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# FROM THE EDITORS

## Hymns

Sixty years ago, before the liturgical renewal was really underway in this country, it was the practice to sing hymns at Mass, particularly at children's Masses. There was a hymn at the entrance, one at the offertory, one at communion time, and finally a recessional. They were selected from hymnals that later on were judged inferior when the *Saint Gregory Hymnal and Catholic Choirbook* was issued in the early twenties and gained an almost universal acceptance across the country. For the most part, the hymns in the *Saint Gregory* were good, even if those in the *Saint Basil* and other volumes were found to be lacking in liturgical value.

The next phase of the liturgical development in the twentieth century was the introduction of the *Missa recitata*, in which the congregation "prayed the Mass" by reciting aloud the various responses that up until then had been given to the servers, along with the *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*, parts which were sung by the choir at high Mass. This, of course, did away with the singing of hymns, which was by then judged to be "unliturgical."

From the mere reciting of the Latin texts, one moved logically to the singing of them, the best settings being the Gregorian chant which was being fostered and taught across the country especially by nuns prepared through the efforts of the Pius X School of Liturgical Music in New York. To the credit of the church musicians in this country, the *Missa cantata* in Gregorian chant became widespread, especially through the Midwest where the liturgical movement was strongest.

The Second Vatican Council reaffirmed the singing of the Mass and ordered the fostering of Gregorian chant. It mandated the teaching of the Latin chants to the congregation, to be sung according to the roles that they might have in the liturgy. The decrees of the council in matters of music placed the keystone on the whole liturgical renewal begun at the turn of the century. It gave its approbation to the developments that had taken place over three-quarters of a century. It called for an extension and an intensification of what had been underway for decades. There was to be singing by the congregation in chant and in Latin, along with the introduction of the vernacular, which was not to replace the Latin, but exist side by side with it.

But now we have come full circle. We are back to singing hymns at a spoken Mass, and the hymns are far worse, musically and textually, than what came even from the old *Saint Basil Hymnal* or the others current at the turn of the century.

The singing of hymns at Mass has been promoted by the same people who have raised a tirade against reciting the rosary at Mass, but what is so different between the two practices? Really nothing; because neither is actually "praying the Mass." The problem with either devotion "at Mass" is that the proper texts of the Mass, that rich liturgical mine that varies day by day, become totally ignored and unknown, so that every Mass is the same, be it Pentecost or Christmas. At least some hymns do have a connection with a liturgical feast or season, but the so-called "general anthem" destroys the liturgical year and its development, a sacramental so much beloved of those who truly appreciate the Roman liturgy.

So, the singing of hymns at Mass is a regression. But even worse, the compositions that we are given today, particularly in the various Sunday missalettes, are musically and textually so inferior that many are unworthy of use even at campfire or recreational gatherings, let alone being incorporated into the worship of God in the Mass. Most of these pieces are not even hymns in the true musical definition of that form. We have brought in ballads, songs, Broadway show pieces, secular texts and tunes.

The distinction between "sacred" and "secular" is set aside. A profanation of the liturgy is achieved by the introduction of truly unworthy music and words.

Added on further now is an attempt to revise even this inferior trash to make it conform to so-called sexist norms. This fad demands the removal of language using masculine pronouns and adjectives when referring to God, the Father, the Son and the Holy Spirit. These fadists demonstrate their abysmal ignorance of the English language (or any language) and in tampering with texts upset not only the poetic art but even the theological science that underlies a good hymn. They do not grasp that biological sex and grammatical gender are not the same thing. Their target extends far beyond mere hymns and includes even the texts of the Mass itself and the very Word of God in the scriptures.

The state of the liturgy in most parishes today has regressed to a point that makes the conditions prevalent at the time Pope Pius X began his liturgical reforms seem almost to be desired as an improvement. For this we can thank the pseudo-musicians, the tune peddlers, the self-styled liturgists, radical feminists whose problems are deeply personal, and not least the publishers of the various hand-out, throw-away liturgical aids that every parish is forced to use in the name of participation. It would be interesting to know how many dollars have been made by all who have their fingers in the pie of liturgical participation. Twenty years ago I proposed that all profits made on the publication of liturgical books and congregational materials be given to the missions. There would have been a significant absence of much of what today floods the marketplace.

But what should we do? Cardinal Ratzinger suggests the remedy. Return the train to the track. It has been derailed. That must begin with the theology that underlies liturgy. In his book *The Feast of Faith* (Ignatius Press, 1986), the Cardinal praises the work of Romano Guardini, Pius Parsch and Odo Casel, and regrets that the direction taken by them in the period between the two wars has been abandoned since the council, causing the difficulties in today's liturgical theology and practice. (See review of *The Feast of Faith* in *Sacred Music*, Vol. 113, No. 2, p. 24-26.)

We should implement the teaching of the council that sacred music is an integral part of liturgy, not a mere embellishment. Hymns, even good ones, tend to become appendages to the liturgy, not a part of it. Thus, we should encourage the singing of the texts of the Mass, both in Latin and the vernacular. Chant provides music for the Latin texts; the vernacular ones remain the challenge given to today's composers.

We should refuse to use music and texts that are not truly sacred, and we must keep away from music that is not true art. The ballads, Western, folk, country and beat music that in the past two decades have entered the church are to be swept away.

We must oppose both from artistic and theological grounds the manipulation of words for sexist reasons. The difficulties involved with manipulated texts have been great enough because some publishers wanted to obtain copyrights on traditional hymns and could do so only by altering a few words and notes. In large gatherings, the musician knows the tower of babel that such procedures can bring about.

Finally, the old *Saint Gregory Hymnal* was a good book. It had some weaknesses, but had it been used as the basis for the greater extension of congregational singing as the council asked, our congregations would be singing today, because they would have begun with music they knew. A common hymnal for the entire United States is not a practical project, but what came nearest to being such a national hymnal, the *Saint Gregory*, has been abandoned. In its place, several attempts have appeared. Unless hymnals contain music that is truly sacred, artistic and a part of the liturgy, they will not help. Church music is more than hymns. As the liturgical movement pleaded in the 1930's, let us pray the Mass, not merely pray *at* Mass. And we must do so with beauty.

# CHURCH MUSIC IN AMERICA: WHERE IS IT GOING?

(Reprinted from *WBST Program Guide*, published by WBST Radio, Ball State University, Muncie, Indiana 47306, Vol. VII, No. 6, March 1987.)

After tuning in late to *Music in America* one Sunday afternoon, I was delighted to hear a performance in progress of Beethoven's *Mass in C Major*, a work which I had performed last spring with the Community Singers, now Masterworks Chorale.

In listening I discovered that the performance was being broadcast from the Church of Saint Agnes in Saint Paul, Minnesota, under the direction of Monsignor Richard J. Schuler. His comments on the program prompted me to contact him personally, and in the ensuing correspondence we exchanged publications: the *WBST Program Guide* for several issues of *Sacred Music*.

According to Father Schuler, the publisher of *Sacred Music*, it dates back to 1874 and is the oldest continuously published music journal in the country. In a telephone conversation with Father Schuler, we discussed the state of Catholic church music.

"I think it's in collapse," he begins, as he describes the current condition of church music. According to Father Schuler, there are two requirements that must be met for church music: that it be sacred and that it be art.

"It doesn't just mean that they must be holy words, but the style has to be a sacred style. Taking country and western music and putting holy words to it doesn't make it sacred music. Much of what is done in Catholic churches—with someone strumming on a guitar—isn't art."

Father Schuler attributes the "collapse" of church music to a misinterpretation of the Second Vatican Council which met in 1963. Instead of following the intent of the council, he explains, "there were many people with their own ideas, and a tremendous propaganda that has been swallowed by most priests."

"One of the errors is an interpretation of what the council meant by 'active participation,' which has been narrowed down to mean that the people themselves should sing." He uses the analogy: "When you listen to the gospel, or listen to the scriptures read, you are paying attention. You are actively participating."

"After all, music is not performed in church except for prayer; it is not done to please or to amuse."

The result, he says, is that "they've put away the choirs because the people were not singing; the choir was singing. This destroyed the art of music in our church, because the congregation can't do art music."

Father Schuler also speaks about the introduction of the vernacular language in church liturgy. "The propaganda was that the Latin was no longer allowed, which disposed of most of the whole repertoire of two thousand years: Gregorian chant, polyphony of the renaissance period, Mozart, Haydn, all of that. I'm all for the vernacular, but it's going to take a long time to develop a repertory. It has to be a slow process."

He speaks, too, of the effect that the loss of the Latin liturgy has had on the young generation, and how they have been deprived of their heritage. Of the thousand or so who attend the unusual Masses each Sunday at Saint Agnes, he points out, "it's a young group, a lot of college kids."

"There was a young fellow who came up to see me just this weekend," he recalls, after witnessing the Mass sung like this—in its original form—for the first time. "Yet he's a music student at a university in New York!"

Of the young people growing up on today's church music, Father Schuler says,

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"They have grown up on popcorn, and now they are expected to be strong and healthy."

When asked what the solution is, he answers without hesitation, "The answer lies in education. The choirmasters and the organists in the Catholic Church have not been trained."

As a clear indication that he has studied this problem, he goes on to describe his vision of a scholarship program, sponsored by the Church in some of the better music colleges, which would train students specifically for the responsibilities within the Church.

"Music takes money, and the first thing a school board cuts back on is music. It's the same in the Church."

When asked if the current state of church music is a universal one, he answered, "The only place where they have really held the line is in Germany and Austria." He speaks sadly of the demise of the choirs in France, before Vatican II, that sang chant and renaissance polyphony. "They were fantastic."

Each Sunday in the Church of Saint Agnes, where Father Schuler is music director and conductor, the Mass is celebrated with music taken from the great treasury of sacred music from Gregorian chant through modern times. On thirty of the Sundays, Masses by Mozart, Haydn, Schubert, and Beethoven are sung with orchestra.

He considers the music program there "unique" in that the Masses are sung as they were written to be sung: in the situation of a Mass, where the sections are separated by other music and considerable time.

"We're not the only people in the Twin Cities doing the Haydn Masses. We're the only one doing them in church as part of the service. And those that come to hear them see that this is where they belong."

He talks about another advantage his choir has. "When we have these things in repertory, we can sing them again and again." He estimated that the Mass they had sung the day before—Haydn's *Heilig Mass*—has been sung there, over the last fifteen years or so, as many as thirty times.

He talks about how knowing the music that well "gives you a freedom" you never achieve in a concert situation. "When you do it in a concert, it's often your first shot at it and your last shot."

When I note that not every church has the resources to do the kind of program that Saint Agnes does, he answers, "But there's a lot of other church music that's simpler, with orchestral accompaniment, that could be handled with much more ease."

"You grow into it. But the secret is to do it every single Sunday." He warns against those who want to do it only at Christmas and Easter. "You'll never have anything that way."

Father Schuler summarizes his philosophy on church music by saying, "I have felt all along that if we have a community that is interested in music, art, and in the theatre, as we have here in the Twin Cities, we should worship God on the same level. We must offer God the best, and of course the best that man can do is art."

He goes on to offer one of his favorite quotes, from Dante: "Art is God's grandchild," he says, "because God created man, and man created art. Therefore we are really taking part in God's creation by creating these things that are beautiful. And they have to reflect God."

Noting that I was calling from Indiana, Father Schuler adds, "There used to be a lot of good church music around Fort Wayne, with that good German tradition. . .but I suspect that it's all gone now, too."

ROSLYN MODZELEWSKI

# TOWARD A NEW CHURCH MUSIC

The state of Roman Catholic liturgical music is confused at best and disastrous at worst. The liturgical renewal initiated by the Second Vatican Council has wrought many changes in the realm of liturgical music over the last twenty years. Some of these changes have been beneficial, for example, the increased role of the congregation in singing, especially in the singing of the ordinary of the Mass. Some of the changes, however, have been regrettable. This is particularly true insofar as the quality of the music being sung goes, and in the understanding of how music and liturgy work together. Many people have been alienated by the "new music" and long for a return to the "old days." This has caused a sad division in many parishes and dioceses. Sadder still is the fact that it has caused many to stop attending Mass or to leave the Church to worship elsewhere. That the liturgy, the Church's community prayer, should be a source of division is an indication of just how desperate the situation has become.

It is time to review the directives of the council and the Church's teaching and tradition in general on liturgical music. It is time to make a concerted effort to build a new music for the Church that is in accord with the Church's teaching and serves the spiritual needs of all of us who are the Church.

The Second Vatican Council gave considerable time and energy to the subject of liturgy and its constitution on the sacred liturgy was the first of its documents to be published. The following passage from that document illustrates the importance the council placed on the liturgy.

For it is through the liturgy, especially the divine Eucharistic Sacrifice, that the "work of our redemption is exercised." The liturgy is thus the outstanding means by which the faithful can express in their lives, manifest to others, the majesty of Christ and the real nature of the Church. . . The liturgy. . . reveals the Church as a sign raised above the nations (cf. Is. 11:12). Under this sign the scattered sons of God are being gathered into one (cf. Jn. 11:52) until there is one fold and one shepherd (cf. Jn. 10:16).

This statement leaves no doubt as to the importance the council placed on the liturgy as part of the Christian life. The liturgy is seen as a tool for personal and community redemption, as a unifying factor within the Church, and even as a means of ultimately effecting the redemption of all mankind.

A careful review of the council's constitution on the sacred liturgy allows one to see with relative ease that only about half of its directives have been met; some seem to have been completely ignored. For example, those statements calling for the increased active participation of the faithful have been met with a good deal of success. Directives concerning the use of the vernacular have been met to the extreme of virtually excluding the use of Latin in most parishes, while those calling for the proper use of Latin by all of the faithful have been ignored. While there has been a real effort made (with a good degree of success) to involve the congregation more fully in the singing of the Mass, there has been virtually no effort made to give Gregorian chant "pride of place" in liturgical services. The directives concerned with avoiding innovation and establishing differences between rites locally have been for the most part ignored; as have those concerning the addition, deletion, or alteration of parts of the liturgy. This haphazard approach to applying the council's directives has caused a great deal of strife in the Church. This is most unfortunate because it has made the liturgy a source of division.

It seems quite certain that music and language have played major parts in creating this dilemma. After all, these two are most frequently the subject of complaints.

The Second Vatican Council, contrary to many people's understanding of it, nei-

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ther condemned all the old ways nor opened the doors wide to all innovations. The goal of the council was to renew and reform the Church, not to abolish and replace it. The council's documents are full of references to the need to preserve and restore what is good in the Church's long tradition.

The council said that liturgical music "forms an integral part of the solemn liturgy," and gives it "a more noble form." There is no doubt that song deepens prayer; the holy scriptures make this abundantly clear. The Old Testament is full of songs. In the New Testament we find that our Lord and Saviour, Jesus Himself, prayed in song at His last supper. The epistles of Saint Paul contain many references to prayer in song (e.g., Eph. 5:19, and Col. 3:16). From the Church's very beginning, prayer in song was an integral part of the Christian life (cf. Matt. 26:30; Col. 3:16). Indeed, prayer in song was inherited by the Church from Jewish tradition dating back thousands of years. Over the course of its history, the Church has produced some of the most beautiful prayer-filled music the world has known. In fact, the entire flowering of western music, from the stage of monody through the development of harmony and polyphony can be attributed to the Church's recognition of the power of music to enhance prayer. All advances in the art of music from ancient times until the baroque era came about through the efforts of church musicians.

According to the council, liturgical music should "winningly express prayerfulness, promote solidarity, and enrich the sacred rites with heightened solemnity." The council also pointed out that specific types of music would accomplish these things.

In Article 121 of the constitution on the sacred liturgy, the council refers to "qualities proper to genuine sacred music." This rather ambiguous phrase needs to be clarified and understood. The council made reference to Pope St. Pius X as a liturgical reformer (Art. 112) and a pioneer in the effort to restore Gregorian chant to its proper place in the liturgy (Art. 117). In his *motu proprio* of November 22, 1903, St. Pius uses the term "qualities proper to the liturgy" in regard to sacred music, and goes on to define them. He wrote:

Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular *sanctity*, and *goodness of form*, which will spontaneously produce the final quality of *universality*.

This is still somewhat vague, so St. Pius goes on to give an example:

These qualities are to be found, in the highest degree, in Gregorian chant, which is, consequently, the chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to its integrity and purity. On these grounds Gregorian chant has always been recognized as the supreme model for sacred music.

In a letter of Pius X to the Cardinal Vicar of Rome he wrote: "Gregorian chant. . . is so sweet, soft, easy to learn and of a beauty so fresh and full of surprises that whenever it has been introduced it has never failed to excite real enthusiasm in the youthful singers." In addition to these qualities the chant can be characterized as being of a "noble simplicity," a major quality the council wished to restore to the liturgy.

So, the qualities that liturgical music should possess are: 1) sanctity; 2) goodness of form; 3) universality; and 4) simplicity. Each of these characteristics finds its supreme model in Gregorian chant. Let us look at each of these qualities to see how they may be defined in a piece of music.

*Sanctity.* To possess the quality of sanctity, music must be reverent and sincere. It should not be overly dramatic or showy nor should it contain secular influences

which might distract the faithful from the prayer which is the basis of the music. Above all, it must never appear to supercede the text in importance.

*Goodness of form.* To possess goodness of form the musical structure of a composition should be conducive of prayerfulness. Nothing in the form of the composition should be disconcerting to the faithful. Thus jarring or disturbing melodic intervals or harmonic structures should generally be avoided. This is not, however, to condemn the artistic use of dissonance and irregular rhythms in liturgical music.

*Universality.* To possess universality the music must effectively enhance the prayer of all the faithful regardless of local musical customs. As Pius noted, universality would naturally stem from sanctity and goodness of form, which qualities are attainable in any musical culture (though not in all musical styles within these cultures). It was in an effort to achieve this universality that the council opened the doors to the liturgical use of local musical customs and traditions (Art. 119).

*Simplicity.* In his *motu proprio*, St. Pius wrote: "It must be considered a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the services of the music, for music is merely a part of the liturgy and its humble handmaid." This statement can be used to define the necessary quality of simplicity in liturgical music. For calling for simplicity is in no way a call to forbid the use of harmony or polyphony. Rather it is a call to remember that the music serves the text and not vice versa. The council declared, however, that music is an integral part of liturgy; it is itself liturgy, *pars integrans*. If, however, the music by its complexity (regardless of how musically good and artistic the music may be), detracts in some degree from the prayerful singing of the text, then it is not good liturgical music.

In the framework of these four qualities, liturgical music takes on a character all its own. It cannot be judged in the same manner as secular music because often the very qualities that give a particular piece of secular music its appeal are ones that are least fitting to sacred liturgical music. Any attempt to create a new music for the Church must be made within the framework of these qualities if it is to succeed.

Since Vatican II, there has been a great outpouring of music for the Church. Most of it using the vernacular and much of it in general is not very good. The same problem that plagued liturgical music in the days of Pius X is still with us, despite his efforts and those of subsequent popes and the Vatican Council. It is the problem of secular influences. In his *motu proprio* we find the following statement:

Since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in church may contain nothing profane, be free from reminiscences of motifs adopted in the theatre, and be not fashioned even in the external forms after the manner of profane pieces.

Clearly the bulk of the new music is severely afflicted with profane or secular influences. Though these influences result in sounds that are vastly different from those in Pius' time, they are nonetheless a detraction from the sacred quality of the music. Much of the new music is passed off as "folk music," but it is not. Much of it shows the influence of such current forms of popular music as "easy listening," "folk rock," and most regretably of all, of "muzak" —elevator music. Whether one likes these styles or not, it cannot be denied that they are of secular origin and serve profane uses.

As mentioned above, much of this new music is put forward as folk music. True folk music is the indigenous musical expression of a people, a musical tradition that grows with a people over the course of the ages. The recent popular styles mentioned above on the other hand, are the invention of a large commercial music industry, and

while they may show characteristics taken from many musical cultures, they are in no way true folk music. Most of the new church music of this type has little or no relation to the traditional musical heritages of the people it is meant to serve.

There is, however, a vast wealth of traditional folk hymns from many cultures that are more than suitable for liturgical use. In many cases the texts of these songs are fairly maudlin and sentimental, another secular influence which liturgical reformers have long sought to remove. These tunes can be adapted to texts that are more in line with the directives of the council (Cf. Art. 121 and note). Also, these traditional tunes can be used as the thematic basis for new works, especially Mass ordinaries. In this way, they will have particular appeal to the people from whose heritage they are derived and at the same time serve all of the faithful in prayer.

In the eyes of the council, Gregorian chant is the "supreme model" for liturgical music. One of the characteristics of Gregorian chant that make it the ideal liturgical music is the simple fact that it sounds like nothing other than sacred music. The unique sound of the chant is individual in all of the world's music: no other music sounds like it. The unique quality of the chant (its sanctity, simplicity and goodness of form) is so unlike anything else that it invariably evokes deep spiritual feelings in young and old alike, regardless of cultural heritage.

Pius X, Paul VI and the Vatican Council all urged that Gregorian chant be restored to its place in the liturgy. This can be easily done; for the chant is of universal appeal and, despite common misconceptions to the contrary, not difficult to learn and sing. As a liturgical reformer John LaFarge, a forerunner of the Vatican Council, wrote:

We often forget the distinction between the easier and the more complex features of the chant. The highly figured forms are used in the gradual and other changing parts of the Mass. But the simple forms run with only one note to each syllable, such as the forms of the *Gloria*, *Credo*, *Sanctus*, etc. Any person who can make some sort of musical sound, even of a very obscure character, can fit into a choir or group singing the Gregorian.

My own experiences have shown me that not only can congregations sing the chant, they invariably find both hearing it and singing it a joyful and moving experience. What is more, even the more complex chants *can* be sung by virtually untrained singers with a little work.

There are some who apparently have a deep and serious misunderstanding of just what the term universality in music means. They seem to feel that universality means appeal to the lowest common denominator. I have heard it said by an allegedly responsible liturgist that while Gregorian chant is far superior to the bulk of what we now hear in church, it has no place in the liturgy because the people will not understand or appreciate it. In short, it is too good for the bulk of us. This attitude is both arrogant and insulting and it is at the heart of the divisiveness that plagues the liturgy today. The marvelous thing about chant is that it has the same effect on anyone who hears it, regardless of any individual situations or external circumstances. It makes no distinctions among the faithful.

For these reasons, every effort should be made to give Gregorian chant "pride of place in liturgical services" without further delay. There is no reason why chant, the ideal of all our liturgical music, should be shelved away and replaced with music that is so far inferior. Also, a deep familiarity with chant cannot but foster the growth of new music possessing "the qualities proper to genuine sacred music."

Besides the reinstatement of Gregorian chant, the council also called for new music (Article 121). With Gregorian chant as the model of sacred music and the door open to local musical traditions, there is a great variety of styles and musical forms available to composers desiring to use their talents in the service of the Church and for the glory of God. There have been many developments in modern music that are

inappropriate to the liturgy, especially theatricality, melodramatic effects, cheap sentimentality, and lowest common denominator, commercialism. These should not only be avoided, but pieces afflicted with their characteristics already in use in the liturgy should be removed. However, many of the freer rhythmic patterns and more unconventional harmonic practices found in modern music are perfectly beautiful in their own right and can be adapted well to sacred texts. A few good examples of this are the *Missa brevis* of Benjamin Britten or the *Mass* by Igor Stravinsky.

An effective means of achieving the liturgically beneficial effects of Gregorian chant in new compositions is to use actual chant melodies as the thematic framework of new pieces. This is, in fact, how polyphony was born and gave rise to the great flowering of sacred music in the middle ages and renaissance. This approach gives composers great creative leeway and yet maintains an important connection with tradition.

The Vatican Council's urging for the increased participation of the faithful was a reiteration of what liturgical reformers had been calling for for years. In the regulations for the Province of Rome issued by the Cardinal Vicar, February 2, 1912, we find the following passage:

The most ancient and correct ecclesiastical tradition in regard to sacred music encourages the whole body of the people to take active part in the liturgical services, the people singing the common of the Mass, while a schola cantorum sings the variable and richer parts of the text and melodies, thus alternating with the people.

However, prior to Vatican II, this desirable situation had not yet been realized. We owe a great debt of thanks to the council for doing so much to make the active participation of the faithful so much a part of the Mass.

Composers must bear in mind the needs of congregations as well as choirs and write music that will allow all of the faithful "to contribute that active participation which is rightly theirs" (Art. 114). In this what is most urgently needed now is not hymns and devotional songs but settings of the ordinary of the Mass, responses, acclamations and antiphons, in which the congregation has a major part. There is no reason that such compositions be designed for union singing only. Congregational part singing is certainly an achievable goal. Nor is it unreasonable or in any way anti-congregational to compose works in which choir and congregation interact in mutual support of each other. In the Byzantine Catholic rites the congregation has long had a major active part. The entire liturgy is sung. Only those parts that change from week to week (e.g., the *troparion* and *kontakion*) are sung by cantor or choir alone, while the bulk of the liturgy is an active dialogue between people and priest. Such an arrangement could be applied to the Roman liturgy and would have the effect of making all of the faithful take an active part in essential parts of the liturgy.

Hymns are an important part of the liturgy but have been greatly abused lately. It often seems that hymns are used as a kind of filler that has no real bearing on the liturgy of the day. One often gets the impression that hymns are granted as some kind of concession to the people in order to create a feeling of participation (as opposed to true and complete participation in the essential parts of the liturgy). The problem is, of course, that this leaves many people with the feeling of playing a second rate part in the liturgical function. The selection of hymns must be made such that they have a direct bearing on the liturgy of the day. Also, as with all liturgical music, the hymns must satisfy the list of necessary qualities given above. Again, however, it must be stressed that what is most needed now is settings of the Mass that will allow congregations to participate in song in the integral parts of the liturgy. And lest this has not been made clear, this means settings of the complete Mass; entirely sung Masses are an end to strive for.

Article 120 deals with the use of musical instruments in the liturgy. Since Vatican II, we have witnessed a virtually unrestrained pouring of various musical instruments into church with little or no regard to the condition that the council laid down: "that the instruments are suitable for sacred use, or can be made so, that they accord with the dignity of the temple, and truly contribute to the edification of the faithful." The council recognized the pipe organ as above all others appropriate to church music because of the distinct ecclesiastical associations of that instrument. The organ grew up in the church and has become so much a part of church music that we rarely hear organ music that does not put us in mind of things ecclesiastical.

Other instruments, whose associations may be secular, can be made suitable to liturgical use primarily through the music they play. The guitar has been widely accepted into the liturgy. Yet so far, little or no effort has been made to employ it in music that is free from secular or profane influences. The guitar is indeed a beautiful instrument but it is definitely of profane origin and serves primarily profane uses. If the guitar is to remain an instrument in the service of the liturgy, music for it that satisfies the requirements of all liturgical music must be developed. The key to the use of musical instruments in the liturgy is the same as that of using modern styles of music. That is, the necessary air of sacredness must not be disturbed by the instruments and they must cause no distraction from the prayers of the faithful.

In his *motu proprio* of 1903, Pius X wrote: "Although the music proper to the Church is purely vocal music, music with the accompaniment of the organ is also tolerated." This is an important statement for two reasons. First, it implies that the use of unaccompanied song is to be cultivated. *A cappella* singing has a beauty all its own which no instrumental music can match. The Catholic Church today suffers from a sad lack of *a cappella* singing. Second, it is a statement of the fact that instrumental music *must* be subservient to the liturgy as a whole.

The use of purely instrumental music has become common in our liturgies over the years, but its value there often is debatable and its effect is as often as not detrimental to the liturgical function. The Church has recognized the use of instruments primarily in the accompaniment of song, but also without song in preludes and interludes. Great care should be taken, however, in choosing instrumental music to be incorporated into the liturgy, for as often as not, prelude and interludes have the effect of "fillers" and seem to be unrelated in any way to the liturgy. It is as if we were afraid to heed the Vatican Council's directive that "at the proper times all should observe a reverent silence" (Art. 30). Only that instrumental music that can be clearly related to the day's liturgy should be used as preludes and interludes.

As pointed out earlier, virtually no action has been taken to ensure "that the faithful may be able to say or sing together in Latin those parts of the ordinary of the Mass which pertain to them." This is unfortunate indeed, and for a number of reasons. First, the use of a common language adds an extra touch of universality (catholicity) which cannot be achieved when every nation prays in a different tongue. Second, the Latin texts are without a doubt some of the most beautiful in the long and rich heritage of Catholic culture; it would be a great loss to let them fall into oblivion. Third, a great treasure of liturgical music has been written for Latin texts; the current aversion to the use of that language denies us the use of some of our most beautiful and prayerful liturgical music. Fourth, the Latin means so much to so many that it seems sad indeed that it should be taken away from them; particularly when the Church is so clear in her desire to see the Latin language retained and used by the whole body of the faithful.

In 1967, the Vatican's Sacred Congregation of Rites issued its instruction on music in the liturgy. Therein we find the following passage:

Pastors of souls, having taken into consideration the pastoral usefulness and the character of their own language, should see whether parts of the heritage of sacred music, written in previous centuries for Latin texts, could also conveniently be used, not only in liturgical celebrations in Latin, but also in those performed in the vernacular. There is nothing to prevent different parts in one and the same liturgy being sung in different languages.

This is wisdom indeed. It is often argued that praying in Latin is meaningless. This is true if people don't understand what they are saying. But the ordinary of the Mass is so familiar that most of us can recite our parts from memory. So to use Latin for these prayers would not prevent in any way our understanding them or participating fully in them. In fact, it has been argued that using Latin for familiar prayers would cause people to think more about what they are saying. Arguments against the use of Latin in the liturgy seem to come down to that same arrogant attitude mentioned above in regard to Gregorian chant: *i.e.*, people will be unable to understand it. It is a sad divisive attitude and must be removed.

In the preceding pages, the terms sacred music and liturgical music have been used more or less interchangeably. But there is a great deal of music in existence that we would call sacred and yet is definitely not liturgical. For example, the sacred cantatas of Bach or his Christmas oratorio or his *St. Matthew Passion* are undeniably sacred music and are spiritually edifying and inspiring to the listener. Yet, while parts of these may be usable in the liturgy, the entire works are not. Yet what better place is there for performing and hearing such works than in church?

Therefore, churches that are able to do so should foster choirs and musicians to perform sacred works that are not suitable for liturgical use for use in extra-liturgical sacred concerts for the edification of the faithful. Of course, such activity must always be secondary to the primary job of supplying liturgical music. Composers also should consider the extra-liturgical possibilities for sacred music. Sacred concerts, cantatas, oratorios, music dramas, etc., performed in church would have the effect of bringing the faithful together for spiritual edification outside of the context of regular liturgical gatherings. Writing music for such purposes allows composers to express themselves more personally and with more varied musical means than writing strictly for the liturgy. At the same time, it still allows them to serve God and His Church with their talents.

Recognizing that being beautiful and inspiring on a personal level is not sufficient for liturgical music is a most important fact for the composer of liturgical music and for church music directors. All beautiful music with a sacred text or theme is not necessarily proper to the liturgy. By the same token, to say that a piece is not good liturgical music is not necessarily to say that it is not good music. For instance, the organ meditations *Les Corps Glorieuses* and *La Nativité du Seigneur* by Olivier Messiaen are sacred in nature inasmuch as they are attempts to express profound religious thoughts in music. But because of the highly unconventional nature of the music, many find these compositions disconcerting and even unpleasant. Therefore, the music is not universally edifying or conducive to prayer or meditation and so cannot be considered good for use in the liturgy. The distinction between liturgical and non-liturgical sacred music must be made if true reform of Roman Catholic liturgical music is to come about.

In truth, the liturgy is far above the accoutrements of language and music. The majesty and mystery of the Eucharistic celebration cannot be diminished by these externals. Yet, in recognizing that music and language can greatly enhance our prayer and participation in these mysteries, we necessarily recognize that they have the power to detract from our prayer and both emotional and intellectual participation as well. The indiscriminate use of virtually any music within the liturgy must be

stopped. At the same time, efforts must be made to build a universally acceptable body of liturgical music that will meet the requirements of the Church. Composers of sacred music should not feel threatened or limited by such requirements. Rather, they should bear in mind the fact that liturgical music is unlike all other music in its purpose, scope, and appeal. Liturgical music is not concert music; its purpose is so much higher than any other form of art that there is no comparison. Because of its intimate relation to the sacred text, its scope is vaster than any other music. And because it is used in the service of God, as a form of prayer and as a unifying force among men of good will, it has an appeal that is more profound and more wondrous than any other music.

The following excerpt from the apostolic constitution, *Divini cultus*, of Pope Pius XI sums all of this up.

The faithful come to church in order to derive piety from its chief source, by taking an active part in the venerated mysteries and the public solemn prayers of the Church. It is of the utmost importance, therefore, that anything that is used to adorn the liturgy should be controlled by the Church, so that the arts may take their proper place as most noble ministers in sacred worship. Far from resulting in a loss to art, such an arrangement will certainly make for the greater splendor and dignity of the arts that are used in the Church. This has been especially true of sacred music. Whenever the regulations on this subject have been carefully observed, a new life has been given to this delightful art, the spirit of religion has prospered, the faithful have gained a deeper understanding of the sacred liturgy and have taken part with a great zest in the ceremonies of the Mass, in the singing of the psalms, and the public prayers.

The knowledge that working within a prescribed framework of rules has in the past produced not only a vast wealth of great and beautiful music, but more importantly such wonderful and desirable spiritual effects as enumerated by Pius XI should be more than enough encouragement for those wishing to use their musical talents in the service of the Church and to the greater glory of God.

MICHAEL MCGOWAN

# PAPAL HONORS FOR AMERICAN MUSICIANS

Some time ago we asked the readers of *Sacred Music* to help draw up a list of lay men and women engaged in church music in our country who have been honored by the Holy See for their signal service to the Church through the exercise of their musical talents. A considerable response from the readers of *Sacred Music*, along with some searching of back issues of *Caecilia*, *The Catholic Choirmaster*, and *Sacred Music*, have produced the information presented here. This is not offered as a definitive study, but only as an attempt to preserve the information now at hand, so that future historians may use it to compile a more complete list of all who have been so honored in the years of our nation's existence.

The honors extended by the Holy See fall into two categories: those conferring membership in a papal knighthood and those presenting a papal medal.

The pontifical orders of knighthood are secular orders of merit whose membership depends directly on the pope. The orders in which American musicians have been enrolled in most instances are the Order of Saint Gregory the Great, the Order of Saint Sylvester and the Order of the Holy Sepulchre.

The Order of Saint Gregory the Great was first established by Pope Gregory XVI in 1831 to honor the citizens of the Papal States. It is conferred today on persons who are distinguished for personal character and reputation and for notable accomplishments. It has both civil and military divisions and includes three classes of knights: knights of the grand cross, commanders and simple knights.

The Order of Saint Sylvester was founded by Pope Gregory XVI in 1841 to absorb the Order of the Golden Spur. Pope Pius X reorganized both orders in 1905, changing the name of Golden Spur to Golden Militia. Membership in the Order of Saint Sylvester is in three degrees: knights of the grand cross, knight commanders and simple knights.

The Order of the Holy Sepulchre is an ecclesiastical order under the protection of the Holy See dating back to at least the eleventh century and the time of the crusades. There are five classes today: knights of the collar, knights of the grand cross, commanders with a plaque, commanders and knights. Members do not take monastic vows but are pledged to a special loyalty to the pope. Special divisions exist for men and women.

There are other equestrian orders, some of ancient origin, that are under the patronage and jurisdiction of various secular powers and grant membership for honorary reasons. We are concerned here only with pontifical orders and those under the patronage of the Holy See.

The following American church musicians have been honored by membership in these orders:

*Frank Campbell-Watson* of New York, New York. Knight Commander of Saint Gregory.

*Catherine A. Dower* of Holyoke, Massachusetts. Lady of the Holy Sepulchre.

*Paul Fitzgerald* of New York, New York. Knight of the Holy Sepulchre.

*J. Vincent Higginson* of New York, New York. Knight Commander of Saint Gregory.

*Peter Anthony La Manna* of Philadelphia, Pennsylvania. Knight of Saint Gregory.

*Theodore Marier* of Boston, Massachusetts. Knight Commander of Saint Gregory.

*John McCormack* of New York, New York. Knight Commander of Saint Gregory. Knight Commander of the Holy Sepulchre. Privy Chamberlain to His Holiness.

*Nicola A. Montani* of Philadelphia, Pennsylvania. Knight Commander of Saint Sylvester.

*Bernard Miller* of Belleville, Illinois. Knight of Saint Gregory.

*Joseph A. Murphy* of Newark, New Jersey. Knight of Saint Gregory.

*Paul Salamunovich* of Los Angeles, California. Knight Commander of Saint Gregory.

*John Singenberger* of Milwaukee, Wisconsin. Knight Commander of Saint Gregory. Knight of Saint Sylvester.

*Elmer Andrew Steffen* of Indianapolis, Indiana. Knight of Saint Gregory.

*Humphrey J. Stewart* of San Diego, California. Knight of the Holy Sepulchre.

*Maria Augusta von Trapp* of Stowe, Vermont. Lady of the Holy Sepulchre.

*Roger Wagner* of Los Angeles, California. Knight Commander of Saint Gregory.

*Alessandro Constantino Yon* of New York, New York. Knight of Saint Sylvester.

*Pietro Alessandro Yon* of New York, New York. Knight of Saint Sylvester.

Papal medals are of two kinds: the *Pro Ecclesia et Pontifice* (For the Church and the Pontiff) and the *Benemerenti* (To a well-deserving person).

The *Benemerenti* medals are of gold, silver or bronze and bear the name and likeness of the reigning pope on one side and a laurel crown and the letter "B" on the reverse. Many popes have used such medals for rewarding and honoring exceptional accomplishments and service to the Church. American church musicians who have received a *Benemerenti* medal are:

*Lucienne Gourdon Biggs* of Los Angeles, California.

*William J. Connors* of Danbury, Connecticut.

*Theodore Heinroth* of New York, New York.

*Mrs. Winifred Hogan Kummeth* of Owatonna, Minnesota.

*Mrs. Sadie Lothian* of Highgate, Vermont.

*Maria Augusta von Trapp* of Stowe, Vermont.

The first of these was initiated in 1888 as a token of the golden sacerdotal jubilee of Pope Leo XIII, who bestowed it on those who assisted in the observance of the jubilee and were responsible for the Vatican Exposition. The medal has the likeness of Pope Leo on one side and the papal tiara, the keys of Peter and the words *Pro Ecclesia et Pontifice* on the other side. It was originally issued in gold, silver or bronze, but Pope Pius X ordered that it be given only as a gold medal.

American church musicians who have received the *Pro Ecclesia et Pontifice* medal are:

*Richard Keys Biggs* of Los Angeles, California.

*Francis Eugene Bonn* of Rochester, New York.

*Mrs. Emil Borth* of Duluth, Minnesota.

*Louise Florencourt* of Carroll, Iowa.

*Joseph J. Mc Grath* of Syracuse, New York.

*Frank Pellegrini* of Chicago, Illinois.

*Clara Schroepfer* of Sleepy Eye, Minnesota.

*Edward Strubel* of Covington, Kentucky.

*Alfred Villemaire* of Winooski, Vermont.

*Justine B. Ward* of Washington, D.C.

*James Welch* of New York, New York.

Unquestionably there are others who have been honored for lives of dedication to the cause of church music. Many priests have received recognition, being named honorary prelates of His Holiness and given other papal distinctions. If there are any to be added to these lists, an *addendum* can easily be made.

MONSIGNOR RICHARD J. SCHULER



Raphael. Detail of angels from the *Virgin of the Baldaquin*. Pitti Gallery, Florence.

## GREGORIAN SEMIOLOGY: THE NEW CHANT. PART I

(This is the first of a series of four articles on contemporary study of Gregorian chant and the findings it has produced.)

The decade of the 1960's was a time of searching for all denominations in the Christian church, but for lovers of Gregorian chant it proved a time that seemed disastrous. Even though the decisions of the Second Vatican Council proclaimed that Gregorian chant should maintain its "pride of place" as the revered music of the Catholic Church, reality saw to it that the chant went out the door with the Latin. Congregations that had been silent for over a thousand years were suddenly expected to sing and the frantic, on-going search for a music they could call their own began. So great was the fear that a century of research and devotion would slip into disuse that the French Assembly, realizing that the chant was really a Gallic art more closely related to Charlemagne and his empire than it was to Rome, declared it an official art treasure and directed the Ministry of Cultural Affairs to offer regular classes in chant interpretation.

The chant had been dealt near fatal blows before. In the sixteenth century, after the Council of Trent, re-acting to the pressure of the Lutheran chorales and Huguenot psalm tunes, some authorities without a mandate ordered the chant to be pared of all its "gothic excess," being the melismatic ornament that the medieval Church used to decorate its intonations, in the same way that the medieval artist decorated the cathedrals. The chants were reduced to the more or less syllabic versions which remained in vogue until the early twentieth century. In France the revolutionary government threw out the chant with the rest of the Church where it remained until the restoration in the 1830's.

The restoration saw the re-opening of the Abbey of St. Pierre de Solesmes under Dom Prosper Guéranger with the express purpose of restoring the liturgy and its chant to a state which was as faithful to the early medieval practice as possible. This involved a seventy-year study of manuscripts which were collected, copied or eventually photographed from all over Europe, backing up through history from the square notation that they could read to the ancient, tenth-century neumes whose

meanings remained largely obscure. This was perhaps the most enormously painstaking and methodical chore in the history of musicology. Every syllable of every chant for the church year, both the Mass and the office, was charted with columns showing the versions from as many as twenty-five or more different significant manuscripts. From these charts, the monks deduced what was to become the official chant for the entire Church in 1908.

While the musicological world applauded the monks' efforts in restoring the ancient melodies, the rhythm of these melodies remained open to great dissension. Neither the familiar square notation or the ancient unheightened neumes seemed to give any conclusive evidence of rhythmic pattern. Furthermore, despite the plethora of treatises which describe medieval thoughts on modes and counterpoint, there is not a single extant work devoted to a discussion of rhythm. The few writers that even mention in passing with such phrases as "as one to two" or "longer and shorter" are separated by one or two hundred years and write in terms that are open to misunderstanding at this historical distance. Gregorian rhythm seemed to be the victim of one of those blind spots in history that occur because the subject was so obvious in its day that no writer saw any reason to discuss it!

The restoration of the chant by the abbey took place in tandem with the rise of the art of musicology in the late nineteenth century and the matter of rhythm has been caught in a dichotomy ever since. The research musicologist is dedicated to the unravelling of mysteries and often cannot conceive of a concerted music without a definite, metered rhythm to lean on. For the ecclesiastical world, the chant is not a musical performance but a sung prayer. Therefore, in order to perform it they had to accept some workable rhythmic system, authentic or not. However, even among the most ardent mensuralists in the musicological camp there has never been any system they could all agree on. The original theory at Solesmes under Dom Joseph Pothier was that, since the chant was an ornamented intonation and in no way related to dance or folk music, the music should move in a conversational flow. This theory, however logical for prayer, did not satisfy the mensuralist camp and the battle raged on.

By the turn of the century, the Vatican under Pius X was anxious for the Church to be united under one system of chant and the deliberations, which resulted after his *motu proprio*, began. The German musicologists still agreed that there must be some mensural system but had no agreement as to which one. In the meantime, Dom André Mocquereau, who had become chantmaster at Solesmes, had devised a system based on a single, indivisible beat for each note and grouped the chant melodies into groups of two or three-note patterns according to his "rhythmic ictus." This theory was based on no historical evidence at all, but it did have the advantage of enormous aesthetic instinct and rationale and it did have at least a steady beat. This system won out, and Solesmes Abbey got permission to print the chants in their restored versions with Dom Mocquereau's editings: the horizontal episema, the dots, and the controversial vertical episema. The restored chant was spread throughout the Church, where it prevailed until the advent of the vernacular service in 1965.

During the years between 1903 and 1965, the chant rose from obscurity to an art form. Even though badly done by those who took Dom Mocquereau's indivisible beat too literally, in the hands of an artistic, knowledgeable conductor it took its place beside the masterpieces of any other epoch. Dom Joseph Gajard, Dom Mocquereau's successor, not only gave the world its first commercial recordings featuring the monks of Solesmes but travelled widely, teaching choirmasters and students the beauties of the Solesmes interpretations which, of course, involve the whole spectrum of choral beauty and worshipful sound, not just the rhythm. He established what is still the basic sound and atmosphere of Gregorian chant.

By the time of Dom Gajard's death in 1970, the chant world had been hit with two staggering blows. The first was Vatican II. The second came from Solesmes itself. Dom Eugène Cardine, a paleographer and monk of Solesmes who also taught at the Pontifical Institute of Sacred Music in Rome, had uncovered new meanings in the ancient, unheightened neumes that were not according to Dom Mocquereau's theories and which pointed out misunderstandings and errors in the Vatican Edition of the chant.

Research into the middle ages, after all, did not stop with the *motu proprio* and the abbey continually kept at its dedicated probing into unlocking the secrets. While studying the charts from which the Vatican Edition was made, Dom Cardine began to marvel at the incredible similarities that existed in the manuscripts even though they originated anywhere from Ireland to Sicily and Spain to Poland. Why was it, for instance, that even though the ancient neumes had as many as twelve different variations in the design used to notate a three-note group, there was an amazing similarity in the neume chosen, even in different manuscript schools? It became obvious that with the advent of large square notation some indications had been eliminated. Further study proved that the early notations gave many directions as to interpretation even though they gave very few as to exact pitch. All this was lost with the advent of square notation in the twelfth century.

Cardine's discoveries lead to his publication, in 1970, of his treatise, *Sémiologie Grégorienne*, semiology being the art of understanding symbols. Because of its importance, it exists in the original Italian and in French, Spanish, Japanese, German, and in English as translated by this author. Despite the excitement with which his revelations were received by many both within the Church and without, general histories of medieval music do not as yet reflect the findings, and most of the Catholic Church in the United States, having divested itself of the chant, is not even aware of the changes. Chantmasters who were artist interpreters under the former tradition have been reluctant to change and one especially ardent supporter even left a two-million dollar endowment to maintain the theories of Dom Mocquereau. (A musicologist of Mocquereau's standing might even have been elated by the new findings!)

Besides the *Sémiologie*, the abbey has now published a new *Graduale* which is in keeping with the post-Vatican II ritual. The old *Liber Usualis*, the music student's handy source for Gregorian melodies, is out of print. The new *Graduale Triplex* contains all the music for the new Mass with three different notations: the square notation which gives the exact pitch plus the neumes from the German school of St. Gall below the staff, and those from the French school at Laon above the staff. The abbey is presently at work on adding the same to the *Antiphonale*, the music for the office. Thus the square notation still provides us with the melody but the tenth-century neumes guide us in the rhythmic nuance for its interpretation. (The rhythmic signs of Dom Mocquereau are also still on the square notation for those who wish to continue the earlier practice, but they, of course, have no use in the more recent interpretations.)

Cardine's discoveries have resulted in significant diversions from the former tradition. First of all, the chant proceeds in a basic syllabic rhythm, in line with the original instincts of Dom Pothier. The syllables, however, are longer or shorter according to the normal Latin pronunciation and the type of neume used. This basic difference might be shown in English by the differing speed of an off-hand "certainly," a more deliberate "probably," or a determined "by no means." These differences first appear in the use of a dot (.), the punctum, a dash (-,/), the tractulus or virga, or an episema (ι,/) , the small line like the top of a *t* added to the tractulus or virga.

For neumes of two or more notes, his discovery was more revealing. Historians commonly point out the similarity between the earliest neumes and the grammarian signs added to early manuscripts for ease in reading. These tenth-century neumes that concern us appeared in small books held by the chantmaster and were intended to remind him how to conduct the chants that the monks, who probably could not read at all, had already memorized. In some instances the signs seem to imitate hand signs for the conductor. But in greater reality, Cardine realized that there was a definite relationship between the ease with which the copyist's hand could move and the intended interpretation. A flowing design which required no stopping of the pen indicated a normal, flowing tempo whereas a square-cornered one or one in which the line was broken, forcing the copyist temporarily to lift his pen, prescribed a more deliberate movement. The speed of the notes could also be affected by adding "significant letters," small letters which suggested speed up or slow down.

Perhaps the most exciting discovery uncovered the meaning of the neumatic caesura, the *Neumentrennung*, the instances where an otherwise connected group of notes was broken into sections or where a long melisma was divided into a series of smaller groups by the copyist. Cardine has shown that the note on which the copyist was forced to lift his pen from the parchment should receive a lengthening, thus giving some extra importance to a syllable or defining a musical design for the groups of notes in the melisma. In many instances, the Vatican Edition ignores these indications.

A summary of the interpretative meanings hidden in the ancient neumes will appear in a following article. Cardine's *Sémiologie* gives detailed instructions for performance of some two hundred neumatic symbols as well as the paleographic reasoning behind his conclusions. Even though the half-dozen basic principles involved in his discoveries are relatively simple, the total of all their combined implications leads not only to a freedom from a rigid pulse, which lacked historical foundation anyway, but to a more wonderful flow of sound, true to the natural accentuation and meaning of the Latin, and to a variety in the phrasing and nuance that adds a more graceful design to the melismas. In the hands of a musician who is also a theologian, the implications behind the accentuation of the text often gives us an open window into the mind of the middle ages.

ROBERT M. FOWELLS

# THE CONDUCTOR AND THE CHURCH CHOIR

There is an old Latin cliché, as true today as the day it was coined, of which every choral director might remind himself as he listens to his choir. *Nemo dat quod non habet* (No one can give what he has not got). Musicianship is absolutely essential for the man or woman who aspires to be a choral conductor. A lack of musicianship for one who holds this demanding position results in a choral disaster. A choir director, not properly trained for the work, can expend uncountable hours of energy and good will and never obtain the results he knows he wants. He may then be tempted to blame the unhappy situation on the choir (lack of talent) or on the parish priest (lack of cooperation) or on the congregation (lack of interest). On everything, in fact, except the real root of the trouble—his own lack of ability and training.

A parish priest who seriously wants to implement congregational singing and good choral music at Sunday Mass must recognize the reality that only a trained professional musician can actuate these ideals. This enormous task—forming a singing congregation—is so vast and so demanding that no amateur or untrained music enthusiast can effectively achieve such extraordinary objectives. For the most part, that is why it has never been achieved in this country. And where it has been achieved, you will find an active professional musician who has been responsible.

A parish priest must be prepared to make room in his annual budget for the hiring of a good, well-trained choir director and organist. Ideally, these will be two distinct positions. Less ideally, the choir director may also be the organist. There are plenty of qualified musicians who are available for employment. Many young musical graduates would regard a reasonably paid extra job in church with a stimulating choir as a delightful challenge in addition to some other employment. In the ideal situation, of course, the choir director would be a full-time employee, paid accordingly, his basic salary supplemented by wedding and funeral fees and by his work with the school choirs through the parish school or the state system. But few parishes are so ideal, either financially or musically. However, some kind of financial offer, which is realistic and attractive, is essential to entice a qualified musician to accept a musical post today in most churches.

A well-trained musician is a valuable member of the community and should be valued highly. His worth must not be underestimated in any way, especially where salary is concerned. After all, a proper musical education is lengthy and costly. His training is as long and demanding as any other profession.

A cartoon in an Irish paper recently showed a class of white-coated medical students seated in an amphitheatre carefully studying the technique of an elderly, stethoscoped professor, who sat in a swivel chair on the well-lit operating floor. "Ma'am," he was saying to an imaginary patient, "perhaps my bill, when you get it, won't seem too large when you consider that it isn't just for this thirty-minute operation, which has been successful, that you are paying. The bill also covers some of the background for the operation, the years of education, training, study, experience and much more I've gone through to be here with you right now. . . especially to know what to do, if the operation had not been so successful!" Young doctors do have to keep this all-important idea in mind. So do musicians and those who employ them!

However, once a qualified and well-trained director of music establishes an enthusiastic, competent choir, it will not be long before he is able to encourage the congregation to sing when they ought. Dividends always follow a sound investment.

Just what do we mean by the terms "qualified" and "well-trained" in relation to

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choir directors? I would say that a choir director, to be covered by these adjectives, needs a minimum of three qualifications:

1. He must know how to play the organ. The notion that anyone who plays the piano can also play the organ is really quaint. But it has done untold harm to the calibre of church music. Except for the fact that both piano and organ have keyboards, they have little else in common.

2. He must be thoroughly familiar with the best in the repertoire of church music for every occasion on which his services will be required.

3. He must be familiar with the special tricks of training amateur singers, particularly if a large percentage of his choir does not read music at sight.

All this does not mean that he must have had actual experience in conducting choirs before he can find a job. Choir directors, like every other professional type, have to get their experience somewhere. A good musician can learn very quickly as he goes. A thorough music education and sound musical instincts are worth many hours in a choir loft.

Now to examine some of the human problems involved in directing a choir. Oh, the happy choir director who is hired to start work on a brand new choir, who walks into his first rehearsal a total stranger to the existing group—what a fortunate man he is!

Look at some of the personal problems you will immediately have to tackle. What do you do with dear old Miss Jones who has been singing in the choir for twenty years and whose piercing soprano voice dominates the entire ensemble? What do you tell Mr. McCarthy, the manager in the local AIB, whose basso profundo penetrates the choirloft like a foghorn in Dublin Bay? Mrs. Smith's broad contralto wobble may throw the whole choir off pitch but can you just walk up and say: "Mrs. Smith, you're through!"

These are problems of real emotional content. Choir work means a great deal to a lot of people, whether they can sing or not. And people who sing, or think they can, are often very sensitive types indeed. You cannot force them to resign from the choir once they are entrenched. But there are certain things that can be done about bad or dominant voices, and with fortitude, the new choir director must begin to take control, starting at the next rehearsal. Here are some suggestions:

1. Start an all-out campaign for balance. Balance, balance, balance—until the choir dreams nightly of the word. It is absolutely contrary to the spirit and the laws of liturgical music for any voice to dominate an ensemble. It is the universal characteristic of bad choirs that one or two voices always do. Be surly and ruthless, if necessary, about suppressing them.

Get a musical friend who doesn't know the choir members too well to go down into the church during a rehearsal and listen for dominant voices. If he comes up and reports that a sort of hooty baritone stands out, perhaps the shoe will fit.

Explain to your members that in a really great choral group it is unthinkable for any one voice to be distinguishable from another. Tell them that although every member of the Guinness Choir has a voice fine enough to step out and sing the incidental solos at a nod of the great man's head, they wouldn't be in the organization long if their "solo" singing continued, once they had stepped back in line.

Let your choir hear great choral singing in good hi-fidelity recordings. If possible, make use of the tape recorder. One tape of itself in action might do more for your choir than hours of exhortation.

2. Most important of all, choose material that will be kind to the deficiencies of your choir instead of exaggerating them. The more ornate and operatic a Mass or motet, the more pronounced the flaws of an amateur choir will sound. *Simple material thoroughly learned* is the key to the problem. A simple unison Mass would

be a good starting point in the battle of balance.

Remember the two cardinal rules, then, until such time as you have the personnel of your choir exactly the way you want it: A. Keep what voices you have in balance. B. Choose simple material and teach it thoroughly.

What about new members for the choir? How do you recruit? Remember an ailing choir really needs new blood. What is the best method? So many have tried and failed. Perhaps the least effective method in getting people to join the choir is to have the priest make an appeal from the pulpit. Believe it or not. A few lines about the choir, sandwiched in between a list of announcements and appeals for money, will not whip up mad enthusiasm in the congregation! Everyone knows that tickets for the local school building or card party are not sold by the announcement from the pulpit that they are on sale. It's the telephone committee and the door to door appeals doggedly plugging away seven days a week that get them sold.

With choir recruiting too the same public relations approach is sometimes necessary. A young choir director in one parish explained his success recently: "I really dragged them in. I raided the football club and I went to some of the local dances and I talked to some people in their homes. Lots of them were very interested but thought they didn't know how to sing. I said, 'I'll teach you to sing.'" This man built a choir so impressive that in a short time so many applications came from the congregation that he had to demand auditions. He now has a church with a fine choir and a congregation which sings enthusiastically under his direction.

When your new members come to rehearsal, make your requirements clear from the start, so far as rehearsal time and attendance rules are concerned. Then point out that to be a useful member of a choir one does not need a great or outstanding voice. Anyone who has studied a musical instrument and can read music is a real plum. And anyone who can sight-read as he sings should be forced to join at the point of a gun, if necessary! Ability to sight read, of course, is not essential. If it were, you'd have a very small choir. But ability to learn music by sound is necessary. It is the minimum requirement. You can gauge a person's capabilities in this direction by playing a simple melody, phrase by phrase, and asking him or her to sing it after you.

Finally, a word on choir morale. All choirs react vigorously and favorably to kind words from the presbytery. A friendly visit from the parish priest or assistant at the beginning of a rehearsal seems to do tremendous things for choir morale. A tribute, periodically, from the pulpit acts as a really powerful stimulus.

If you are that new choir director recently appointed with suitable tenure, you have a lot of work to accomplish. Get to it *con gusto*.

LIAM LAWTON

# REVIEWS

## Choral

*Ave Maria* by Leslie Horvath. SATB, *a cappella*. Summit Music Publishing Co., 10 Nassau Dr., Summit, NJ 07901. \$1.25.

With some polyphonic movement distributed among the four voices, this setting has a degree of dissonance, meter change and tempo variation that provide interest. The voice leading is good, obviating difficulties that may arise from dissonance. An organ reduction is meant for rehearsal only, but may assure a secure performance at first as well. With the opening of the Marian year this can be a very useful and interesting piece for many occasions.

*Tu, mentis delectatio* by Ruggiero Giovannelli. Ed. by Joseph Roff. 3-part, *a cappella*. Thomas House Publications, P. O. Box 1423, San Carlos, CA 94070. \$.65.

Both English and Latin texts are provided for this renaissance motet. Three equal voices do not tax the range of any singer, and no problems in rhythm occur. The text is useful for Eucharistic occasions and reflects the pietism of the baroque era. It fills a need for male or women's ensembles.

*An English Mass* by Herbert Howells. SATB, organ, strings. Novello (Theodore Presser Co., Bryn Mawr, PA 19010). \$13.50.

This is not a new work, being released first in 1956. Intended for the Anglican service, it has a *Kyrie* with the other parts of the ordinary in English and the *Glory be to God on high* placed at the end. Truly a work of art, it is not easy either vocally or instrumentally. The organ is independent of the voices and the voice leading can be a problem because of frequent chromaticism. For a good choir this can be a challenge and a real show piece. The texts are not the ICEL version of the Mass, but some variation in text is possible in sung compositions, especially of some artistic value and of a different period.

*Mass for upper voices* by Donald Hunt. SSA, organ. Novello (Theodore Presser Co., Bryn Mawr, PA 19010). \$3.75.

The Latin text (lacking the *Credo*) is set in a short, modern idiom that utilizes some degree of dissonance and chromatic lines with an independent organ part. Range of the voices is occasionally taxing, but no significant performance problems are evident. When the text of the Mass is so rarely being set, as has been the case for the past few years, this is a welcome effort in a modern style. When the setting of the Latin text is almost unheard of in this country, this

effort is most welcome as an effort to carry out the wishes of the council that Latin be used and fostered.

*O Jesus, Joy of Loving Hearts* by Carl Schalk. SATB, organ. Augsburg Publishing House, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. \$.80.

The text is a translation of St. Bernard's *Jesu dulcis memoria*. The various verses of the hymn are set for unison, two-part and four-part voices. The part writing is interesting; the organ accompaniment is easy.

*O Taste and See* by Thomas Hastings. Ed. by James G. Smith. SATB, organ. Mark Foster Music Co., Box 4012, Champaign, IL 61820. \$.60.

Hastings lived in the nineteenth century and writes in the style of that time, a very singable idiom. The text is Eucharistic.

*Easter Motets, Series A* by Christopher Tye. Ed. by Carl Schalk. SATB, organ. Augsburg Publishing House, 426 S. 5th St., Box 1209, Minneapolis, MN 55440. \$2.75.

This is a collection of three sets of six motets by Tye (1505-1572) for use on the Sundays of Eastertide, based on the first lesson as given in the three-year lectionary. They are all from the *Acts of the Apostles*. These texts are the work of Jaroslav Vajda. Tye did not write these motets for the liturgy but for catechetical instruction, but this edition suggests their use in the liturgy and provides an order of service. The music is good; the idea may be useful for a prayer service.

*Praise the Lord, All Nations* by Joseph Roff. SAB, organ. Concordia Publishing House, 3558 S. Jefferson Avenue, Saint Louis, MO 63118-3968. \$.75.

Psalm 117 provides the text for this anthem that might be used on Pentecost Sunday. It is not difficult, but can be an effective piece for an average choir.

R.J.S.

## Books

*The Norton Manual of Musical Notation* by George Heussenstamm. W. W. Norton & Co., 500 Fifth Avenue, New York, NY 10110. 1987. 168 pp. Paper, \$9.95.

Intended for college freshmen beginning a music course, this very useful manual lays out the basic methods for putting musical sounds and directions on paper. One is instructed how to form clefs, signatures, notes, dynamic markings and all other musical signs. The manual demands a clarity and neatness from the student and clearly distinguishes between the right and the wrong way to do something. Such important matters in a manuscript as the spacing of

the notes, the underlaying of the text, ledger lines, and changes of meter or key are duly explained.

The preparation of scores and parts for choral, orchestral and band ensembles, piano notation and transposition for various instruments are given treatment.

The author is professor of music at California State University at Los Angeles, a composer, teacher and copyist. His experience in all these areas makes this little volume of great practical value not only for the young music student, but for all who wish to communicate to others the sounds and directions of musical compositions. In an age when choirmasters are utilizing various instruments with their singers, the need to provide adequate and clear parts for the instrumentalists requires them to write a clear musical notation, know how to transpose for instruments not playing concert pitch, and in general present to the players a copy that is a help to performance, not an obstacle course to be overcome that is more of a problem than the performance itself.

The book can be read from beginning to end with profit, and it can remain a reference work easily consulted (there is a good index) whenever problems arise in preparing manuscripts for instrumental or choral performances.

R.J.S.

*Words and Music in the Middle Ages, Song, Narrative, Dance and Drama, 1050-1350* by John Stevens. Cambridge University Press, 32 E. 57th Street, New York, NY 10022. 1986. 554 pp. Cloth \$79.50; paper \$24.95.

John Stevens is professor of medieval and renaissance English at Cambridge University and president of Magdalene College. In addition he must be a very brave man to undertake a study of the relationship between words and music in medieval musical literature. Not only is the subject fraught with opinions and controversies, but the very scope is so vast and so detailed that it is almost beyond a general treatment. Wisely, the author has limited his subject to monophonic music, within the period of 1050 to 1350, in the French-speaking areas of northern Europe. While he is chiefly interested in secular songs, he does turn his attention to the Gregorian chant literature. It is particularly in this excursion from his main study that the interest lies for the church musician. His work in medieval secular melodies (non-liturgical monophonic music) fills a need long felt in English musicological literature. But as he investigates the rhythmic relationship of words and melody in secular monophony, he comes to the same question in the vast corpus of Gregorian chant.

The accent of the Latin word and the rhythm of the chant melodies have been the basis of discussion since the revival of chant in the mid-nineteenth cen-

tury with various theories being advanced. The chapter, "Speech and Melody: Gregorian Chant," is a valuable contribution to the literature on this volatile subject. He objects to the romanticized explanations of chant, particularly those given by the Solesmes school under Dom Gajard, saying that they are more nineteenth century than medieval. That chant should "humble itself" and behave in a thoughtful and contemplative way, as Dom Gajard suggests, is to attribute human feelings to music, even when expressed in fanciful anthropomorphic terms, that are really misleading.

His conclusions on the relation of words and music assert that chant is essentially non-referential, rejecting the relation which seems to rest on direct apprehension, a direct representation or expression of ideas in musical terms. Chant does not directly express the meaning of the words, although occasionally it might respond to the sound of that meaning as realized in the sound of the words themselves, a kind of onomatopoeia or an expression of human emotion.

There is ample treatment of medieval hymns and the sequence. Such forms as the lai and the planctus are studied, and great attention is given to the drama, including the liturgical play and various biblical characters. The epic and the *chanson de geste* and the lives of the saints make up material for several chapters.

A bibliography of some fifteen pages, which claims not to be comprehensive, is most valuable, and a glossary of terms—musical, liturgical and literary—will be welcomed by the reader. There is a fine index.

This is a significant work, as one might well expect it to be, since it is part of the prestigious *Cambridge Studies in Music*. While it most certainly belongs in the literature of the musicological specialist, it contains a wealth of information for the serious church musician and for the interested, amateur chant enthusiast.

R.J.S.

*Bach Among the Theologians* by Jaroslav Pelikan. Fortress Press, Philadelphia, PA. 1986. 158 pp.

Bach has been called the "fifth evangelist." That expresses the significance of his music as a medium of faith. The gospel message is communicated not only by words but by musical expression as well. This is particularly true in the settings of the passions, where Bach expresses his convictions about the redemption and the atonement. Bach was more than a musician; he was a theologian writing with notes not merely with texts. That is the thesis of Jaroslav Pelikan in this little book, written as a tribute to the great Lutheran composer in the tricentennial year. It is not the first time that the author turned his attention to Bach, since some thirty years ago in his *Fools for*

*Christ* he wrote about him.

Pelikan, professor at Yale University, is an eminent authority in the reformation period and the development of Christian doctrine. With the help of the musicological studies of Bach, he analyzes the use of biblical and liturgical texts in musical settings to express Christian doctrines. He is especially interested in the chorales and the passions. The religious movements of the seventeenth and eighteenth centuries, which included rationalism, pietism, the enlightenment and sound orthodox Lutheranism, certainly exercised pressure on composers and on church music in general. Bach, even when he was in the service of the princes of the enlightenment, kept his adherence to a strict Lutheran doctrine, and in many of his compositions, especially the chorales, he displayed a touching piety and deep faith.

Bach is a giant of music history. He is not a simple figure but a "complex of opposites." Continuing research discovers more and more about the man and his work. Pelikan says he is much like Martin Luther whom he much admired. In him there is a combination of the sacred and the secular, the rational and the pietistic, simplicity and genius. This work is of great interest since the author brings to his study the wealth of his theological and historical professionalism and turns it to a consideration of a musical treasure of unequalled size and art. He joins theology and music, history and personality, man and God, rationalism, Catholicism, Lutheranism and pietism. From all that emerges a new picture of one of the giants of music who also seems to have been a giant of theology who wrote with notes and not with words.

This book is not for a single reading.

R.J.S.

## Magazines

UNA VOCE (France). Number 132. January-February 1987.

This issue contains several articles exhorting the use of Gregorian chant in the liturgy. An editorial introduces the topic by commenting on the ironic situation that Gregorian chant is developing a great following in artistic circles while not growing in acceptance for the liturgy. A short article once again counters the argument that chant Masses do not allow for the participation of the people, giving simple, practical ways to carry it out. An account of the speech of Cardinal Casaroli during the celebration of the seventy-fifth anniversary of the Pontifical Institute of Sacred Music in Rome on November 8, 1986, reviews the reasons why Gregorian chant is so suitable for the liturgy, beginning with the words of Pope Pius X. A tribute to Joseph Lennards, who died on

December 3, 1986, reminds us of the details of that glorious life which was devoted to Gregorian chant. Director of the Ward Institute (now the Lennards Institute) in Roermond, The Netherlands, since 1938, he was known internationally for his teaching of chant using the Ward method.

A report is given of several schools in France where Gregorian chant is being successfully taught to children and where it has become an integral part of the liturgy. A call is made for readers to respond with other examples of such activity. Also along practical lines, there is a discussion of how to interpret the chant introit, *Exsurge*. This issue also contains an analysis of the Latin of the *Credo* and a continuation of the article on the Christian interpretation of the symbolism of light.

V.A.S.

UNA VOCE (France). Number 133. March-April 1987.

In this issue there is very interesting documentation about recent events at the parish church of St. Louis in Pont Marly near Versailles as well as an article presenting the history of that church. It seems that on March 30, the police, armed with tear gas and clubs, forcefully ejected the priest and congregation during Mass, causing injury to several worshippers and destroying religious articles. The police acted on a complaint that the church was trying to continue to function as the traditionalist parish it had been since 1965, when it was begun in a disaffected church building by Canon Gaston Roussel after he had to leave the cathedral of Versailles because of his conservative views. Church musicians will recognize the name of Canon Roussel as the choir director and organist of the chapel of Versailles, a function which he retained while at St. Louis of Pont Marly. During that time he also restored the dilapidated church building, built an active congregation with youth groups, parish festivals, educational initiatives as well as a fine choir. After his death in 1985, his two vicars wished to continue his work, and they and the parishioners asked the Diocese of Versailles for a meeting and permission to continue the traditional Mass. They were refused even though it is reported here that several parishes in the region do have such permission. The justification for expelling the parishioners is that they have no right to the church which must be returned to the diocese to be put into the hands of another priest and his congregation. The French press fully reported these events whose violence is reminiscent of the revolution of 1789.

V.A.S.

JUBILUS REVIEW. Vol 4, No. 1, Spring 1987.

The new volume opens with a discussion by the editor of the basic problem in church music, the con-

flict between the sacred and the secular. He recognizes the need of symbolism to create the sacred, and the role of music in this regard is essential. David Neville has a discussion on organ stops, and two further articles on the organ are submitted by John Rowntree and Mary McQuillan. Harry Duckworth writes on school choirs, and two items on J. S. Bach by Mary E. Gormley and Mary McQuillan conclude an issue that is commendable for its variety. The music insert is an attempt at setting the English text of the passion according to St. John to a kind of chant formula based on the Gregorian version. Reviews of books and recordings, letters to the editor, and a news section finish the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 81, No. 8, October 1986.

A kind of musical sociology constitutes the initial article by Cora Murphy Palombella who directs the choir of young people at the Church of Santa Melania in Rome. She asks her choir members several questions about why they are singing in the choir. The answers could come from nearly any choir in any part of the world. Some examples of music in Italian, short accounts of various diocesan institutes of sacred music, a review of church music reviews from around the world (including *Sacred Music*), and the usual news items conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 81, No. 9, November 1986.

A lecture given by Archbishop Virgilio Noe, secretary of the Congregation for Divine Worship, at the tenth choral congress held at the Cathedral of Como, June 8, 1986, addresses the "gift of singing." Another article, rather surprising in its subject matter, is entitled, "Perosi: Pro and Con." It concludes "pro," but one is amazed that an Italian church music journal would even admit of any opinions to the contrary. Accounts of various conventions for choirs and organists, reports of televised Masses, reviews and news items finish the issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 40. October -December, 1986.

The issue is dedicated to the restoration of the famous organ at the Cathedral of Braga. Coinciding with the 250th anniversary of its construction, the instrument is an outstanding example of Iberian baroque. The project is the work of Dr. Manuel Faria who died in 1983. A description of the organ and its stops with drawings and pictures makes the article of considerable interest. A review of international church music journals (including *Sacred Music*) and several pages of music to Portuguese texts conclude the issue.

R.J.S.

## NEWS

Father Gerard Farrell, O.S.B., will offer two one-week courses in Gregorian chant at Westminster Choir College, July 20 to 24, and July 27-31. The first session will be both a theoretical and a practical approach, and in the second session paleography and semiology will be studied. Information is available from the college at Hamilton and Walnut Lane, Princeton, New Jersey 08540. ■

Cantores in Ecclesia of Portland, Oregon, sang at Saint Patrick's Church during Lent and Holy Week, 1987. Music performed included compositions by Tallis, Byrd, Parsons, Tomkins and Gibbons during Lent and works by Victoria, Allegri, Lassus and Palestrina during Holy Week. For the Easter vigil, they sang Mozart's *Spatzenmesse* and his *Exultate Jubilate* with orchestra. Dean Applegate is conductor. ■

House of Hope Presbyterian Church, Saint Paul, Minnesota, sponsored an organ institute, June 21-24, 1987. Marie-Claire Alain and Jesse E. Eschbach lectured and performed works of the nineteenth century on the Fisk organ. ■

George S. T. Chu directed the Oratorio Society of Hamline University, Saint Paul, Minnesota, and the Rochester Symphony Orchestra in a performance of Brahms' *German Requiem*, April 12, 1987, at Orchestra Hall in Minneapolis. Also on the program was William Schuman's *Prayer in Time of War*. Soloists were Sheryl Woods and David Majoros. The program was repeated in Rochester, Minnesota. ■

At Holy Ghost Church in Denver, Colorado, Kevin Kennedy directs the choir in the weekly sung Mass. The repertory includes Masses by Mozart, Haydn, Schubert, Langlais, Eben, Vierne, Liszt and Gretchaninov. On Good Friday, a performance of Rossini's *Stabat Mater* with orchestra was presented, and on Easter Sunday, Luigi Cherubini's *Mass in C* was sung. ■

Marquette University, Milwaukee, Wisconsin, presented a seminar on choral music from Gregorian chant to the present, June 16-18, 1987. Paul Salamunovich and Theodore Marier were clinicians. Topics included the basics of chant and techniques of conducting. ■

The Washington Capella Antiqua, dedicated to research and performance of eastern and western ecclesiastical chant, presented programs at Catholic University in Washington, D.C., and at Marymount University in Arlington, Virginia. Lectures and dem-

onstrations explained proportional, equalist and metric chant and its role in monastic life. The group also sang vespers for the feasts of Ascension, Pentecost and Corpus Christi at Caldwell Hall chapel on Catholic University campus. Patrick W. Jacobson is director. ■

Steven Branch directed the choir of the Cathedral of the Immaculate Conception, Lake Charles, Louisiana, in the music for Holy Week. Compositions included works by Hillert, Vaughan Williams, Victoria, Tye and Handel. Bishop Jude Speyrer was celebrant and Monsignor Vincent A. Sedita is rector. ■

The Saint Cecilia Chorale of Marksville, Louisiana, sang Gretchaninoff's *Missa Festiva* at the Church of Our Lady of Lourdes, Vidalia, Louisiana, on May 17, 1987, for the centenary celebration of the founding of the parish. Bishop John Favalora of Alexandria was celebrant. Mrs. Lewis Roy was organist. ■

Clifford Bennett, former president of the Gregorian Institute of America, died May 4, 1987, at the age of 83 years. Born in Rochester, New York, he was active in church music in Pennsylvania and through his correspondence courses and workshops across the entire country. An article by Dr. Catherine Dower of Westfield State College in Massachusetts will appear in a subsequent issue of *Sacred Music*.

R.J.S.

## CONTRIBUTORS

*Roslyn Modzekewski* is promotions director for Station WBST-FM at Ball State University, Muncie, Indiana. She edits the station's program guide.

*Liam Lawton* lives in Ireland and is a frequent contributor to the Irish church music journal, *Jubilus Review*.

*Michael McGowan* lives in Milford, New Jersey, after leaving Oklahoma where he worked for some time.

*Robert M. Fowells* is professor at California State University in Los Angeles. He has translated Dom Cardine's *Sémiologie Grégorienne* and has travelled to Solesmes on several occasions with study groups that he has organized.

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