a little while, let us examine the liturgy and in particular sacred music in its practical use to see if it has taken account of the instruction of March 5, 1967, *Musicam sacram*.

Independent of numerous private opinions, more or less well-founded and expressed in a pluralistic world, the instruction presents a cogent interpretation of the will of the council fathers in a deeper and clearer formulation than what the conciliar constitution itself could do. Those who state otherwise cannot be referring to Vatican II but take refuge in private opinions and a tendency toward fads.

Faithful to Article 115 of the conciliar constitution on the sacred liturgy, Para. 13 of the instruction, *Musicam sacram*, assigns a privileged place in the liturgical action to members of the choir, next to that of the priest and the other liturgical ministers. Further, in successive paragraphs, up to Para. 26, the precise, concrete task of the choir is explained. Monsignor Luciano Migliavacca has treated the aspect of interplay between the choir and the assembly, giving to the choir and to the people those parts in the liturgy which from time to time are theirs.

My reflections today will concern the *quality* of the formation which the council asks of choir members, a formation which is not able to be adequately treated in one purely technical musical discussion. It really embraces a liturgical preparation which must be religiously equal to the noble service undertaken. Such formation is not meant only for the choir singers, but indirectly it applies also to the whole assembly gathered together to participate in the liturgical action. Too frequently, there seems to be negative criticism, as for example, when a choir, evidently of the highest musical quality, does not wish to lead the praying community in its responses to the priest's invitations. Very often this is the case with the new formulae in the Mass, for example, *Quia tuum est regnum et potestas* and *Mortem tuam annuntiamus*. The acclamation, *Laus tibi, Christe*, often becomes a sad musical pluralism. In these instances, we are faced with liturgical disinterest or insufficient preparation.

We must never weary of recalling that sacred music is not a mere musical event or a festooned trimming decorating the liturgy, as some might speak of presenting a performance during the liturgical action. Music is, as the council has so recently underscored, an integral part of the liturgy. It is from this high function that the privileged ministry of the singers, and their grave duties as well, come. This was well stated by Cardinal Pizzardo, prefect of the Sacred Congregation of Catholic Education, writing at the invitation of the Association of St. Cecilia for the German-speaking lands, November 9, 1954. He used the phrase, "an ecclesiastical apostolate of a musical nature," even before Pope Pius XII had written of it in his encyclical, *Mediator Dei*, in 1955. This spiritual mission, an apostolate, is always reconfirmed and newly stated by the pontiffs and the council.

In fact, the church musician participates in a triple service within Christ's apostolate: a ministry that is priestly, magisterial and pastoral. The singer in the liturgy is an instrument of Christ Himself. Through Him we draw near to ineffable graces which words cannot express. Where human language and human reason come to an end, there music begins. But, quite naturally, for the singer there is need of adequate spiritual and religious cleansing, a purification of heart and lips, which justly brings

with it the riches of the priest in his celebration of the Eucharistic sacrifice and of the deacon in his proclamation of the Word of God.

The singer has a part of the burden of the public worship which the community of believers offers to its Savior, Jesus Christ, and through Him to the Eternal Father. It is drawn from a para-sacramental, priestly task. What is valid for each believer, for greater reasons applies to the choir: it prays by singing and it sings by praying. The prayer, however, must be true and sincere, not a lie. Musical kitsch is an artistic lie. Truly, both an attitude full of piety and a sincere effort to achieve high musical quality are needed, each demanding the other.

Saint Augustine said *Cantare amantis est*. To sing, and above all else to sing in praise of God, is something done only by the lover (an impassioned lover, in the original sense of that term), one who is able to live.

He who loves indeed does not draw back from a sacrifice for the one who is so important to him; he gives the gift of himself, not just the minimum, which is never enough.

He who loves gives voluntarily. He who loves is anxious to learn how to be able to give more and better tomorrow. He who loves is humble, not seeking himself, but determined to find a way to please the one he loves. He who loves radiates internally a joy which influences in an extremely positive manner even the purely technical musical quality of the timbre of the voice.

The purpose and scope of sacred music is the glorification of God and the sanctification of the faithful, as the instruction recalls in Para. 4. The liturgical musical apostolate collaborates with God for the benefit of mankind. One is brought ultimately to a concern that "in all things God may be glorified," as Saint Peter says and as the motto of the Benedictines reminds us.

In contrast to that phrase, one so often meets the negligence and superficiality of some contemporary liturgical music. One hears "But absolutely no one can perceive it," or "Enough of that!" The instruction, however, explicitly sets up a guard against such easy excuses in Para. 8. Perhaps one can cite an example of the honesty of artists of former ages who were concerned about every detail of a hidden angle of a campanile even though they knew for certain it would never be able to be seen by the human eye. All art associated with the sacred must be carried out in exactly that same way. Look at the detail and one can see the quality of the entire work.

Let us now confront this problem a little more vigorously and face those who are drawn almost into worshipping men by so honoring the "stars" of our society with an interest and veneration which really belongs only to the adoration of God Himself. Certainly one cannot expect the impossible from a liturgical choir, but it is not too much to ask that they render an account of their own musical talents in order to achieve a level of musical performance worthy of the God we worship.

The most limited repertory of sacred music, according to the instruction, *Musicam sacram*, can observe a liturgical decorum and yet possess a full spectrum of appropriate pieces of varied levels of difficulty. In the last analysis, it is absolutely necessary to accept and use the treasury of sacred music given us by the Church. One must clearly understand Para. 52 of the instruction, which affirms Gregorian chant as the foundation for all education in liturgical music. In fact, no other kind of sacred music is able to guide one directly to the center of a liturgical musical formation. From the viewpoint of fidelity to the Church, which alone has the authority and the right of juridical and liturgical control in this area, it is of particular interest that the instruction explicitly mentions the importance of the melodies found in the *Editio typica* of the Gregorian chant. It is not just a private opinion, suggested perhaps by philosophical observation, that this edition of the chant melodies ought to be heard in public worship. A sound liturgical attitude, in accord with the legislation of the

Church, recognizes how to distinguish between those observations (perhaps very interesting), presented by musicologists, and the official regulations of the Church concerning liturgical chant. The praying community must in fact take into account a greater number of elements which are not determined by musical opinions or suggested by a simple historical insight.

Beyond those qualities required by liturgical aspects, every musical form should correspond to the notion of "true art," and be worthy of the dignity needed in the veneration of God. It must likewise be capable of edifying the faithful. Therefore, a mature liturgical sense will be careful of *avant garde* experimentation and out and out banal popularization. There is, in fact, a risk that the very liturgical celebration itself might become an actual scandal for all sensitive faithful.

If profane musical forms from daily life are introduced into the liturgy, all our reflection on this subject would be a mere intellectual game without substance, and every type of liturgical formation, especially for the choir, would be superfluous. The expression, "music in the liturgy," even when if it is sometimes used conscientiously, is a specifically different term from "sacred music," and it can express, I fear, a watered-down, non-liturgical concept.

However, the liturgical formation of the choir is not concerned solely with the liturgical action. The singer participates in a special way as a teaching minister of Christ who continues to proclaim the Word of God by means of music.

Music, by its very immaterial nature, is closer to the invisible, spiritual world than any other art. Music is a special mediator; it is a means of announcing the very words of God to man. This fact is of the greatest importance as attested by the two ambones in the ancient Roman basilicas (San Clemente, for example), and by the organs in the Austrian baroque churches, constructed on either side of the pulpit, and also by the consideration given to music in the reforms of Martin Luther.

This is seen in the period of the Protestant reform and the Catholic Counter-reformation, when great importance was given to the hymn in the life of the faithful. The musically good hymn, thanks to its association with deep theological ideas, has contributed and even now continues to contribute notably to the formation of the knowledge of the faith. It exercises a great influence on those outside the Church as well. A choir which knows its responsibility in the liturgy is even more aware of its duty to develop a repertory of songs which will lead others into the community of faith and to the liturgy. It is, therefore, not only necessary that the songs be truly beautiful and with correct texts, but those singing them should show the fullness of their proclamation of that faith and not be lacking in any essential aspects. Although these songs may, in one's liturgical or religious judgment, be rated low, they are, however, a kind of patrimony of traditional hymns profoundly rooted in the people. They also call forth sentiments that belong in the homes, the regions and the Church of those whose heritage they are. We must consider the language and the psychology involved. Often the hymn seems almost to be a living form in which many of our contemporaries are making music, since it has widely been associated with today's mechanical reproduction of music.

In our day, with its orientation and scale of values determined by the liturgy, the church choir has a particular attraction for many, because alongside wide interest in technological developments, there is now a renewed concern for emotional values. The choir, with its opportunity to unite persons in one common song, fulfills an important social function. As a traditional musical group, the choir can accomplish many teaching and formative tasks in the heart of the family, the school and the home as no other social institution can. Likewise, the cultural autonomy of the choir, as demonstrated in liturgical life, levels the contrasts between city and country. More than that, religious customs have a greater possibility of surviving in the country than in the city.

In recent years, an increased leveling of international communication and cultural differences has resulted in a certain process of secularization touching even the finer choirs of the Church. Concert tours, recording sessions and social events are assured of the highest priority, while liturgical duties are often less well attended and less highly valued. But even this is not a reason for alienation from the liturgy. Even if it does not depend on a desire by the choir members for fuller musical activity, performance of extra-liturgical compositions is encouraged by the spirit of the time which is so lacking in faith. A condition that is necessary before undertaking such an apostolate by a church choir is that of maintaining a high artistic level which has nothing to fear from comparison with the secular sphere. An effective missionary of religious music is strictly obliged to uphold high artistic standards which he will always direct toward the liturgy. Imitation of worldly practices and bad and vulgar devices—even if produced under an apparent spiritual label—can only be counter-productive.

However, before this is possible as an apostolic work for a church choir, it is necessary that the choir's apostolate be changed. The instruction, *Musicam sacram*, in Para. 5, in express words underscores that it is the duty of the pastor of souls to busy himself zealously in the formation and care of the choir for its service in the liturgy. He should take account of the great sacrifices demanded of the individual and the whole group of singers for their periodical and regular rehearsals. He should be aware of his obligation to give particular attention to helping the singer make an adequate judgment in the selection of music so that it is not left to everyone's subjective opinion what is going to be sung. Only those who are trained can comprehend and observe the significance and the very essence of each liturgical moment and every song. Those parts which by their very nature are required to be sung (for example, the *Gloria* and the *Sanctus*) ought indeed to be sung. But more than that. In Para. 47 of the instruction, pastors are admonished to take pains zealously to see that besides the vernacular languages, "the people are able to say and to sing in Latin those parts of the ordinary of the Mass which pertain to them." Whoever limits this order by his silence, neglect, ignorance or insufficient support, sets himself apart from the will of the council.

Basic to an effective formation in sacred music on the part of those responsible for pastoral ministry is a preparation of the clergy in the fundamentals of liturgical music before they leave the seminary. A daily training in the seminary ought to be continued later with refresher courses for a deeper understanding of the subject. This will eliminate the cases of pastors who in good faith thought that choirs were superfluous after the Second Vatican Council. On the contrary, that very council confirmed the liturgical necessity of choirs even in small communities (Art. 19) in order to promote art music for choirs as well as to support the singing of the people. There is a pastoral responsibility to promote the choir and with dignity to develop the role of the choir in church.

From this prospective, it is preferred that the choir have a place near the altar, without creating a theatrical situation which would cause negative repercussions during the liturgical action. On the other hand, to separate the choir too far from the organ would cause harm to the group's artistic quality and therefore lessen the liturgical dignity of the sacred music. It is absolutely necessary that the singers be able to come to Holy Communion without difficulty. In the end, through necessity a balanced judgement will find the best practical solution. On this point, rather surprisingly for our day, the instruction (Para. 23) explicitly forbids the presence of women choir members in the sanctuary.

In the ultimate analysis, the choir is a reality which interests the whole community. It worships God with a noble sound, the community's finest. Therefore, it is not

out of place to say here that the parish community ought to assume financial responsibility for securing a high quality liturgy. All possible idealism notwithstanding, it is necessary to have financial means to obtain such quality. Funds are required, for example, to buy musical scores for the singers (and not copy them illegally!), and to obtain the services of a professional musician as director of the choir. The music budget, when one considers the great importance of liturgical music in the life of the parish, is really small in comparison with the other expenses involved in running a church. The fact is that in many places, composers who have created the most precious of musical works leave the church empty-handed, while even the cleaning women are paid more. This shows a great irresponsibility toward liturgy and a failure to evaluate properly the work of the musician and the artist.

To cope with all these problems that face a musician in the service of the liturgy, a serious musical orientation, along with professional and spiritual liturgical instruction, are offered by the various associations for sacred music recommended by the Holy See (Para. 25, *Musicam sacram*). Mention must also be made of the proposal made by all the national associations of Saint Cecilia and other highly qualified societies leading up to the establishment by Pope Paul VI of the *Consociatio Internationalis Musicae Sacrae* to consider the problems of sacred music. One must recall the congresses of church music held in Rome in 1950, in Vienna in 1954, in Paris in 1957, Cologne in 1961, Chicago-Milwaukee in 1966, Salzburg in 1974 and Bonn in 1980. The VIII International Church Music Congress will be held in Rome on the occasion of the feast of St. Cecilia, November 16-25, 1985.

However, aside from all this, it is the right of every member of a church choir, as a Christian filled with faith, to be informed on the significance and importance of sacred music in the liturgy as contained in the original decrees of the council and the instruction, *Musicam sacram*. One should not be astonished at the presence in the daily life of the Church of violently contrasting ideas, because preoccupation with the inalienable and immutable content of the faith as demonstrated in sacred music has its consequences.

For that reason I recommend to you a recent book entitled, *The Feast of Faith* by Cardinal Joseph Ratzinger, prefect of the Congregation of the Doctrine of the Faith. It ought to be obligatory reading for the liturgical formation of every choir member. (A review of this book can be found in *Sacred Music*, Vol. 113, No. 2, p. 24-26, Ed.)

This feast of faith remains the program and the ultimate goal of all liturgical formation of our choirs.

GABRIEL STEINSCHULTE

REVIEWS

Choral

Missa Descendit Angelus Domini by Giovanni Pierluigi da Palestrina. SATB, *a cappella*. Edited by Mary Berry. Keyboard reduction by Ann Bond. Paraclete Press, P.O. Box 1568, Orleans, MA 02653. 84 pp., paper, 1986.

Such a beautifully printed new edition of a Mass by Palestrina should be welcomed enthusiastically by church choirs everywhere. The composer needs no recommendation, for very little can be added to his well-deserved reputation that has not already been said.

Mary Berry, the editor of this edition of the *Missa Descendit Angelus Domini*, is a highly respected scholar, lecturer, and musicologist. Her work with early church music in general, and with Gregorian chant in particular, has been exceptional. Several years ago she edited and published *Cantors*, a small volume of Gregorian chant. This Mass can now be added to her accomplishments.

Berry's taut but comprehensive foreword explains everything that is necessary for choir and choirmaster to know about the original publication date of the Mass, the motet on which it is based, the sources for this new transcription, accidentals, tempo, spelling, punctuation, and elisions. The score is clear, easy to read, straightforward, and has almost no editorial markings—excellent. The range is a bit on the high side for the soprano (cantus), but can probably be managed.

The spelling and punctuation of the Latin texts follow the pattern of the new *Graduale Romanum*. The only detectable exception is the use of the letter "j" in *Iesu, cuius*, and *iudicare* which is rather out of fashion and is not done at all in the *Graduale*. The intonation from *Credo I* is suggested for the *Credo* of this Mass, and it ends on D above C. Perhaps the intonation from *Credo III* would be an alternative.

Five features beyond those already mentioned that add much to this edition are the inclusion of the original pitch and mensuration signs, range indications for each voice at the beginning of every movement (*Kyrie, Gloria, Credo, Crucifixus, Et iterum, Sanctus, Benedictus, Hosanna, Agnus I, and Agnus II*), suggested intonations for the *Gloria* and *Credo*, a chant *Agnus Dei* from Mass XVII that may be inserted between *Agnus I* and *Agnus II*, and a piano or organ reduction for rehearsal.

This is a splendid new edition of a Mass by a great master. Edited with restraint and printed elegantly, advantage should quickly be taken of its new availability.

PAUL W. LE VOIR

Alleluia! Sing to the Lord a New Song by Georg Philipp Telemann, edited by Joan C. Conlon. SATB, 2 Violins, Viola, Continuo. Augsburg Publishing House, Minneapolis, MN. 1986. \$5.50.

The text is taken from Psalms 96 and 147. Eight sections alternate between chordal and polyphonic styles. A short recitativo passage, indicated for bass, is the only solo line. Oboes may be used instead of the violins. Altogether a very festive piece, it could be used in whole or in part, in concert or in liturgical settings.

O God, Our Help in Ages Past by William Croft, edited by Carl Schalk. SATB, 2 trumpets, 2 trombones, timpani, organ. Augsburg Publishing House, Minneapolis, MN. 1986. \$.80.

This is a most effective setting of Isaac Watts piece, skillfully using brass, organ and choir with ample involvement of the congregation on an old favorite hymn tune, the St. Anne by William Croft. Six stanzas are provided with suggestions about alternating between women and men, congregation and choir. This could truly ring to the rafters.

Eye Hath Not Seen by Alfred R. Gaul, arranged by George Blake. SATB, organ. Boston Music Co., 116 Boylston St., Boston, MA 02116. 1986. \$.70.

The text is especially suitable for November, the month of the Poor Souls or for any funeral liturgy. The choral work is simple and devotional without any technical difficulties. An extensive soprano solo has a rather unorganistic accompaniment.

Crown Him With Many Crowns by George J. Elvey, arranged by Mark A. Stupp. SATB, organ. Boston Music Co., 116 Boylston St., Boston, MA 02116. 1986. \$.70.

Matthew Bridges' text is an old favorite and the melody, "Diademata," is well known and frequently sung. The arrangement has a few difficult chromatic passages for the accompaniment, but the choral work is straightforward and without problems, being mostly two-part writing except for the finale. This carries out the suggestion of the liturgical reforms that the choir lead the congregation in song and alternate with the people to achieve a large musical sound.

R.J.S.

Magazines

UNA VOCE (France). Number 129. July-August 1986.

This issue contains a continuation of a number of articles, including one on Christian symbols, suggestions for a Gregorian repertory for small choirs, a

entitled *Christianity and the Revolution: Five History Lessons from the French Revolution* by Jean de Vignerie (Paris: Nouvelles Editions Latines). The stages of dechristianization of the French Revolution can be compared to our time. The author describes the strength and holiness of the pre-revolutionary Church as well as the valor and sacrifices of clergy and lay people alike who remained faithful during the revolution.

Mention is made of the recent death of Maurice Duruflé, composer and organist at St. Etienne-du-Mont in Paris. He is perhaps best known for his *Requiem* (1947). Many of his works show the influence of Gregorian chant which he held in high esteem. He wrote, "To separate Gregorian chant from the Catholic liturgy is to mutilate it. Its universal character corresponds to the unity of the Church."

V.A.S.

UNA VOCE (France). Number 130. September-October 1986.

A short editorial quotes the words of the Holy Father during his visit to Ars to celebrate the feast of the Curé of Ars. Before an assembly of thousands of priests and seminarians, Pope John Paul II spoke of the importance of religious vocations and the danger of organizing Christian communities without priests (reference to the movement in France to hold Sunday liturgies without a priest). He called on Catholics to make a renewed commitment to an affirmation of the priesthood and to the sanctification of the Sunday.

In a sequel to the article printed last June about Gregorian chant sessions organized in Dakar by the Schola Saint-Grégoire of Le Mans, the two directors of that choir give their account of the sessions. They were much impressed by the enthusiasm and talent of the Senegalese who participated in the two weeks of intense workshops on Gregorian chant.

Two processions were held in Paris for the feast of the Assumption. At St. Nicolas-du-Chardonnet, the church was filled to overflowing and some 9,000 people participated in a three kilometer procession through the Latin Quarter. At Notre Dame Cathedral nearly 2,000 faithful processed through the square in front of the church.

V.A.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 38. 1986.

The homily of Don Carlos Francisco Martins Pinheiro, auxiliary bishop of Braga, delivered at the Tenth Congress of the Association of Parish Choirs, July 6, 1986, is the main article of this issue. He encouraged all the participants and thanked them for all their efforts for the Church, commending them

for their workshops, courses and meetings which bring about a liturgical and spiritual renewal in their lives. An article by Cardinal Joseph Ratzinger, "Liturgy and Sacred Music," is the address given at the VIII International Church Music Congress held in Rome in November 1985, which was published in *Sacred Music* in Vol. 112, #4 (Winter 1985). The bulk of the issue is taken up as usual with compositions with Portuguese texts. A catalog of musical activities lists several events of major importance, some with over two thousand singers in attendance. Courses of study as well as festivals seem always to be directed toward parish choirs.

R.J.S.

JUBILUS REVIEW. Vol. 3, No. 3, Autumn 1986.

The editor, Dr. Sean Lavery, sees some hopeful signs that church music in Ireland is improving, especially at the parish level. His chief evidence was the summer school held at Maynooth College in July, organized by the Irish Church Music Association. Musicians from all parts of the country were in attendance and responded eagerly to the chant rehearsals and the Gregorian studies. The presence of so many young people encouraged Father Lavery the most, reflecting his work with seminarians for the past few years.

Thomas Lysaght contributes an article on popular hymns, attempting to determine what makes them good or bad. Noel Goemanne has an article on "Values in Music for Worship," and David Bevan writes about "Boys Choirs: an Appraisal." A short piece about "Anton Bruckner and Church Music" is done by Wouter Paap. Some reviews of magazines and books, together with a news section, complete this issue.

R.J.S.

Books

Liturgy and Personality by Dietrich von Hildebrand. Sophia Institute Press, 1986.

This book, originally published in German in 1933, appeared in English ten years later and has now, in 1986, reappeared in English for the third time. Its reappearance is particularly timely, for we live in a society where "personality," "personal relationships," and "personal fulfillment," have all but come to dominate thinking in the religious sphere. Von Hildebrand provides a highly satisfying antidote to the current personality cult, particularly as it has come to reflect liturgical celebration and observance.

The work is not intended to be a history of liturgy, nor of the motives which inspired the introduction of

various elements over the centuries. It is "interested in the mysterious, all embracing qualitatively expressed unity of. . .the liturgy as the voice of the Church."

The book is full of gems; to leaf through it is to encounter a collection of thoughts, each of which makes an impact in its own right. It is a tautly-written book, with little wasted language.

Von Hildebrand's thought on personality is "the formation of the supernatural personality in us, the formation of Christ in us, as it has taken place in every saint," and he demonstrates superbly how the liturgy can accomplish this.

Perhaps the key to his thought is contained in Chapter V, "The Spirit of Reverence in the Liturgy." Its title is particularly appropriate today, when the lack of reverence noticeable in many celebrations is attributed to "the spirit of" the highest authority in the Church, an ecumenical council.

"Reverence," says von Hildebrand, "is mother of all virtues, of all religions." Irreverence he attributes to pride and arrogance, and the desire for personal pleasure, leading to a "blunt stupidity." Such personalities, he suggests, are unable to perceive the richness of values and mysteries of the world.

How many of us have not been subjected to that paradox of all paradoxes, the "individualized liturgy," planned to reduce to practice the concepts of an individual, or team, and having significance only for the planners!

Liturgy, as this book makes clear, must reach out to God, and not in to man. It is "pervaded with this reverence before the *majestas Domini*, the clear consciousness of His absolute dominion and the acknowledgement of all that we receive from Him."

How often, today, are we not told that "liturgy is celebration," and it must therefore be joyful and full of whatever external manifestations of joy appear appropriate to its improviser. How at variance is this with the comment of von Hildebrand: "Validly performed, the liturgy naturally includes asceticism; it is sufficient to recall lent, the ember days, the vigils, the immanent mortification involved in the proper physical comportment during prayer." How far removed is this from the idea once expressed to this reviewer, that there should be no Mass on Ash Wednesday, since it is a day of penance, not "celebration."

The publisher, Sophia Institute Press, does not make a profit from its publications. *In aeternum floreat!* Profit is certainly to be reaped by the reader of this work.

H. H.

Les Plus Belles Mélodies Grégoriennes commentées par Dom Gajard. Abbaye Saint-Pierre de Solesmes, F-72300 Sablé, France. 1985. 272 pages. 90 francs.

This fine volume was published by the monastery of Solesmes to celebrate the centenary of the birth of

Dom Gajard, who served as choir director there for 56 years. (See *Sacred Music*, Vol. 113, No. 1, Spring 1986, for a tribute to Dom Gajard.)

At a time when there has been a renewed interest in Gregorian chant, at least in certain quarters, it is entirely appropriate to learn from the master. Thus Dom Gajard speaks to us first in general terms on Gregorian chant and then with specific commentaries on the chants for various feasts, with a long section on Christmas and another on chants dedicated to the Blessed Virgin Mary.

The essays, which are both spiritual meditations and musicological interpretations, will be of interest to singer, chant scholar, and those who quite simply love to listen to Gregorian chant. As Dom Gajard said, chant is not like any other music because it is above all prayer. Listening to chant is not like attending a religious concert. Chant is a sacramental like the liturgy of which it is an integral part. Furthermore, it is not individual prayer, but the prayer of the Church in which our poor individual natures must disappear before the great current of the Church, the social body of Christ.

V.A.S.

Choral Music Reviews Index, 1983-1985 by Avery T. Sharp. Garland Publishing, Inc., 136 Madison Avenue, New York, NY 10016. 1986. 270 pages. \$61.00.

Covering more than 2,000 reviews of choral music taken from sixteen English language periodicals, including *Sacred Music*, this is a tool of great value for the choral director who takes the selection of repertory seriously. Works are listed alphabetically by title. The listings are divided according to the size of the composition: octavos, extended works, and collections. Each entry gives bibliographic information, including publisher, editor, voices, language, degree of difficulty, any special observations of the reviewer, and the source of the review. It is indeed a phenomenal amount of information that only a computer could assemble. Indices make the volume functional according to composer, editor or arranger, and other listings make it possible to hunt for music according to the ability of the group, the choral voicing and the special purpose for which one may be seeking new music. The typeset is computer print-out, and the necessary use of many abbreviations is quickly learned. Avery T. Sharp is music librarian at Crouch Music Library at Baylor University in Texas.

R.J.S.

Christus in Ecclesia Cantat, Conventus Internationalis Musicae Sacrae, Anno Musicae Europaeo, 1985. Consociatio Internationalis Musicae Sacrae & Pontificium Institutum Musicae Sacrae Romae. Institut für hymnologische und musikethnologische Studien e.v.

Haus der Kirchenmusik, D-5471, Maria Laach, Germany. \$35.

This excellent work contains the summary of the proceedings of the VIII International Church Music Congress, held in Rome during November 1985. It is a volume which should be in the library of every serious musician interested in church music. The broad scope of this scholarly book presents basic principles for the use of sacred song, which often have been unknown by many and ignored by others. The depth of the articles is to be commended and the clear principles which are enunciated should give direction and leadership to many persons who wish to follow the true path of church music set for us by St. Pius X and his successors.

There are many solid presentations. Among them the first place must be accorded to the outstanding work of Joseph Cardinal Ratzinger. This erudite presentation stands as a milestone for both liturgists and musicians of good will. In some respects it is akin to the *Motu proprio* of Pius X of November 22, 1903. The clarity and forthright enunciation of basic principles leaves no doubt as to the place of music in the worship of the Roman Catholic Church. (The full text is published in *Sacred Music*, Vol. 112, No. 4, Winter 1985, p. 13-22.)

The section of the work, entitled "Gregorian Chant and Pastoral Worship," gives a broad spectrum of thought. It contains presentations by such experts as Dom Jean Prou, Abbot of Solesmes, Joseph Kuckertz of the Free University of Berlin, Dom Bonifacio Baroffio, Vice-president of the Pontifical Institute of Sacred Music in Rome, Gabriel Steinschulte of the same school, August Everding of the State Theatre of Munich, Gottfried Scholz, President of the International Council of Music for UNESCO, and Theodore Marier of the Ward Center. These are a fund of knowledge presented in an important period of time.

The outline of the activities of the Consociatio Internationalis Musicae Sacrae gives proof of the continuing labors of this group for sacred music. Antonio A. Bispo of the Maria Laach institute gave an exposition of "Ethnomusicological Studies," and Fr. Robert Skeris spoke of "Hymnological Projects."

Additional features of the book recount the minutes of the general meeting of CIMS on November 21, 1985. An allocution by Pope John Paul II on the occasion of the solemn blessing of the new location of the Pontifical Institute of Sacred Music shows the mind of the pope on the importance of a worthy sacred music. Additional talks by Monsignor Johannes Overath, President of CIMS and President of the Pontifical Institute of Sacred Music, and William Cardinal Baum shed further light on the liturgical music situation at the present.

The last section of the book gives a list of those who attended the congress. A description of the

choirs who performed is a valuable reference to the high quality of the music presented at the Masses and other sessions of the congress. The names and addresses of the participants is a helpful tool.

An appendix gives a chronicle of CIMS since its foundation on November 22, 1963. It lists the publications, both of the congresses as well as other scholarly and useful studies.

This volume is multi-lingual: Italian, French, English, German, Spanish and Portuguese. There are some excellent photographs.

MONSIGNOR ROBERT F. HAYBURN

Recordings

Noël. Choeur des Moines de l'Abbaye Notre-Dame de Fontgombault. Art & Musique, MA 103/8107. 1 record, stereo.

This record album contains Gregorian chant sung at about its finest. In *Noël*, the monks of Notre-Dame de Fontgombault give a moving and sensitive rendering of some of the most familiar chants of Christmas. Recorded on this album are the complete propers of Midnight Mass (*Dominus dixit*) and the Mass of the Day (*Puer natus*), as well as two responsories (*Hodie nobis caelorum* and *Quem vidistis*), the hymn *Christe, Redemptor*, and *Ave Maria*, a medieval sequence.

The singing of the choir is effortless, swift and sure, and their voices seem to be capable of attaining any height.

Some Gregorian chant purists may not care for the simple, soft organ pedal points and chords that accompany the chant. This chant purist, however, finds such accompaniment to be unobjectionable.

A careful search of the album cover and record label revealed no copyright date. Only the date of a homily given by Dom Jean Roy in 1973 has been provided. It would be interesting, but hardly necessary, to know when this recording was actually made.

Everyone who enjoys listening to Gregorian chant should be pleased with this record. It is well recorded, and is deserving of the highest recommendation. Total playing time is 42 minutes, 7 seconds.

PAUL W. LE VOIR

Saint Agnes, Sunday Morning. Twin Cities Catholic Chorale. Leaflet Missal Co., 419 W. Minnehaha Avenue, Saint Paul, MN 55103. 3 cassette tapes. \$29.95.

Thirty Sundays each year at the Church of Saint Agnes in Saint Paul, Minnesota, the sixty-voice Twin Cities Catholic Chorale and members of the famous Minnesota Orchestra present the classical Masses of

the Viennese School and the full Gregorian settings of the proper parts at solemn Mass. Works by Haydn, Mozart, Beethoven and Schubert are among the twenty Masses in the repertory. This has been going on for nearly fifteen years, but only now has a recording been issued of this remarkable liturgical music program.

The service in Latin is according to the *Novus ordo Missae* of Pope Paul VI. The tapes begin with the ringing of the church bells, a resounding organ prelude, beautifully played by Mary Gormley, and the full Gregorian chant done by a schola under the direction of Paul LeVoi. The Masses of Christmas Day, Easter and Pentecost, with all the music of the choir, the celebrant and the congregation, as well as the readings, make up the 100 minutes of each tape.

The church building is very live acoustically, making the chant as well as the orchestral music sympathetic and pervasive. The choral work is done with precision, good intonation and enthusiasm. The orchestral accompaniment is flawless and in good balance with the choir and the soloists. The orchestra for Gounod's *Mass in honor of St. Cecilia* is made up of some forty instrumentalists, while Beethoven's *Mass in C* has nearly thirty, and Haydn's *Pauken Mass* has a few less.

Each tape has a short homily and all the readings clearly enunciated. One can follow the order of the Mass with ease. The celebrant, Father William E. Sanderson of the Archdiocese of Omaha, sings the orations and the other prayers of the celebrant, including the entire first eucharistic prayer in the chant setting from the *Ordo cantus Missae*, published by the monks of Solesmes. In fact, all the chant is taken from the new books issued since the council. The schola sings according to the new Gregorian interpretation promoted by the study of semiology.

These tapes are of real value. Shut-in people can have an opportunity to assist at Mass by listening to them; students for the priesthood can find an excellent example to follow in learning how to sing the priest's parts in a Latin Mass; enthusiasts for choral, orchestral sacred music can find as fine a rendition of the three Masses as they will want; Gregorian chant lovers will welcome the fresh sound of the schola; organists will enjoy the first-class playing of many famous works.

The fact that the order of the Mass is based on the new missal is important, since many people mistakenly think that Latin, chant and the great treasury of sacred music can only be used in connection with the Tridentine Mass. The new liturgy can embrace it all. If one hears these tapes, the only conclusion is that there is no need of a return to the old Tridentine order.

The sound itself is first-class, capturing the reverberant sound of the great church. The choir tone is

immediate and intimate and there is a presence in the singing of the soloists and the speaking of the ministers. The recording engineer and editor was Evans Mirageas of the Chicago fine-arts station, WFMT. His nationwide series, "Music in America," featured the Twin Cities Catholic Chorale two years ago, a program on which he interviewed Monsignor Schuler and also presented several parts of the Beethoven *Mass in C*.

Surely Monsignor Schuler, who directs the Twin Cities Catholic Chorale and who is pastor of Saint Agnes, should be congratulated not only on the Sunday morning solemn Mass at Saint Agnes, but on the preparation of these three extraordinary tapes. The Leaflet Missal Co. must be thanked for undertaking and marketing this album of three cassettes.

THOMAS D.KEMP

Organ

Little Suite by Emma Lou Diemer. Augsburg Publishing House, Minneapolis, MN 55440. \$4.

Multiple ninth chords, suspended fourths, and free rhythmic passages abound in this contemporary setting of three short pieces. Very little pedal is required, but an agile finger technique is necessary for the manual parts. The music is interesting, unusual, and easy to read.

Five Preludes for the Church Year by Werner Grams. Augsburg Publishing House, Minneapolis, MN 55440. \$4.

A neo-baroque structure with modern harmony would describe these chorale preludes, which include *Liebster Herr Jesu, wo bleibst du so lange?*; *In dulci jubilo*; *Herzlich tut mich verlangen*; *Sonne der Gerechtigkeit*; and *Komm, Gott, Schopfer*. They are easy to play, and the chorale melodies are recognizable—features which highly recommend their performance by student organists in search of church repertoire. Very little pedal is required.

Eight Georgian Organ Voluntaries edited by Peter Marr. Novello & Co. (Theodore Presser, agent). \$9.75.

The king, not the state, is the namesake of this fine collection. The 18th century tradition of English voluntary composition is represented here by three composers: John Alcock, Simon Stuble, and John Bennett. Alcock and Stuble apprenticed under John Stanley; the continuation of style is unmistakable. The usual musical form of the voluntary from this period is retained: a slow, brief homophonic section followed by a rapid two-three part polyphonic dis-

play of virtuosic keyboard figuration. There is no pedal.

Voluntaries have long been staples of church organ repertoire because of their bright nature and their accessibility to listeners. These delightful pieces are no exception.

Adagio by Leslie Betteridge. Paraclete Press, Orleans, MA 02653.

The Gregorian chant *Sanctus* from Mass XII and the introit from the *Requiem* form the basis of this composition. Set in modern style with close, rich harmony and many inner voice workings, the chant itself recurs throughout the thick texture, ending the piece with one final, clear statement of the introit. This piece is actually more difficult to read than to play, due in part to the assistance of a slow tempo. It is a lovely work which would be well suited for memorial or commemorative services, or for recital performance.

5ème Sonate en ut mineur, Op. 80 by Alexandre Guilmant. Editions Bornemann, Paris.

The late French romantic symphonic style had many representatives, of whom Alexander Guilmant deserves acclaim both as a composer and as a performer. This sonata is an example of his prodigious output. Written in five movements, it demands considerable technique and endurance, but it is less challenging than his later works, or those of his contemporaries, such as Widor. The performer is aided by this fine edition, which retains Guilmant's original registrations and phrasings, but which adds occasional fingerings to suit small hands.

A Multi-Volume Anthology of Early Canadian Printed Music compiled and edited by the Canadian Musical Heritage Society, 219 Argyle, Ottawa, Canada K2P 2H4. \$34.95 per volume.

Ten volumes are forthcoming; four are complete: Piano Music I, Sacred Choral Music I, Songs I, and Organ Music I.

For the first time, the Canadian Musical Heritage Society is presenting a comprehensive anthology of Canadian music, consisting of piano, organ, choral, orchestral and vocal music. The collection contains works selected for historical, social, artistic, or particularly Canadian merit. Music of all types—popular, amateur, serious and professional—from the eighteenth to the twentieth centuries is represented. Each volume is dedicated to a particular genre, with a preface discussing the musical history, editorial methods and sources of the contents.

Where possible, the Canadian Musical Heritage Society has printed manuscript or facsimile reproductions, as well as the cover pages to many pieces. Such close adherence to the original text adds to the

interest and accuracy of this edition. The scores are clear and easy to read. One problem, however, is that the volumes are large and paper bound, which causes difficulty in keeping them open without the aid of two hands.

The volume of organ music contains two books. The first, and the larger of the two, has three sections: worship and concert music; instructional music; and "light" music. The first category consists of moderately difficult, primarily late romantic incidental pieces—most with pedal. The instructional category has shorter, easier pieces with less pedal, in a series of keys. The second book contains six difficult, interesting, and rather long pieces of recital caliber. A second book was perhaps deemed necessary to overcome the binding problem when both hands and feet are preoccupied.

The volume of sacred choral music is divided into sections for Catholic and Protestant music. A variety of styles is exhibited—most are of average difficulty and are scored for four voices with accompaniment. This book would serve well as a repertoire source for choral directors, with the only drawback that information is not provided on which vocal scores are available, or how to get them.

In terms of scholarship, comprehensiveness, and overall interest, the Canadian Musical Heritage Society has made an enormous contribution to the music available for study and performance. Their efforts should help to bring these lesser known works to the general public.

MARY E. GORMLEY

NEWS

The Pontifical Institute of Sacred Music in Rome, founded by Pope Saint Pius X, celebrated its seventy-fifth anniversary, November 8-9, 1986, at the auditorium on the Piazza S. Agostino. Present were Cardinal Agostino Casaroli, papal secretary of state, and Cardinal William Baum, prefect of the Congregation of Catholic Education and chancellor of the institute. A solemn Mass was celebrated at the new campus of the institute at Via di Torre Rossa. ■

Roger Wagner, former president of the Church Music Association of America and founder and director of the Roger Wagner Chorale, has been appointed distinguished professor of choral music at Pepperdine University in Malibu, California. ■

A "Winter Conference in a Summer Setting" is the title of a five-day session sponsored by the Southern California branch of the Royal School of Church Music in America, January 20-25, 1987, at Whittier Col-

lege in Los Angeles. Lionel Dakers and Frederick Swann are faculty members. Interested organists, choir directors, choristers and others may contact Robert Ramsay, P. O. Box 385, Arcadia, CA 91006-0385. ■

The First World symposium on Choral Music will be held in Vienna, Austria, August 8-11, 1987. It has been organized by the International Federation for Choral Music and the Osterreichische Gesellschaft für Chormusik with choirs from all parts of the world in attendance. Benjamin Britten's *War Requiem* will be performed. For information write to Maria Skodak, Postfach 173, 1015 Wien, Austria. ■

"Music in Parish Life" was the title of a symposium at Saint Joseph's Seminary (Dunwoodie), Yonkers, New York, October 13, 1986. The keynote address was delivered by the Most Reverend Edward M. Egan. Others on the program were Elaine Rendler, Fred Moleck, Andrew McArdle and Mark W. Di-Giampaolo. ■

The Church of the Annunciation, Minneapolis, Minnesota, announced its music series for 1986-1987. Included in the program is a festival evening for All Souls, a concert of secular and sacred music by the chamber choir of the College of St. Benedict and St. John's University, a festival evensong for Ash Wednesday and an organ recital by Karen Blohm Larson. ■

St. John the Baptist Church, Kansas City, Missouri, observed the Commemoration of All Souls, November 2, 1986, with music sung by the Saint Cecilia Choir. Included was the Gregorian setting of the *Requiem*, the *Mass in honor of St. Lawrence* by William Marsh, and *Pie Jesu* from Gabriel Fauré's *Requiem*. David E. Sachen is organist and choirmaster. ■

Solemn Mass for All Souls Day at the Cathedral of the Holy Name, Chicago, Illinois, was celebrated by the Most Reverend Timothy J. Lyne, rector of the cathedral. The Cathedral Chamber Singers, the Gallery Singers and the Cathedral Chamber Orchestra were under the direction of Richard Proulx. The music included the Gregorian setting and the *Requiem* of Gabriel Fauré. ■

The cathedral concert series for 1986-1987 at Saint Francis Cathedral, Metuchen, New Jersey, brought these performing groups to the church: the Garden State Symphonic Orchestra under the direction of Raymond Wojcik; the Eroica Brass from Manhattan; the Cathedral Orchestra and Choir under the direction of John D. Nowik; the Westminster Choir Col-

lege Handbell Choir with Donald Allured, conductor. John D. Nowik is choirmaster at the cathedral. ■

The Oratorio Society of Hamline University, Saint Paul, Minnesota, presented a program, November 23, 1986, which included Bernstein's *Chichester Psalms*, Gretchaninov's *Festival Mass*, Elgar's *Serenade for Strings*, Howells' *Take Him, Earth*, and Gardner's *Sonata da Chiesa*. George S. T. Chu was conductor. ■

A service of lessons and carols was presented at St. Raphael's Church, Trenton, New Jersey, December 14, 1986, and at St. Joseph's Church, Newport, New Jersey, December 21, 1986. The Renew Diocesan Choir of Trenton and St. Raphael's Choir joined under the direction of Susan J. Cramer. Music by Deiss, Pitoni and Willcocks as well as traditional Christmas carols formed the program. The celebrant was Father Leonard F. Troiano, and the organist was Father James A. Conover. ■

The choir of the Church of the Immaculate Conception, Malden, Massachusetts, sang its annual concert, April 27, 1986. Under the direction of Rosalind Mohnsen, music by Arcadelt, Martin Shaw, Billings, Shelley, Hillert, Richard Keys Biggs and Gounod was performed. The choir joined with ten Protestant and Catholic choirs to sing Dubois' *Seven Last Words of Christ* with orchestral accompaniment on Palm Sunday. Rosalind Mohnsen directed the combined ecumenical forces. ■

Cantores in Ecclesia of Portland, Oregon, have announced their winter program at Saint Patrick's Church, where they sing each Sunday for the solemn liturgy. Among the many compositions programmed are Bruckner's *Locus iste*, Philips' *Elegi abjectus esse*, Schubert's *Mass in G*, Mozart's *Laudate Dominum*, Palestrina's *Canite Tuba*, Duruflé's *Tota pulchra es*, Charpentier's *Messe de Minuit*, and Berlioz' *Thou must leave Thy holy Dwelling*. Dean Applegate is founder and conductor of the group. ■

A concert marking the centennial of the birth of Richard Keys Biggs was arranged by his children, former students and friends at the Church of St. John Baptist de la Salle in Granada Hills, California, November 23, 1986. A choir of one hundred voices from sixteen parish choirs and students from Our Lady, Queen of Angels Seminary, was under the baton of Paul Salamunovich. Jelil Romano, organist at the Los Angeles cathedral, played four of Biggs' major organ works. Long a prominent figure in both sacred and secular music circles, Richard Keys Biggs was recipient of the papal medal, *Pro ecclesia et pontifice*, in 1954. He died in 1962, and was followed in death by

his wife, Lucienne, herself an exponent of Gregorian chant. Marguerite Biggs Cromie coordinated the event, and another daughter, Geraldine Biggs McGrath was soprano soloist. ■

Richard Benedum of the University of Dayton has conducted several concerts of sacred music during the autumn semester. Among the works presented were Schubert's *Mass in G*, Handel's *Messiah*, and a Christmas carol festival. A Liszt festival during October and November programmed many choral works, sung by the Dayton Bach Society. ■

Founded in 1983, the Washington Capella Antiqua is a vocal ensemble dedicated to the scholarly research and performance of ecclesiastical chant in its various forms: Gregorian, Ambrosian, Byzantine, Coptic and Syrian, as well as other early music. Recent programs include vespers sung in proportional and equalist chant, together with polyphony of William Byrd at the chapel of the Little Sisters of the Poor in Washington, D.C., October 12, 1986; and an All Souls Day liturgy at St. Andrew's Episcopal Church in Arlington, Virginia, November 2, with Giovanni Matteo Asola's *Requiem*. The group has performed in several other churches in the Washington area. It is under the direction of Patrick W. Johnson.

R.J.S.

EDITORIAL NOTES

Book Sale

Sacred Music and Liturgy Reform after Vatican II contains several classic articles on church music by important authors. Bishop Rudolf Graber of Regensburg has an in-depth treatment of the subject of "Religion and Art." Father Colman E. O'Neill, O.P., of the University of Fribourg in Switzerland, analyzes clearly what is meant by active participation in his article, "*Actuosa Participatio* in the Liturgy." The great musicologist, Eric Werner, writes on the "Problem of Congregation Singing and Art Singing in the Liturgy." Other authors are the musicologist, Karl Gustav Fellerer, Joseph Lennards of Holland, Abbot Urbanus Bomm of Maria Laach, and Monsignor Johannes Overath, president of the Pontifical Institute of Sacred Music in Rome. The volume, hard-bound, of 290 pages, with many photographs, is the proceedings of the Fifth International Church Music Congress held in Chicago-Milwaukee in 1966. Originally priced at \$15, we are anxious to dispose of the remaining copies. The book contains a wealth of infor-

mation and is of great use to church musicians, clergy and students. A special price of \$5 (add \$1 for shipping) is offered to you, if the money accompanies the order. Write Sacred Music, 548 Lafond Avenue, Saint Paul, Minnesota 55103.

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Back issues of *Sacred Music* for the past twenty years are still available in almost all the volumes. Normally selling for \$3 per issue, we wish to reduce the space needed for storage of these magazines, and will be happy to supply you with copies at \$2 per issue (add \$1 per order for shipping). There are many valuable and timely articles in these issues. A good Christmas gift for a church musician would be to fill out the series with the back issues that are missing. This offer is for a limited time only.

New Volume

This is the last issue of Volume 113. Subscriptions fall due with the beginning of the new volume. A reminder is attached. Please use the envelope for renewing. Why not send us a few new subscribers, perhaps as Christmas gifts? The subscription fee will remain at \$10, but we need new readers so that we can keep it at that rate. Because everyone who works on *Sacred Music* does so without any remuneration, we are able to produce a quality magazine for only \$10. Help us by getting some new readers!

CONTRIBUTORS

Deryck Hanshell, S.J. is chairman of the Association for English Worship in London, England. He is associated with the papal nunciature in London, and has taught summer sessions in Winnipeg, Canada. He has contributed frequently to *Sacred Music*.

J. Vincent Higginson, composer, editor and hymnologist, is interested in the history of Catholic church music in the United States. Editor of *The Catholic Choirmaster*, until its union with *Caecilia* to become *Sacred Music*, he is a Knight of St. Gregory.

Gabriel Steinschulte is professor of musicology at the Pontifical Institute of Sacred Music in Rome and also at the University of Bonn in West Germany.

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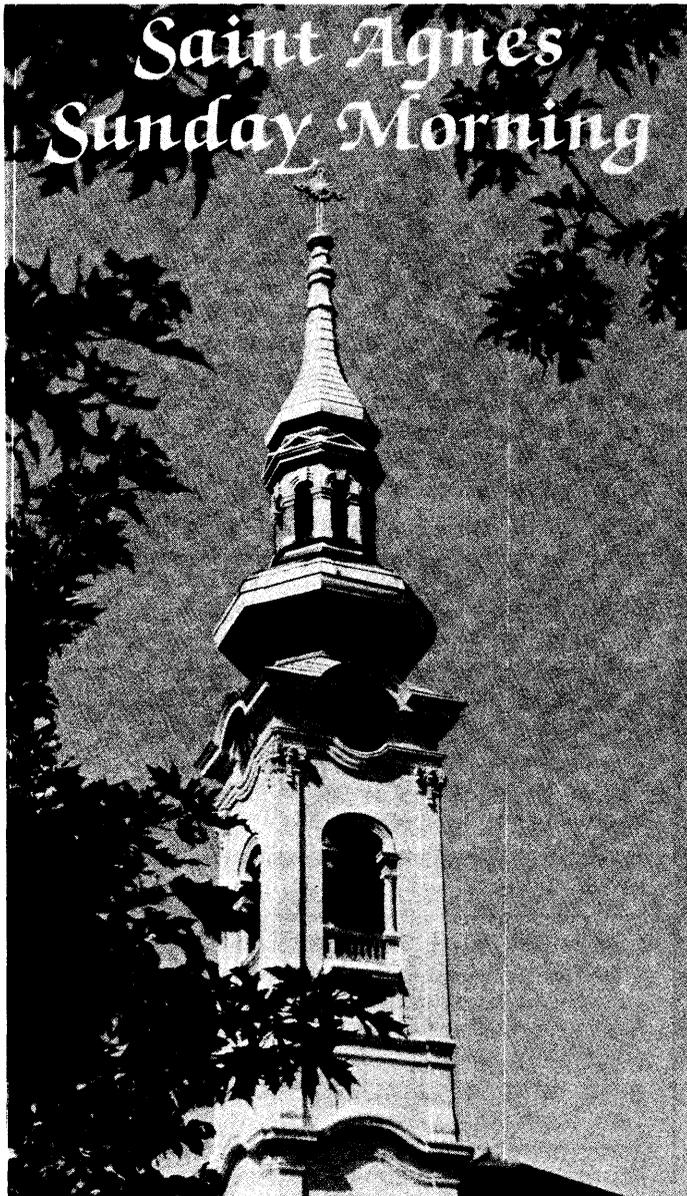
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CHRISTMAS MASS

Organ prelude: Louis Vierne, **Carillon de Westminster**
 Proper parts of the Third Mass of Christmas in Gregorian chant:
 Introit: **Puer natus est nobis**
 Gradual: **Viderunt omnes**
 Alleluia: **Dies sanctificatus**
 Offertory: **Tui sunt caeli**
 Communion: **Viderunt Omnes**
 Ordinary of the Mass: Charles Gounod, **Messe solennelle a Sainte Cecile**
 Recessional: **Adeste Fideles**

EASTER MASS

Organ prelude: Dietrich Buxtehude, **Prelude, Fugue & Chaconne in C Major**
 Proper parts of the Easter Sunday Mass in Gregorian chant:
 Introit: **Resurrexi**
 Gradual: **Haec dies**
 Alleluia: **Pascha nostrum**
 Sequence: **Victimae paschali laudes**
 Offertory: **Terra tremuit**
 Communion: **Pascha nostrum**
 Ordinary of the Mass: Joseph Haydn, **Missa in tempore belli (Paukenmesse)**
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Organ prelude: Nicolaus Bruhns, **Praeludium in G Major**
 Proper parts of the Pentecost Sunday Mass in Gregorian chant:
 Introit: **Spiritus Domini**
 Gradual: **Emitte Spiritum tuum**
 Alleluia: **Veni Sancte Spiritus**
 Sequence: **Veni Sancte Spiritus**
 Offertory: **Confirma hoc Deus**
 Communion: **Factus est repente**
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