

# SACRED MUSIC

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*Saint Michael conquering the Dragon. Tympanum of the church of St.-Michael d'Etraignes, Angoulême. c. 1140.*

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

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

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

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

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

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# FROM THE EDITORS

## Concerts in Church

Without doubt, most parish priests and musicians will be happy for the recent declaration of the Congregation for Divine Worship, entitled "Concerts in Churches," dated November 5, 1987. Surely everything must be done to preserve the sacred character of a church as God's house and the very gate of heaven. The disappearance of the practice of maintaining silence in church has worked against the holiness of the place; construction of new churches and renovation of older buildings in a style that is secular has also militated against a sacred atmosphere. But more than anything else has been the giving over of the church to secular activities: meetings, political assemblies, and concerts of secular music. The churches in many cases have become meeting halls and concert auditoriums.

The Holy See has now moved to stop this trend and to restore an atmosphere of holiness to buildings that are dedicated to the worship and the service of God. All else must be excluded. This is, of course, nothing new; the new Code of Canon Law only repeats what has long been the law. Canon 1210 is the basis for the more detailed rules given in the recent document, which is printed in its entirety in this issue of *Sacred Music*.

In reading the document, however, one cannot help but wonder about some other activities that destroy the holiness of our churches. Not least is the music performed, not at concerts, but within the liturgy itself, music which is not sacred nor is it art. So much of the output of instrumental and vocal combos that one experiences so frequently in parish liturgies today does more to secularize the church than most concert programs. Most organ and orchestra concerts in church at least feature good music even though not always sacred. While making an effort to control concert performances, authorities should exercise more control of the liturgical performances so widely used today.

Further, the document moves from its subject—concerts in churches—to comment on matters not directly concerned with the issue at hand. In paragraph 6, it says: "musical compositions which date from a period when the active participation of the faithful was not emphasized as the source of the authentic Christian spirit are no longer to be considered suitable for inclusion within liturgical celebrations." These, whatever they might be, are allowed for sacred concerts in church. But the question that arises is what is meant by the phrase, "a period when the active participation of the faithful was not emphasized." Most Gregorian chant was sung almost exclusively by monastic choirs. The music of Palestrina was written for sixteenth century polyphonic choirs. And yet both those styles have continuously been upheld by the popes for use and imitation as the proper music for liturgical celebrations. This sentence is liable to cause problems if it is picked up by those who have tried so hard to destroy the art of sacred music, those who in the twenty years since the Second Vatican Council have nearly succeeded by disbanding choirs and forbidding the use of Latin, all in the name of participation.

The document gives good guidelines for regulating the use of churches for concerts, which is its purpose. The extra comments, such as the one quoted above, are not on the subject and may stir up false ideas about true participation. Each age did indeed participate in the liturgy; former eras cannot be judged by our standards of the means to participate. Indeed, differences even in today's world bring about the variety that is witnessed in today's liturgies. Palestrina and the renaissance polyphonists and certainly the Gregorian repertory, when listened to within a liturgical

setting, can bring about a deep participation in the congregation through listening. (Cf. article on participation in this issue of *Sacred Music*.)

Serious attention and obedience must be given to this declaration from Rome. It can bring about nothing but an improvement in making our churches the holy places that they should be. As musicians we have an important role through music to promote the sacred.

R.J.S.

## The Demise of the Devotional

Much has been said about the loss of liturgical sense of the sacred, but little has been said of the pivotal personage mainly responsible for this unfortunate development, the priest celebrant. It is he who sets the mood knowingly or unknowingly, creates the atmosphere deliberately or otherwise, whenever Mass is celebrated. The manner in which he says Mass is a transparent index as to his convictions concerning himself first of all, but also concerning his spiritual life and being, concerning his understanding of the priesthood, and lastly, of the awesome act he is performing. Consciously or unconsciously, he betrays his piety or lack thereof, his dedication or lack thereof, his culture and education or lack thereof, a sensitivity which will not allow him to impose or intrude his own personality upon the ritual he is enacting, that he himself is nothing, but what he does is ineffable. The word one searches for and finally finds is the word "objectivity."

The preconiliar way of enacting the Mass was objective in the sense that it permitted little display of the individual. Priests were tall or short, stout or thin, but when they put on the almost ubiquitous fiddleback vestment, they all were simply priests. The fiddleback was the great leveler of individuality. And when the fiddleback mounted the altar steps the congregation knew subconsciously that, like Moses, he was going up to talk to God and that was what they were paying him for. The mystique of the Latin contributed to objectivity, uniformity. Even if he wanted to, in those far off times, there was little the priest could do to deprive the Mass of its objective sacredness. But then things got turned around, not just the altars, but the priests themselves, degenerating as they did into a generation of thespians, and very poor ones at that, becoming actors without being trained in the subtleties of acting, in the restraint, nuances and understatements which are the actors' tool of trade. The anonymous fiddleback was traded off for something closely resembling a horse blanket, the ample folds of which encourage wildly flaying gesticulation and other theatricities. "Look at me in my horse blanket; am I not wonderful to behold?" The congregation found themselves eye ball to eye ball with this hirsute anomaly no longer an avenue to the deity but an obstacle thereunto. Their sensibilities devastated, they took off, carrying their offertory envelopes with them.

We priests could take a cue from the apostles, the founders of our ancient faith. Although they received their priesthood directly from the dear Lord Himself, they were largely a faceless, anonymous group. We know nothing of most of them except that they preached the gospel and died because they did so. Liturgical anonymity and objectivity are achieved and can be restored by faithful observance of the rules and rubrics. Do it the way the book says and you have a holy Mass. The rules and rubrics leave little leeway for adlibbing, interpolation, innovation, intrusion of the "imaginative" individual.

Meanwhile the side-shows go on and a shallow faith becomes shallower still.

The characteristic of objectivity applies equally to that integral liturgical action which is the proclamation of the word. The temptation is always there for the preacher to insinuate himself as orator or comedian or rhetorician, the turner of the artful, clever phrase. He must learn to obscure himself in the objective reality and

mystery of Christ, the objective reality and mystery of the truths of faith and revelation. It was said of Saint Dominic that he never talked about anything but God. All work and no play makes Jack a dull boy, and Dominic must have been somewhat of a bore. But he had the right idea and therefore was a great priest.

But will the authorities intervene? It isn't likely. As we so often say, things are as they are because the authorities want them that way. We hear them talking approvingly about "liturgies" which are "meaningful" and "imaginative" and "innovative." Meanwhile, according to professional pole gatherers, more and more Catholics stay away from Mass, turned off and away by the puerile and amateurish ineptitudes to which they are being subjected.

REV. JOHN BUCHANAN

## Latin and the Novus Ordo

There is still a lack of correct information, and also a good deal of misinformation, about the status of Latin in the Church on the one hand, and about the Novus Ordo and the Tridentine Mass on the other. The state of affairs is exemplified by a conversation I had with an old friend some years ago. I remember it because he is an intelligent, well-educated professional man who is well-informed on almost all matters of current interest, and also because at the time of our conversation he had recently been ordained a permanent deacon.

As we talked about his new status in the Church, it was evident that he was devoted to his new duties and privileges, and was applying himself to them with real enthusiasm. We discussed his role in the liturgy, and I mentioned that I attend a Latin high Mass on Sundays. He looked at me with surprise, and wanted to know how permission had been obtained for a Latin Mass.

It was my turn to be surprised to find that a permanent deacon of the Church was without proper knowledge about the place of Latin. I assured him that not only was permission for the use of Latin not required, but that Latin is still the official language of the Church in the Latin rites, and that Vatican II, while permitting the vernacular, had said so in no uncertain terms.

In the documents of Vatican II, which I offered to bring to him, we find the following in the constitution on the sacred liturgy, 36: 1,2:

Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, may frequently be a great advantage to the people, the limits of its employment may be extended. . .

My friend was still skeptical and felt certain that such a Mass was no longer allowed. I realized then that to him a Latin Mass meant a Tridentine Mass. The two were one and the same in his mind. So I went on to explain that the Latin high Masses that I attend are according to the Novus Ordo, a statement that brought further puzzlement until I pointed out that this meant the "new Mass"—the new form of the Mass—and that the use of Latin with the Novus Ordo is not only legitimate but very much in tune with the instructions of Vatican II.

It is well to note that Vatican II tells us that *Latin is to be preserved*, while use of the vernacular *may* be extended. That seems so straightforward that it almost defies inadvertent misinterpretation. But what has happened, of course, is that the vernacular has taken over almost completely.

The indult to allow the Tridentine Mass in restricted circumstances has further clouded the issue, because the Tridentine Mass—the "old Mass"—the Mass of Pope

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Pius V—must be said in Latin. But that is a separate matter, and should not complicate our understanding of the proper places of Latin and the vernacular in the Novus Ordo—the new rite of the Mass.

There is no question that the Mass according to the Novus Ordo can be celebrated with beauty and reverence and solemnity, whether in Latin or in English. It certainly is at the Church of St. Agnes in Saint Paul, Minnesota. But the element of mystery in worship is much more difficult to achieve in English, and the use of English has led to widespread abuses and serious aberrations in many places. To say that such deviations are in direct defiance of authority is to speak the simple truth.

Consider the instructions from the Sacred Congregation for the Sacraments and Divine Worship published with the approval of Pope John Paul II:

One who offers worship to God on the Church's behalf in a way contrary to that which is laid down by the Church with God-given authority and which is customary in the Church is guilty of falsification.

No person, even if he be a priest, may add, remove or change anything in the liturgy on his own authority.

Anyone who takes advantage of the reform to indulge in arbitrary experiments is wasting energy and offending the ecclesial sense.

It is a very serious thing when division is introduced. . . in the liturgy and the Eucharistic Sacrifice, by the refusing of obedience to the norms laid down in the liturgical sphere.

Those instructions are so explicit that it should be difficult for any ordinary Catholic to comprehend how they can be deliberately ignored. Whether because of ignorance or disobedience, it is inexcusable and deplorable.

There is a continuing argument about whether the Tridentine Mass should be fully restored alongside the Novus Ordo, or with the Novus Ordo eliminated. The argument ranges all the way from those who declare that the Novus Ordo change was unwise to those who condemn it as invalid. Whether the Novus Ordo is entirely responsible for the secularization and vulgarization of the liturgy is open to question, but it certainly presented the opportunity to those who were so inclined. And they seized it with a vengeance. So those who contend that the change to the Novus Ordo together with the vernacular was unwise may well have a reasonable argument.

It is something altogether different, however, to argue that the Novus Ordo results in an invalid Mass. That is far-fetched, extremist, and completely without foundation. There can be no question whatsoever that the Mass according to the Novus Ordo is valid, and we should never let questions about its validity go unanswered.

We are left with serious problems in regard to the liturgy. Proper instruction would surely easily clarify the proper place for the use of Latin and the vernacular, as well as the present situation in regard to the Novus Ordo and the Tridentine Masses.

Eliminating the abuses now so prevalent will certainly be incomparably more difficult because of the dissension and free-thinking that are tormenting the Church. A good starting point is to be aware that they are indeed abuses and in direct defiance of the instructions to "one who offers worship to God on the Church's behalf."

DR. GERALD HOFMANN, Guest Editor

# PARTICIPATION

With the constitution on the liturgy, *Sacrosanctum Concilium*, issued in 1965 by the Second Vatican Council, everyone became very conscious of personal participation in the sacred liturgy, particularly in the Mass.

But active participation in the liturgy was not a concept created by the Second Vatican Council. Indeed, even the very words *actuosa participatio* can be found in the writings of the popes for the past one hundred years. Pope Pius X called for it in his *motu proprio*, *Tra le sollecitudini*, published in 1903, when he said that "the faithful assemble to draw that spirit from its primary and indispensable source, that is, from active participation in the sacred mysteries and in the public and solemn prayer of the Church."

Pope Pius XI in his apostolic constitution, *Divini cultus*, wrote in 1928, that the restoration of Gregorian chant for the use of the people would provide the means whereby "the faithful may participate in divine worship more actively." Such participation was to be achieved both by singing and by an appreciation of the beauty of the liturgy which stirs the heart of the worshiper, who thereby enters into the sacred mysteries.

In his encyclicals, *Mystici corporis* in 1943, and *Mediator Dei* in 1947, Pope Pius XII used the term but carefully insisted that true participation was not merely external but consisted in a baptismal union with Christ in His Mystical Body, the Church.

In 1958, the Sacred Congregation of Rites issued the instruction, *De musica sacra*, which distinguished several qualities of participation:

The Mass of its nature requires that all those present participate in it, in the fashion proper to each.

This participation must primarily be *interior* (i.e., union with Christ the Priest; offering with and through Him).

b) But the participation of those present becomes fuller (*plenior*) if to internal attention is joined *external* participation, expressed, that is to say, by external actions such as the position of the body (genuflecting, standing, sitting), ceremonial gestures, or, in particular, the responses, prayers and singing. . .

It is this harmonious form of participation that is referred to in pontifical documents when they speak of active participation (*participatio actuosa*), the principal example of which is found in the celebrating priest and his ministers who, with due interior devotion and exact observance of the rubrics and ceremonies, minister at the altar.

c) Perfect *participatio actuosa* of the faithful, finally, is obtained when there is added *sacramental* participation (by communion).

d) Deliberate *participatio actuosa* of the faithful is not possible without their adequate instruction.

It is made clear that it is the baptismal character that forms the foundation of active participation.

Vatican II introduced no radical alteration in the concept of *participatio actuosa* as fostered by the popes for the past decades. The general principle is contained in Article 14 of the constitution on the sacred liturgy:

Mother Church earnestly desires that all the faithful should be led to that full, conscious and active participation in the ceremonies which is demanded by the very nature of the liturgy.

Such participation by the Christian people as a "chosen race, a royal priesthood, a holy nation, a redeemed people" (I Pet. 2:9; 2: 4-5) is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true spirit of Christ. . .

The word "full" (*plena*) refers to the integrally human fashion in which the baptized faithful take part in the liturgy, i.e., internally and externally. The word "conscious" (*conscia*) demands a knowledge of what one is doing on the part of the faithful, excluding any superstition or false piety. But the word "active" (*actuosa*) requires some greater examination.

A true grasp of the meaning of participation in the liturgy demands a clear understanding of the nature of the Church and above all of Christ Himself. At the basis of so much of today's problems in liturgy lies a false notion of Christology and ecclesiology. Christ, the incarnate Word of God, true God and true Man, lives on in this world now. "I will be with you all days until the end of the world." Even though He has arisen and ascended into heaven, He lives with us. The Church is His mystical Body, indeed His mystical Person. We are the members of that Body. Its activity, the activity of the Church, is the activity of Christ, its Head. The hierarchical priesthood functions in the very person of Christ, doing His work of teaching, ruling and sanctifying. Thus the Mass and the sacraments are Christ's actions bringing to all the members of His Body, the Church, the very life that is in its Head. Participation in that life demands that every member of the Body take part in that action, which is primarily the liturgical activity of the Church. The liturgy is the primary source of that divine life, and thus all must be joined to it in an active way. Baptism is the key that opens the door and permits one to become part of the living Body of Christ. The baptized Christian has not only a right to participation in the Church's life but a duty as well. It is only the baptized person who can participate.

The difference between participation in the liturgy that can be called *activa* and participation that can be labelled *actuosa* rests in the presence in the soul of the baptismal character, the seal that grants one the right to participate. Without the baptismal mark, all the actions of singing, walking, kneeling or anything else can be termed "active," but they do not constitute *participatio actuosa*. Only the baptismal character can make any actions truly participatory. Let us use an example. Let us say that a pious Hindu attends Mass, takes part in the singing and even walks in a procession with great piety. In the same church is also a Catholic who is blind and deaf and who is unable to leave his chair; he can neither sing nor hear the readings nor walk in the procession. Which one has truly participated, the one who is very active, or the one who has confined himself solely to his thoughts of adoration? Obviously, it is the baptized Catholic who has exercised *participatio actuosa* despite his lack of external, physical movement. The Hindu even with his many actions has not been capable of it, since he lacks the baptismal character.

Granting then the absolute necessity of baptism, it still is imperative for the Christian to take part in the liturgy actively by a variety of actions. This means that the internal *actuosa participatio*, which the baptismal mark empowers, must be aided by those external actions that he is capable of. He should do those things that the Church sets out for him according to his role in the liturgy and the various conditions that age, social position and cultural background dictate. He must join *participatio activa* to his *participatio actuosa* which he exercises as a baptized person.

What are those actions that make for true active participation in the liturgy? These must be both internal and external in quality, since man is a rational creature with body and soul. The external actions must be intelligent and understood, sincere and pious internally. The Church proposes many bodily positions: kneeling, standing, walking, sitting, etc. It likewise proposes many human actions: singing, speaking, listening and above all else, the reception of the Holy Eucharist. They demand internal attention as well as external execution.

One of the most active and demanding of human actions is that of listening. It

requires strict attention and summons up in a person his total concentrative effort. It is possible, for example, to walk without really knowing that one is walking or advert to where one is going. It is possible even to sing, especially a very familiar tune, and not be conscious of actually singing. But one cannot truly listen without attention. Especially in our day of constant radio and TV broadcasting, we are able to tune out almost every sound we wish. To listen attentively demands full human concentration. Listening can be the most active form of participation, demanding effort and attention. Truly, as the scriptures tell us, faith demands hearing, *fides ex auditu*.

With that in mind, surely the baptized Christian who listens with care to the proclamation of the gospel or the singing of the preface at Mass truly has achieved participation, both *activa* and *actuosa*.

The Church does not have the entire congregation proclaim the gospel text, but rather the deacon or the priest does it. It is the duty of all to listen. The canon of the Mass is not to be recited by everyone but all are to hear it. Listening is a most important form of active participation.

There is a variety of roles to be observed in the public celebration of the liturgy. There is the role of priest, deacon, reader, cantor, choir and congregation, among many others. Because each office has his own purpose and its own manner of acting we have the basic reason for a distinction of roles. If the reader or the cantor is to read and sing, certainly the role of the others is to listen. If the choir is to sing, someone must listen and in so-doing participate actively in the liturgy, even if during the period of listening he is relatively inactive in a physical way.

Every age has participated in the liturgy through baptism, as members of the Church and part of the mystical Body of Christ. All ages have shared in the right and duty of *actuosa participatio*. If, as Pius X insists, the liturgy is the primary source of the Christian life, everyone must take part in it to achieve salvation. Active participation is not an invention of our day; the Church throughout the ages constantly shared the life of Christ with its members in the Mass and the sacraments, the very actions of Christ Himself working through His Church and His priesthood. For each age the activities deemed by it to be useful in promoting that participation have varied according to the needs and ideas of the period. One cannot say that because the medieval period developed a chant that was largely the possession of monastic choirs, the congregations who listened were not actively participating. Perhaps not according to post-Vatican II standards, but one must carefully avoid the error of judging the past by the present and applying to former times criteria that seem valuable in our own times. Because Palestrina's polyphonic Masses require the singing of trained choirs, can one assume that non-choir members in the renaissance period were deprived of an active participation in the liturgy? No age could permit such a thing to happen and thus be deprived of the primary source of the spiritual life. The sixteenth-century baptized Roman did participate through listening along with other activities, as no doubt an eighteenth-century Austrian did when he heard a Mozart Mass performed by a choir and orchestra.

We must then carefully consider the roles of each individual, and we must consider the cultural and personal conditions of each one who must find in the liturgy the primary source of his spiritual life. A variety of opportunities for liturgical activity is needed, and good pastoral direction will supply the need. The Church herself does so by the very rubrics of the liturgical books, directing what is to be done. The Vatican Council taught the need of various functions and various roles to carry out completely the liturgical actions.

Surely the spoken and sung responses and acclamations in the liturgy are the right and the duty of all present. But the practice of calling the *Sanctus* an acclamation is

without foundation; it is a hymn, found in the Old Testament and sung by the angels. It is not the exclusive prerogative of the congregation as it might be thought to be if it is labelled an acclamation. As a hymn it can be given to a trained group and sung in a more elaborate setting. The same is true of the parts called the ordinary of the Mass, including the *Credo*, which may be listened to and consented to with great faith without having to be spoken by the congregation. The proper parts of the Mass, because of the great variety of texts and settings, fall of necessity to trained and practiced groups. One may, of course, never exclude the congregation totally from participation by singing, but the variety of methods allows for many possibilities for participation by singing or by listening to singing. The possibilities of participation are almost infinite.

Important too for any participation in the liturgy is the elevation of the spirit of the worshiper. Ultimately, liturgy is prayer, the supreme prayer of adoration, thanksgiving, petition and reparation. Prayer is the raising of the heart and the mind to God as Creator, Redeemer and Sanctifier. The means to achieve such elevation of the spirit in prayer involve all the activities of the human person, both spirit and body. Such means produce true *actuosa participatio*. Thus beauty, whether it appeals to the sight, the ear, the imagination or any of the senses, is an important element in achieving participation. The architectural splendor of a great church or the sound of great music, or the solemnity of ceremonial movement by ministers clothed in precious vestments, or the beauty of the proclaimed word—all can effect a true and salutary participation in one who himself has not sung a note or taken a step. But he is not a mere silent spectator as some would say; he is actively participating because of his baptismal character and the grace stirred up in him by what he is seeing and hearing, thinking and praying.

The Church has always promoted Gregorian chant. Especially during this past century, the popes have fostered the music of the renaissance polyphonists. Pope John Paul II celebrated Mass in Saint Peter's Basilica with the Vienna orchestra and singers doing Mozart's *Coronation Mass*. Anyone who was present on that memorable occasion in that great church experienced true participation.

Thus to limit participation to singing impoverishes seriously the opportunity of the Christian to take part in the most essential means for his salvation. One does not have to sing to save his soul. But one must be active (*actuosa participatio*) in the liturgy, through baptism and other actions according to his ability, state, culture and disposition, in order to enter into the mystery of the redemption wrought by Christ, outside of which there is no salvation.

We can conclude with this definition of *participatio actuosa*:

(It is) that form of devout involvement in the liturgical action which, in the present conditions of the Church, best promotes the exercise of the common priesthood of the baptized: that is, their power to offer the sacrifice of the Mass with Christ and to receive the sacraments. It is clear that, concretely, this requires that the faithful understand the liturgical ceremonial; that they take part in it by bodily movements, standing, kneeling or sitting as the occasion may demand; that they join vocally in the parts which are intended for them. It also requires that they listen to, and understand, the liturgy of the word. It requires, too, that there be moments of silence when the import of the whole ceremonial may be absorbed and deeply personalized. (Colman E. O'Neill, "The Theological Meaning of *Actuosa Participatio* in the Liturgy," in *Sacred Music and Liturgy Reform after Vatican II*. Consociatio Internationalis Musicae Sacrae, Rome, 1969. p. 105.)

MONSIGNOR RICHARD J. SCHULER

# GREGORIAN SEMIOLOGY: THE NEW CHANT. PART III

(This is the third and final article in this series by Dr. Fowells.)

The two previous articles discussed the history of the mysteries surrounding medieval chant and gave a summary of the findings of Dom Eugène Cardine regarding the rhythmic and interpretive implications contained in the medieval notation which disappeared when the large, square notation denoting exact pitch came into vogue in the twelfth century. The revelations of his research become truly amazing when viewed as part of the *Gestalt* which is made up of the combination of the text, the melodies, and the subtleties of the interpretive indications. No later notation was ever developed which conveyed the kinds of nuance found in these ancient neumes.

Cardine's theories replaced the rhythmic system conceived by Dom Mocquereau at the turn of the century and in some ways revert to the original instincts of Dom Pothier in the nineteenth century. Cardine has shown that the basic chant rhythm depends first of all on the natural speech rhythm in which important words or syllables receive more emphasis in one way or another than the unimportant ones. A series of single notes may vary in length according to the movement of the Latin. If one says in English, "Where in the world are my glasses?" the words *where*, *world* and *glasses* get more emphasis and a little more time than *in the* or *are my* even though they are not strictly counted out as quarter notes or eighth notes. To say each syllable as a quarter note would make the reader sound moronic. Despite the mensuralist contention that a choir needs a steady pulse to stay together, current practice with semiology has proved this to be untrue. Any musical performance relies on phrasing and nuance for a truly musical effect and any listener to Dom Gajard's recordings would realize instantly that even he did not adhere to a strict, unbending tempo. An interpretation based on semiology admittedly requires a greater flexibility, but it is a flexibility that is mandated by the flow of the language and the notation.

The hardest change for the traditional Gregorianist to accept is that neither the vertical episema or the division of the chant into groups of two or three notes is any longer valid. Instead, the music moves generally in two types of motion—either the syllabic beat which agrees with the movement of the spoken word or the melismatic beat which is a somewhat faster movement that takes into consideration the fact that neumes with multiple notes and melismas are actually ornaments and, as such, should be treated with less emphasis than the single pitches. Within these two movements one also finds an occasional *c* (*celeriter*) which reminds the singer to sing a note or a group of notes a bit lighter and faster than usual. One also finds the various ways of adding some emphasis and length to a note—the episema, the *t* (*tenete*) or the caesura. Thus, awareness of the types of tempo plus the neumatic variations and alphabetical signs (the Romanus letters) forms the basis of the more relaxed and even dramatic sound of the chant *à la Cardine*.

An exciting musical phenomenon of the late twentieth century is the final marriage between the musicologist and the performer. Thanks largely to the popularity of high-fidelity recording, artists with concert caliber imaginations have applied the findings of the musicologists to old music and discovered beauties formerly unknown. Previously, early music was primarily the hobby of learned amateurs and most performances of medieval music tended to be stiff and bland. We now know that their music can be as impassioned as their buildings or their literature. The medieval musicologist has usually claimed that there was no madrigalism in the chant, that it was by nature dignified and sanctimonious. All indications of word

painting were dismissed as accidental phenomena to be ignored because there were instances of the same designs where no pictorialism was possible. Would we apply the same theory to Bach just because he sometimes applied his baroque vocabulary abstractly and thus ignore the exquisite examples of word painting in his vocal works? Hardly! Medieval warnings against excess dramatics should not be taken to mean that none was intended.

To offer some specific examples, let us first examine a rather simple but lovely chant, the introit for Christmas midnight Mass, *Dominus dixit ad me*.

This entire chant is an ornamentation of the tonic and dominant tones of Mode II (*d* and *f*), the falling minor third which characterizes so much of medieval and primitive melody. In the text the Christ Child is speaking from the manger, saying, "The Lord has said to me, 'Thou art my Son: this day have I begotten you.'" The chant begins with an ornamented *f*, a scandicus with a *c* beside it to remind the singer that the clivis should be sung as lightly as the two dots that precede it. Starting the chant with a light ornament shows the gentleness of the baby's voice. The light repercussion of the unisons in the tristropha continue in the same mood. The Vatican Edition dots the single tractulus on *-nus* but neither the St. Gall or the Laon notation suggest it.

All of the notes on *dixit* are also light. The St. Gall scribes used a tristropha with a lowered first member to show the upward leap, the *e* (*equaliter*) simply reminding the singers to start on the same pitch as the previous note. The Laon notation uses a pes followed by an oriscus but the *c* confirms the same light movement as in the German notation.

Speaking at a more adult pitch, the Lord is quoted on the ornamented tonic (*c*), the notes moving in an easy, melismatic flow except for the emphasis on *meus* (my) where the pitch not only rises above the central pitch of recitation but the St. Gall scribe added an episema to the clivis on *me-* and used a square pes on *-us*, both of which underline the importance of the word.

The second half of the chant is a variation of the first half. The neume on the first syllable of *ego*, however, now has an *m* (*mediocriter*) beside it, reminding us not to be flippant this time because the Lord is speaking. (Notice that since *ego* and *Dominum* are both part of the Trinity, they share the same melody.) The small *s*, in its old form, stands for *sursum* (rise) and reminds the singer to return to the tonic after the lower cadence on *c*. The final words, *genui te* (begotten you), provide a small, balanced form in themselves—an ornamented tonic on *ge*, an emphatic reminder of the dominant with the bivirga on *nu*, a light ornament on the final syllable at the top of the melody on *-i*, and then a gentle return to the tonic on *te*.

How does one learn all of these irregular variations? One learns them, to use M. Clement Morin's expression, as "little musical words." Each word and each group of neumes in a melisma has its own musical design and personality which soon becomes indelibly fixed into an entity—the word, its melody and its nuance becoming one thought. Once learned, one needs only the reminder from the neumes and the conductor's hand to achieve a unison performance.

CO. VI  
RBCKS

Ps. 109, 3

**I** N spléndo- ri-bus sanctó- rum, ex ú- te- ro  
an- té lu- cí- fe- rum gé- nu- i té.

If the concept of using light notes to depict the Christ Child's words seems far-fetched, let us look at the communion from the very same Mass. Here the Lord speaks, saying, "In holy splendor, from the womb before the daystar have I begotten you." This time, the notes abound with signs for lengthening—madrigalesque dignity! In the first phrase, only the unimportant syllables lack emphasis as they dip down to the minor third below the note of recitation. Is it entirely an accident that the highest note appears on the word "daystar" and that it is the only note in the chant that leaps out of its original hexachord? If the birth of Christ can be emblazoned in stained glass as a visual aid for the non-reader when plain glass would have let in the light, should we strip the sung text of all drama? Evidently they did not.

The descriptive content of the chant is by no means new at Solesmes. A detailed exposition of the sensitive setting of these two chants appears in a recent publication from the abbey, a volume of writings by Dom Gajard which was published by the abbey in honor of his centenary. (*Les plus belles mélodies Grégoriennes commentées par Dom Gajard*, Solesmes, 1985.)

**P** U-ER • na- tus est no- bjs, et fi- li- us  
dá- tus est no- bis: cú- ius impè- ri- um su- per  
hú- mé- rum e- ius :

Any chant for which we have the old notation shows examples of signs which deny the sameness of all notes and which add designs that underscore syllables and enliven the movement of the melody. In the introit for the Mass for Christmas day, *Puer natus est*, we find first a square pes on the first syllable of *Puer* telling us to be deliberate in the announcement of the news and, incidentally, imitating a trumpet signal. The first phrase is an ornamented intonation on *d* and the letter *c* turns the neume on the first syllable of *nobis* into a simple "baroque" ornament. The word *datus* (given) is emphasized by virtue of the caesura which adds emphasis to the first note. The importance of the word *imperium* (government) is shown not only by the square pes which rarely appears at the top of a melody but by the height of the top note, being the only one in the chant that exceeds the original hexachord. The phrase comes to a cadence on the word *eius* (His) which is melismatic both by virtue of its importance and because it is cadential. Without semiology we would have a meandering nine-note figure. With semiology we have a definite design—a lengthened clivis at the beginning and the end with a turn figure between them which is lightened by the *c*.



A lovely example of the gracefulness that a simple *tenete* can add to an otherwise common figure appears twice in *Domus mea*. Although on different scale degrees, the same figure is used for *mea* and *Dominus* (being the same). Sung with equal emphasis on each note the melody is common; adding a slight hold at the top note as indicated gives the figure an elegant lilt.

Any chant we turn to would provide examples of the interpretive signals discussed above. To apply the principles, one needs simply to study the tables of neumes given in the front of *Gregorian Semiology*, noting the shape of the neumes in their most simple forms and then the multiplicity of variations possible. The Romanum letters are obvious and the changes made by episemas or square forms present no problem once the original design is familiar.

It takes a little more familiarity to identify the neumatic breaks, the caesura, but these constitute Cardine's most important discovery. The fact that the note before the break must be emphasized and slightly lengthened not only throws emphasis on important syllables but, in the case of long melismas on a single syllable, changes what would otherwise be a meandering series of notes into intelligible groups—"little musical words"—groups which incidentally agree with the words which were added later in medieval troping as memory aids.



For example, look at the melisma which is sung on the word *Ave* in this *Ave Maria*. Transcribed into note-heads, this is a formless succession of pitches with almost no sense of direction.



But if it is sung with the note before the caesura slightly lengthened it breaks into four, easily remembered designs. Considering the number of *Alleluias* and cadential melismas in the repertory, this discovery has changed what were once performance hurdles into attractive designs.



In this melisma on the last syllable of the *Alleluia* of *Dies sanctificatus* the caesuras break the the pattern into four, four-note figures, each one ending with a *tenete* to emphasize its separation from the next pattern, the last one also being extended with the quilisma figure which re-iterates the former *tenete* pattern. The word “break,” incidentally, does not mean a break in the sound but a slight lengthening of a note which interrupts the regular flow.



In the gradual, *Constitues eos*, the setting of *principes* (princes) amounts to a series of four-note groups in the type of melisma that was probably intended to serve as a meditation on the word. The first four set the entire word, using a deliberate clivis on *-pes*. The next two groups also end with two deliberate notes, although the Vatican Edition does not accurately reflect the *tenete* in both the St. Gall and Laon versions because the lozenges are used to notate both the punctum (dot) and the tractulus (dash), the first signifying light motion and the last normal speed. The third group warns of a change in pattern with the *tenete* on the first note and it also ends with a *tenete*. The final figure begins with three lengthened notes and, in effect, lengthens the fourth again by virtue of the *pressus* which repeats the note instead of holding it, and then cadences onto the final note.



In the gradual, *Locus iste*, the final *est* before the double bar provides an excellent example of the deliberate notation of the caesura. It could have been notated as *uuuuuu* or *uuuuuu* or *uuuuuu* or a good many other ways but it was not. St. Gall and Laon agreed almost completely that the first symbol should be the torculus with its deliberate two last notes. A five note ornament with a *tenete* at the end follows. The last seven notes begin by repeating the original three, but the two early manuscripts differ slightly in that St. Gall adds a *tenete* to the third note. Both manuscripts agree, however, that the fourth note should be lengthened and that the last three notes belong together and should not be tied to the fourth as they are in the Vatican Edition. The grouping provides an intelligible design for the melisma and saves it from being merely an incoherent group of fifteen notes.



The beginning of the introit, *Da pacem*, illustrates a common use of the caesura where it underlines or emphasizes the reciting tone of a chant's mode. This common intonation figure for Mode I shows that the emphasis should be on the second note,

the first being a sort of up-beat, and the second having both a *tenete* and a caesura. The next two re-iterations of the note are ornamented with the upper half-step. The high notes on the following *Domine* are emphasized by both the caesura and the *tenete*; the middle syllable has simply a familiar ornament, and the final syllable again has a *tenete* on the reciting note as well as the final cadence.

For a final example of the function of the caesura in emphasizing important words and in delineating melodic designs let us examine the first line of the gradual, *Viderunt omnes*. The first phrase is an ornamented intonation on *mi* and *sol* of Mode V. The neumes on *Viderunt* move at a simple, syllabic tempo as they set us thoroughly in the mode. However, the word *omnes* (all) is greatly expanded, probably to emphasize its meaning. The first note on *omnes* should be stressed, as shown by the caesura between the first and second notes of the podatus (∟) which could have been written in its usual form (∪) if nothing but pitch direction was intended. After that first note there follows a nine-note ornament made up of three three-note figures set off from each other by the *tenete* at the end of the first two groups. The word *omnes* is set to this balanced design, — ∩ ∩ ∩ —. Except for two neighboring notes, the text *finis terrae* (ends of the earth) uses only re-iterations of the *mi* and *fa*, making it all the more necessary to derive some sort of pattern to avoid monotony. The two-note figures on *finis* are stressed by using a square pes and a clivis with a *tenete*, contrasting with the faster melismatic tempo of the preceding word. On *terrae* the repetitions are broken into patterns by the two figures marked *c*, the last three-clivis figure with the *celeriter* in the middle being a common cadence pattern.

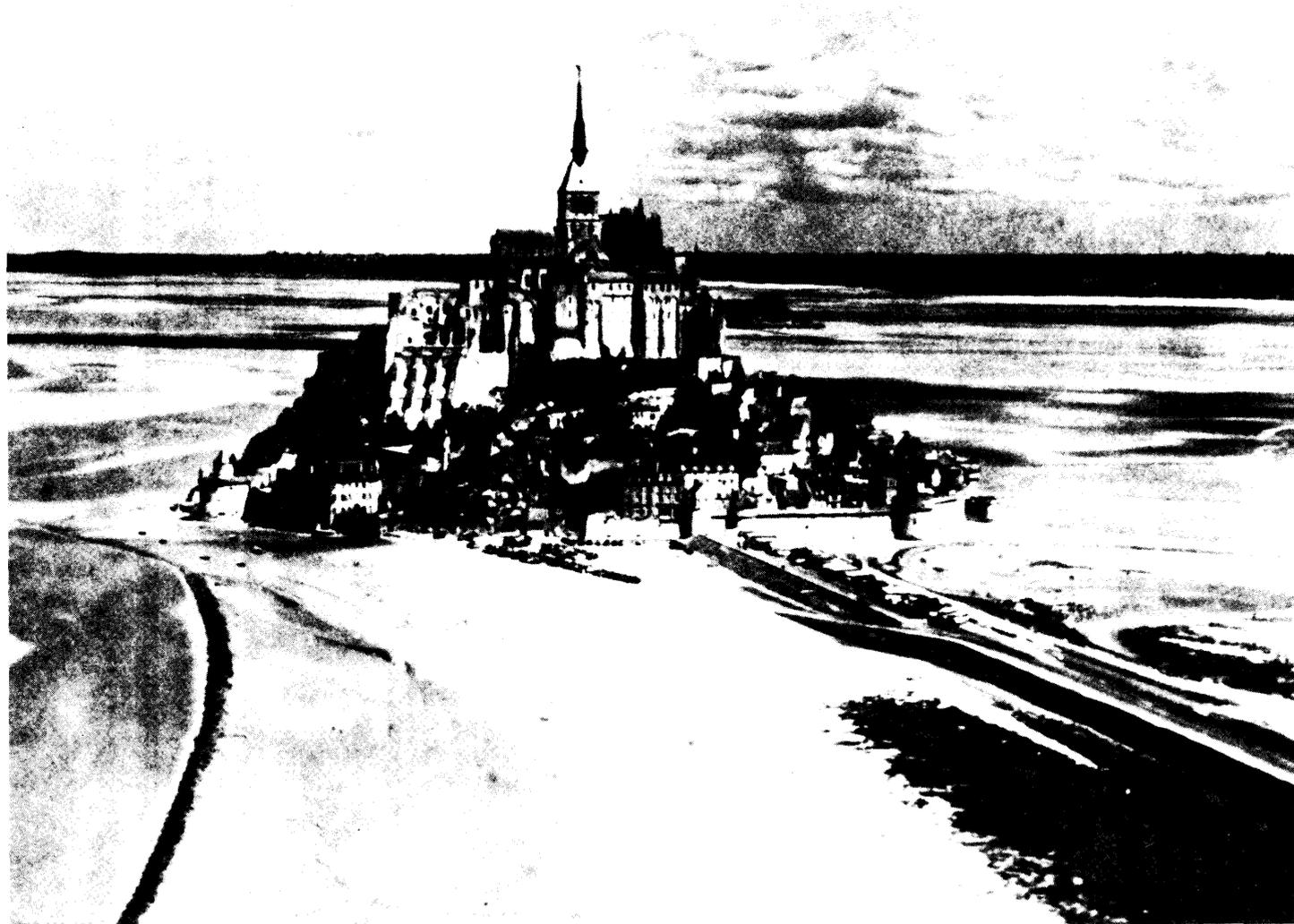
This series of articles, intended not only to bring the church musician up to date on matters of Gregorian interpretation, but hopefully to encourage the use of the Church's greatest musical tradition where it may be appropriate in the new service, has been devoted to an expose of the theories of Dom Eugène Cardine on Gregorian rhythm and the interpretive indications inherent in the ancient, unheightened neumes. For the full story, the reader should refer to the following books:

1. *Gregorian Semiology* by Dom Eugène Cardine, translated by this author from the original *Sémiologie Grégorienne*. Both are published by Solesmes Abbey.

2. *Graduale Triplex*, the complete liturgy for the Mass printed with not only the usual square notation for the pitch but with the ancient neumes from St. Gall below the notes and those from Laon above, from which the singer reads the performance directions discussed in the semiology. This is also published by the abbey and it is the best reference source to date for the music history student. It not only contains the old notation, but it agrees with the new liturgy which the *Liber Usualis* does not.

For those who read French, there are numerous other works of interest to the chant lover available. Simply write for the catalogue from Abbaye St. Pierre de Solesmes, F-72300 Sablé-sur-Sarthe, France.

Although these new interpretations may seem complex at first, singing the chant in this manner is infinitely easier for the uninitiated than it was with the former system with its groups of twos and threes. With the new discoveries the chant has a new life, an even more beautiful flow, and hopefully a more authentic sound in its faithfulness to the medieval original in keeping with Solesmes' tradition.



*Mont St. Michel, France*

## CONCERTS IN CHURCHES

(The following declaration of the Congregation for Divine Worship was sent to the presidents of the national conferences of bishops and through them to commissions on liturgy and sacred art. It has protocol number 1251/87, and is dated November 5, 1987.)

### I. MUSIC IN CHURCHES OTHER THAN DURING LITURGICAL CELEBRATIONS

1. The interest shown in music is one of the marks of contemporary culture. The ease with which it is possible to listen at home to classical works, by means of radio, records, cassettes and television, has in no way diminished the pleasure of attending live concerts, but on the contrary has actually enhanced it. This is encouraging, because music and song contribute to elevating the human spirit.

The increase in the number of concerts in general has in some countries given rise to a more frequent use of churches for such events. Various reasons are given for this: local needs, where for example it is not easy to find suitable places; acoustical considerations, for which churches are often ideal; aesthetic reasons of fittingness, that is to present the works in the setting for which they were originally written; purely practical reasons, for example facilities for organ recitals: in a word churches are considered to be in many ways apt places for holding a concert.

CONCERTS

2. Alongside this contemporary development a new situation has arisen in the Church.

The *Scholae cantorum* have not had frequent occasion to execute their traditional repertory of sacred polyphonic music within the context of a liturgical celebration.

For this reason, the initiative has been taken to perform this sacred music in church in the form of a concert. The same has happened with Gregorian chant, which has come to form part of concert programmes both inside and outside the church.

Another important factor emerges from the so-called "spiritual concerts," so termed because the music performed in them can be considered as religious, because of the theme chosen, or on account of the nature of the texts set to music, or because of the venue for the performance.

Such events are in some cases accompanied by readings, prayers and moments of silence. Given such features they can almost be compared to a "devotional exercise."

3. The increased numbers of concerts held in churches has given rise to doubts in the minds of pastors and rectors of churches as to the extent to which such events are really necessary.

A general opening of churches for concerts could give rise to complaints by a number of the faithful, yet on the other hand an outright refusal could lead to some misunderstanding.

Firstly, it is necessary to consider the significance and purpose of a Christian church. For this, the Congregation for Divine Worship considers it opportune to propose to the episcopal conferences, and in so far as it concerns them, to the national commissions of liturgy and music, some observations and interpretations for the canonical norms concerning the use of churches for various kinds of music: music and song, music of religious inspiration and music of non-religious character.

4. At this juncture it is necessary to re-read recent documents which treat of the subject, in particular the constitution on the liturgy *Sacrosanctum Concilium*, the instruction *Musicam sacram* of March 5, 1967, the instruction *Liturgicae instaurationes* of September 5, 1970, in addition to the prescriptions of the Code of Canon Law, can. 1210, 1213 and 1222.

In this present letter the primary concern is with musical performances outside of the celebration of the liturgy.

The Congregation for Divine Worship wishes in this way to help individual bishops to make valid pastoral decisions, bearing in mind the socio-cultural situation of the area.

## II. POINTS FOR CONSIDERATION

### *The character and purpose of churches*

5. According to tradition as expressed in the rite for the dedication of a church and altar, churches are primarily places where the people of God gather, and are "made one as the Father, the Son and the Holy Spirit are one, and are the Church, the temple of God built with living stones, in which the Father is worshiped in spirit and in truth." Rightly so, from ancient times the name "church" has been extended to the building in which the Christian community unites to hear the word of God, to pray together, to receive the sacraments, to celebrate the Eucharist and to prolong its celebration in the adoration of the Blessed Sacrament (Cf. Order of the Dedication of a Church, ch. II, 1).

Churches, however, cannot be considered simply as public places for any kind of meeting. They are sacred places, that is, "set apart" in a permanent way for divine worship by their dedication and blessing.

As visible constructions, churches are signs of the pilgrim Church on earth; they are images that proclaim the heavenly Jerusalem, places in which are actualized the

mystery of the communion between man and God. Both in urban areas and in the countryside, the church remains the house of God, and the sign of His dwelling among men. It remains a sacred place, even when no liturgical celebration is taking place.

In a society disturbed by noise, especially in the big cities, churches are also an oasis where men gather, in silence and in prayer, to seek peace of soul and the light of faith.

That will only be possible in so far as churches maintain their specific identity. When churches are used for ends other than those for which they were built, their role as a sign of the Christian mystery is put at risk, with more or less serious harm to the teaching of the faith and to the sensitivity of the People of God, according to the Lord's words: "My house is a house of prayer" (Lk 19, 46).

#### *Importance of Sacred Music*

6. Sacred music, whether vocal or instrumental, is of importance. Music is sacred "in so far as it is composed for the celebration of divine worship and possesses integrity of form" (*Musicam sacram* n. 4a). The Church considers it a "treasure of inestimable value, greater even than that of any other art," recognizing that it has a "ministerial function in the service of the Lord" (Cf. SC n. 112); and recommending that it be "preserved and fostered with great care" (SC n. 114).

Any performance of sacred music which takes place during a celebration, should be fully in harmony with that celebration. This often means that musical compositions which date from a period when the active participation of the faithful was not emphasized as the source of the authentic Christian spirit (SC n. 14; Pius X *Tra le sollecitudini*) are no longer to be considered suitable for inclusion within liturgical celebrations.

Analogous changes of perception and awareness have occurred in other areas involving the artistic aspect of divine worship: for example, the sanctuary has been restuctured, with the president's chair, the ambo and the altar *versus populum*. Such changes have not been made in a spirit of disregard for the past, but have been deemed necessary in the pursuit of an end of greater importance, namely the active participation of the faithful. The limitation which such changes impose on certain musical works can be overcome by arranging for their performance outside the context of liturgical celebration in a concert of sacred music.

#### *Organ*

7. The performance of purely instrumental pieces on the organ during liturgical celebrations today is limited. In the past the organ took the place of the active participation of the faithful, and reduced the people to the role of "silent and inert spectators" of the celebration (Pius XI, *Divini cultus*, n. 9).

It is legitimate for the organ to accompany and sustain the singing either of the assembly or the choir within the celebration. On the other hand, the organ must never be used to accompany the prayers or chants of the celebrant nor the readings proclaimed by the reader or the deacon.

In accordance with tradition, the organ should remain silent during penitential seasons (Lent and Holy Week), during Advent and the liturgy for the dead. When, however, there is real pastoral need, the organ can be used to support the singing.

It is fitting that the organ be played before and after a celebration as a preparation and conclusion of the celebration.

It is of considerable importance that in all churches, and especially those of some importance, there should be trained musicians and instruments of good quality. Care should be given to the maintenance of organs and respect shown towards their historical character both in form and tone.

### III. PRACTICAL DIRECTIVES

8. The regulation of the use of churches is stipulated by canon 1210 of the Code of Canon Law:

"In a sacred place only those things are to be permitted which serve to exercise or promote worship, piety and religion. Anything out of harmony with the holiness of the place is forbidden. The Ordinary may, however, for individual cases, permit other uses, provided they are not contrary to the sacred character of the place."

The principle that the use of the church must not offend the sacredness of the place determines the criteria by which the doors of a church may be opened to a concert of sacred or religious music, as also the concomitant exclusion of every other type of music. The most beautiful symphonic music, for example, is not in itself of religious character. The definition of sacred or religious music depends explicitly on the original intended use of the musical pieces or songs, and likewise on their content. It is not legitimate to provide for the execution in the church of music which is not of religious inspiration and which was composed with a view to performance in a certain precise secular context, irrespective of whether the music would be judged classical or contemporary, of high quality or of a popular nature. On the other hand, such performances would not respect the sacred character of the church, and on the other, would result in the music being performed in an unfitting context.

It pertains to the ecclesiastical authority to exercise without constraint its governance of sacred places (Cf. canon 1213), and hence to regulate the use of churches in such a way as to safeguard their sacred character.

9. Sacred music, that is to say music which was composed for the liturgy, but which for various reasons can no longer be performed during a liturgical celebration, and religious music, that is to say music inspired by the text of sacred scripture or the liturgy and which has reference to God, the Blessed Virgin Mary, to the saints or to the Church, may both find a place in the church building, but outside liturgical celebration. The playing of the organ or other musical performance, whether vocal or instrumental, may: "serve to promote piety or religion." In particular they may:

- a. prepare for the major liturgical feasts, or lend to these a more festive character beyond the moment of actual celebration;
- b. bring out the particular character of the different liturgical seasons;
- c. create in churches a setting of beauty conducive to meditation, so as to arouse even in those who are distant from the Church an openness to spiritual values;
- d. create a context which favors and makes accessible the proclamation of God's word, as for example, a sustained reading of the gospel;
- e. keep alive the treasures of church music which must not be lost; musical pieces and songs composed for the liturgy but which cannot in any way be conveniently incorporated into liturgical celebrations in modern times; spiritual music, such as oratorios and religious cantatas which can still serve as vehicles for spiritual communication;
- f. assist visitors and tourists to grasp more fully the sacred character of a church, by means of organ concerts at prearranged times.

10. When the proposal is made that there should be a concert in a church, the Ordinary is to grant the permission *per modum actus*. These concerts should be occasional events. This excludes permission for a series of concerts, for example in the case of a festival or a cycle of concerts.

When the Ordinary considers it to be necessary, he can, in the conditions foreseen in the Code of Canon Law (can. 1222, para. 2) designate a church that is no longer used for divine service, to be an "auditorium" for the performance of sacred or religious music, and also of music not specifically religious but in keeping with the character of the place.

In this task the bishop should be assisted by the diocesan commission for liturgy and sacred music.

In order that the sacred character of a church be conserved in the matter of concerts, the Ordinary can specify that:

a. Requests are to be made in writing, in good time, indicating the date and time of the proposed concert, the programme giving the works and the names of the composers.

b. After having received the authorization of the Ordinary, the rectors and parish priests of the churches should arrange details with the choir and orchestra so that the requisite norms are observed.

c. Entrance to the church must be without payment and open to all.

d. The performers and the audience must be dressed in a manner which is fitting to the sacred character of the place.

e. The musicians and the singers should not be placed in the sanctuary. The greatest respect is to be shown to the altar, the president's chair and the ambo.

f. The Blessed Sacrament should be, as far as possible, reserved in a side chapel or in another safe and suitably adorned place (Cf. C.I.C., can 938, par. 4).

g. The concert should be presented or introduced not only with historical or technical details, but also in a way that fosters a deeper understanding and an interior participation on the part of the listeners.

h. The organizer of the concert will declare in writing that he accepts legal responsibility for expenses involved, for leaving the church in order and for any possible damage incurred.

11. The above practical directives should be of assistance to the bishops and rectors of churches in their pastoral responsibility to maintain the sacred character of their churches, designed for sacred celebrations, prayer and silence.

Such indications should not be interpreted as a lack of interest in the art of music.

The treasury of sacred music is a witness to the way in which the Christian faith promotes culture.

By underlining the true value of sacred or religious music, Christian musicians and members of *scholae cantorum* should feel that they are being encouraged to continue this tradition and to keep it alive for the service of the faith, as expressed by the Second Vatican Council in its message to artists:

"Do not hesitate to put your talent at the service of the divine truth. The world in which we live has need of beauty in order not to lose hope. Beauty, like truth, fills the heart with joy. And this, thanks to your hands" (Cf. Second Vatican Council, Message to Artists, December 8, 1965).

Rome, November 5, 1987

Paul Augustine Card. Mayer, O.S.B.

Prefect

Virgilio Noe

Tit. Archbp. of Voncaria

Secretary

## EDWARD M. CONNOR (1919-1987)

Composer of hymns, Edward M. Connor died September 19, 1987, in New York City, where he had just retired as organist and choir director of the Church of Notre Dame at Morningside Heights. In fact, he played the novena service on Tuesday and died the following Saturday. At his funeral in New York, the choir of Notre Dame Church sang his Mass.

Born in Chicopee, Massachusetts, he attended Saint Patrick's School in Chicopee Falls and graduated in 1936 from Cathedral High School in Springfield, where he was salutatorian of his class. He attended the Pius X School of Liturgical Music of Manhattanville College, and from 1941 to 1946 he taught chant and chant accompaniment there. He also taught summer school in Newton, Massachusetts, Providence, Rhode Island, and Newburgh, New York. Since 1946, he was director of several male choirs in Bergen County, New Jersey.

He was greatly involved in the world of the Church. He trained many New York and New Jersey choirs in the singing of Gregorian chant, and he composed a great deal of church music including the *Mass in honor of Pope Paul VI*, which appears in the Paluch *Seasonal Missalette*. He was author of two books, *Prophecy for Today* and *Recent Apparitions of Our Lady*, and also published several articles in Catholic publications. From 1954, he was a member of the National Board of Film Review and was musical editor for their magazine, *Films in Review*. He was a member of the National Catholic Office for Motion Pictures and the Legion of Decency for which he contributed hundreds of articles. He wrote also for *Screen Facts* and *Screen Careers*.

He was a specialist in the subject of angels. He lectured and wrote about true and false apparitions, the eastern rites, Gregorian chant and prophecy. His writing was clear, stimulating, refreshing and enlightening. His articles were highly recommended reading for those interested in the apparitions of Mary and the basic meaning of these apparitions.

On the lighter side, he loved to read mysteries, and showing his multi-faceted personality, from 1978 to 1984, he published many booklets entitled *Fun to Solve Crosswords* for Lakewood Publications of Minneapolis, Minnesota. These included anagram puzzles, fun with words, cryptograms and crossword puzzles that he had created.

His friends in the service of the Church became more conscious of their ministry through his dedication. On hearing the Brahms' chorale prelude, *O wie selig seid ihr doch, ihr frommen* (Blessed are ye faithful souls) played, and his own *Holy, Holy, Holy* and his *Lamb of God* sung by the congregation at his funeral in the Church of Saint Patrick in Chicopee Falls, one could not help but think of his contribution to American church music and to his patience and dedication as a teacher, and his devotion to the cause of good church music.

He left two brothers, Paul J. and Francis M., and a sister, Annamae Crevier, all of Chicopee Falls. His other brother, the late Rev. Raymond J. Connor of the Society of St. Sulpice, died in 1984. Another sister, Mary Rose Chaput Conner, died in 1985.

CATHERINE M. DOWER

# ORGAN RESOURCE LIST

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## Books

*Church Organs: A Guide to Selection and Purchase.* John Ogasapian. Baker Book House, Grand Rapids, MI 49506. US \$6.95.

*Hymnal Studies 4: Organ Planning—Asking the Right Questions.* John Fesperman. Church Hymnal Corp., 800 Second Avenue, New York, NY 10017. US \$4.95.

*The Organ Handbook.* Hans Klotz, trans. Gerhard Krapf. Concordia Publishing House, 3558 S. Jefferson Avenue, Saint Louis, MO 63118. US \$11.

*Acoustics of Worship Spaces.* David Lubman and Ewart A. Wetherill, ed. Acoustical Society of America, 335 East 45th Street, New York, NY 10017. US \$15.

*Acoustical Designing in Architecture.* Vern O. Knudsen and Cyril M. Harris. Acoustical Society of America, 335 East 45th Street, New York, NY 10017. US \$15.

## Articles, Pamphlets, Brochures

### GENERAL: ORGANIZING THE ORGAN COMMITTEE

*Choosing a Church Organ.* Philip Clemens. Mennonite Publishing House, 616 Walnut Avenue, Scottsdale, PA 15683. US \$5.50.

*Buying an Organ.* John Ogasapian, Carlton T. Russell. American Guild of Organists, 814 Second Avenue, Suite 318, New York, NY 10017. US \$2.

*The Church Organ: A Guide to its Selection.* Philip Gehring. Organ Resource Centre, 515 McLeod Building, 10136 100th Street, Edmonton, Alberta, Canada T5J 0P1. Free.

*Objectives of the Organ Advisory Committee.* Council for the Care of Churches. Free.

"On Buying a New Organ" in *The American Organist*. US \$40.

"Wilhelm Organ Congregational Style" by Michele Johns in *The American Organist*. US \$40.

"How to Buy a Pipe Organ" by Anna Marie Ettel in *Sacred Music*. US \$50.

"Purchasing an Organ" by Scott R. Riedel in *Your Church*. US \$40.

### ACOUSTICS

"Acoustics." American Pipe Organ Building Association. US \$20.

"Sound Reinforcing Systems in Reverberant Churches." Council for the Care of Churches. US \$2.

"Acoustics in Worship Spaces." American Guild of Organists, 815 Second Avenue, Suite 318. New York, NY 10017. US \$2.

"The Acoustics of Worship Spaces." by David L. Klepper in *The American Organist*. US \$40.

"Sound Amplification in Churches." Council for the Care of Churches. US \$4.

"Acoustic Treatment for Places of Worship." Council for the Care of Churches. US \$5.

"Acoustics in Worship Spaces: Preparing for Sound Improvement" by Thomas Foster in *The American Organist*. US \$20.

"Acoustics in Worship Space, I" by Scott Riedel in *Diapason*. US \$60.

"Acoustics in Worship Space, II" by Scott Riedel in *Diapason*. US \$40.

"Theology of Acoustics." American Pipe Organ Building Association. US \$20.

"Carpeting and Singing." American Pipe Organ Building Association. US \$20.

"Small Organs in Small Churches." American Pipe Organ Building Association. *The American Organist*. US \$30.

## ORGAN PLANNING FOR ARCHITECTS

*Procedures for New Church Buildings.* Council for the Care of Churches. US \$1.25.

*A Theology of Church Design.* Council for the Care of Churches. US \$5.

"The Church Musician and the Design Process" by Gordon E. Johnson in *The American Organist*. US \$.50.

"Architecture" by Frederick L. Mitchell in *The American Organist*. US \$.30.

"A New Church—An Old Problem" by George Schofield in *The American Organist*. US \$.30.

"Organ Planning for Architects" by Pieter A. Visser in *Diapason*. US \$.30.

## THE ORGAN/MUSIC IN WORSHIP

"Let Everything that Hath Breath Praise the Lord" by Robert Wurm in *The American Organist*. US \$.20.

"The Role of the Organ in the Church Service" by Donald Williams in *The American Organist*. US \$.40.

"The Organ in Worship: A Reappraisal" by Quentin Falkner in *Diapason*. US \$.40.

"Martin Luther in Praise of Music" by Endel Kallas in *Journal of Church Music*. US \$.50.

"Music in the Church" by Rev. Theodore F. Schneider in *The American Organist*. US \$.20.

"What Went Wrong?" by James W. Evans in *The American Organist*. US \$.40.

## ORGAN CARE AND MAINTENANCE

"Practice is Good for Your Organ" by Harry E. Cooper in *The American Organist*. US \$.20.

"The Energy Squeeze and the Pipe Organ." American Pipe Organ Building Association. US \$.20.

"Temperature, Humidity and Organs." American Pipe Organ Building Association. US \$.20.

"Breathing Longer Life into Pipe Organs." American Pipe Organ Building Association. US \$.30.

"Tuning." American Pipe Organ Building Association. US \$.30.

"Music in the Stratosphere." American Pipe Organ Building Association. US \$.30.

*A Guide for the Conservation and Maintenance of Pipe Organs.* David Kinsela. Organ Literature Foundation, 45 Norfolk Road, Braintree,

ORGAN MA 02184. US \$.6.

## COSTS AND FUNDRAISING

"Fundraising for Organ Restorations" by Raymond A. Biswanger in *The American Organist*. US \$.40.

"Does a Pipe Organ Really Cost so Much?" American Pipe Organ Building Association. US \$.20.

"So You Want a Pipe Organ for Your Church! How are you going to Pay for it?" by Gene R. Bedient in *The American Organist*. US \$.70.

"What is the Price of a Pipe Organ?" American Pipe Organ Building Association. US \$.40.

"Pipe Organ Prices." American Pipe Organ Building Association. US \$.30.

## WHAT SIZE ORGAN?

"A One-manual Happening" by Robert Cunkick in *The American Organist*. US \$.30.

"But You Can't Play Anything on a One-manual Organ" by Earl M. Miller in *Diapason*. US \$.40.

"Designing the Small Organ." American Pipe Organ Building Association. US \$.20.

*Repertoire for the Small Organ.* American Guild of Organists, 815 Second Avenue, Suite 318, New York, NY 10017. US \$2.

"Repertoire for the One-manual Organ: A Wealth of Literature for the Entire Church Year" by Naomi Rowley in *Journal of Church Music*. US \$.50.

"The Versatile One-manual Organ" by Barbara Owen in *Journal of Church Music*. US \$.60.

"A Pipe Organ in the Home" by James A. Caldwell in *The American Organist*. US \$.60.

"Organs for Small Churches" by John Ogaspian in *Journal of Church Music*. US \$.60.

## SELECTING AN ORGAN BUILDER

"How to Buy a Pipe Organ" by Anna Marie Ettl in *Sacred Music*. US \$.50.

"How to Select an Organ Builder." American Pipe Organ Builders Association. US \$.30.

"Checking it Out." American Pipe Organ Builders Association. US \$.40.

"Some Advice to the Organ Buyer." American Pipe Organ Builders Association. US \$.20.

**KEY ACTIONS**

"The Tracker Movement and the Organist" by G. McMahon in *The American Organist*. US \$.30.  
 "What is Electro-mechanical Action?" American Pipe Organ Building Association. US \$.20.  
 "Organ Renovations" by John A. Schantz in *The American Organist*. US \$.20.

**DEVELOPING A CHURCH MUSIC PROGRAM**

"Music in the Church" by Theodore F. Schneider in *The American Organist*. US \$.20.  
 "Rondo: Church Music Back to the Amateurs?" by Jean Harmon in *The American Organist*. US \$.30.  
 "Clergy-Musicians Relationships" by Paul Westermeyer in *The American Organist*. US \$.50.

**PIPE OR ELECTRONIC?**

"The Third Kind of Organ" by Lawrence Phelps in *Diapason*. US \$1.30.  
 "Introspection" by Lawrence Phelps in *Diapason* US \$.60.  
 "Retro-suspection" by Peter Manjavyavsky in *Diapason*. US \$.40.  
 "The Future of the Organ" by Lawrence Phelps in *Diapason*. US \$.80.  
 "The Nature of the Organ and its Future" by George Bozeman, Jr. in *Diapason*. US \$.60.  
 "The Electronic Organ: An Examination" by Roderick Junor in *Diapason*. US \$.90.  
 "Pipe Organ Replaces Electronic in Colorado" in *The American Organist*. US \$.30.  
*Concerning Pipe Organs and Electronic Imitations: Some Scientific and Economic Observations.* San Antonio Pipeorgan Society. US \$1.

"Three-dimensional Electronic Organ" by Andrew Neil Shaw in *The American Organist*. US \$.30.

"Electronic Organs" by Desmond R. Armstrong in *The American Organist*. US \$.40.

"The Electronic Organ in Perspective" by Richard A. Schaefer in *The American Organist*. US \$.60.

"Inspiration or Expediency." American Pipe Organ Building Association. US \$.20.

"Let Everything (Transistors?) that Hath Breath Praise the Lord" by Robert Wurm in *The American Organist*. US \$.20.

**SPECIALIZED TOPICS**

"Organ Mechanics 101" by John Ogasapian in *Journal of Church Music*. US \$.50.

"Consultants." American Pipe Organ Building Association. US \$.20.

"Pipe Organ Structure and Sound" by William D. Turner in *Diapason*. US \$.90.

"The Congregational Singing Organ" by Barbara Owens in *Diapason*. US \$.50.

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# REVIEWS

## Books

*The Sound Eternal* by Betty C. and Richard J. Pugsley. Paraclete Press, P.O. Box 1568, Hilltop Plaza, Route 6A, Orleans, MA 02653. Vol. I: 160 pp.; \$9.95, paper; 1987. Vol. II: 90 pp.; \$12.95, paper; 1987. (Two volume set: \$21.95.)

This small two-volume set can be of great encouragement to choir directors who have little or no knowledge of Gregorian chant. Its authors, both of whom have been involved with church music for many years, began their study of the chant from scratch. Neither knew anything about it and one even had a prejudice against it, but both ended up loving it.

Their story unfolds in Part I of the first volume. It begins in the Holy Land in 1965, passes through Cape Cod, England and France, returns to Cape Cod, and takes us up to the present. Along the way we learn about the authors' discoveries and meet many important figures in the current revival of Gregorian chant, including Dom Eugène Cardine of Solesmes.

In the second part of Volume I, the authors apply the knowledge they acquired from their research and travels. Thus, Part II is "a little handbook in which we share with you some of the tools and devices that proved successful in starting the chant for us and for our very diverse groups of people."

By using simple but concrete exercises firmly based in the familiar, the Pugsleys introduced Gregorian chant to their community of 300 persons. They are convinced that the same procedure — thoroughly outlined in Part II — will succeed equally with any group just beginning its training in Gregorian chant. Their conviction seems to be: "If we can do it, anyone can."

Between Parts I and II of this volume is a "chant timeline" foldout, a very useful and interesting chart in which the "chant is traced through its history as a vehicle of worship for over 30 centuries." It also helps to establish a proper perspective of the change with regard to the development of western music in general.

Volume II of *The Sound Eternal* is an anthology of antiphons, hymns, psalms, and versicles excerpted from the *Antiphonale Monasticum*, the *Graduale Romanum*, the *Liber Hymnarius*, the *Liber Usualis*, and the *New English Hymnal*. Containing over 90 selections, along with directions for their use in the Mass and in other liturgical functions, this brief anthology can be very handy for those choirs without access to the more expensive and comprehensive works from which it has been compiled.

The two volumes of *The Sound Eternal* are fitting companions for each other, and much thought and care seem to have gone into their production. While I question some things in this set (such as, for example, why certain items were chosen from the *Liber Usualis*), these two little books are a worthwhile contribution to introductory Gregorian chant literature, and can help produce lasting results.

PAUL W. LE VOIR

## Magazines

UNA VOCE (France). No. 136. September-October 1987.

An article in this issue reminds its readers that 1987 is not only the 1000th anniversary of the founding of the Capetian dynasty, but also the 900th anniversary of the death of William the Conqueror. It reviews the ecclesiastical institutions, liturgical life and spirituality of the eleventh century. Much of this information comes from a study of the *De officiis ecclesiasticis* of Jean d'Avranches, composed around 1065.

On the musical side there is an article on how to accompany Gregorian chant on the organ, as well as an analysis of how to sing the *Gloria* of Mass IX.

V.A.S.

UNA VOCE (France). No. 137. November-December 1987.

An article explains the origins of *noëls*, traditionally sung during Advent and the Christmas season in homes and churches and still popular today. While some of these Christmas carols date from the middle ages, their great popularity began in the sixteenth century thanks to printed collections called *Bibles de Noël*. Most of these texts were sung to well-known melodies although some were set to chant melodies. They never had an official function in the liturgy.

The following news items were reported:

The international Una Voce organization met in Rome on October 24 and 25, 1987. Representatives from twelve countries including the United States gave reports.

Cardinal Edward Gagnon, president of the Pontifical Council for the Family, has been designated by the Holy See as apostolic visitor to gather information on the activities of Archbishop Lefebvre with a view to finding a way to regularize the situation of the Fraternity of Pius X. He visited the seminary at Ecône and the Church of St.-Nicolas-du-Chardonnet in Paris as well as other traditionalist communities in France and Germany.

The Benedictine Abbey of Hautecombe in France will close by 1992. Only 35 monks remain there, of whom seventeen are over seventy years of age. At the same time a new Buddhist center has opened in the former Chartreuse of Saint-Hugon.

The Schola Saint-Gregoire of Le Mans will celebrate its 50th anniversary with special festivities on April 16 and 17, 1988.

V.A.S.

JUBILUS REVIEW. Volume 4, No. 3, Autumn 1987.

With his picture on the cover of this issue, Charles Lynch (1906-1984) is honored with a biographical sketch by Dr. Sean Pettit. The editor writes about the true meaning of "liberation" when applied to liturgical music in which tradition is so important and from which only a false liberty seeks to escape. A hymn composed for the Marian Year, entitled "O Mary Pearl of Grace," is printed and permission is given for its use. An article by Father Miguel Bernad, S.J., describes the building of the famous pipe organ in Misamis on Mindanao in the Philippines, much of the work of assembly of the German-made pipes being done by Father Lavery, editor of *Jubilus*. The issue concludes with a reprint from *Sacred Music*, "Whither Church Music? Report from America," by Roslyn Modzelewski.

R.J.S.

JUBILUS REVIEW. Volume 4, No. 4, Winter 1987.

This is a very sad issue. It announces the cessation of publication for this very promising and well-edited journal. The editor, Father Sean Lavery of the Columban Fathers, has been given an assignment as a missionary in Jamaica in the West Indies. As professor of music at Maynooth University he has accomplished a great deal for church music in Ireland in the past four years. Educated in Rome, he is an exponent of the chant theories of Dom Cardine and a strong advocate of the liturgical decrees of the Vatican Council. It is with the greatest regret that one sees this journal disappear from the musical scene, even though Dr. Lavery urges his readers to become subscribers to *Sacred Music*.

The issue contains a history of Solesmes Abbey and its chant apostolate along with an article reprinted from *Sacred Music* on Gregorian semiology by Robert M. Fowells. Several photographs of Fr. Lavery and Dom Cardine with Pope John Paul II are most interesting. Another article describes a new monastic community in the very heart of Paris, called the Monastic Fraternities of Jerusalem, and fittingly the Abbot of Solesmes, Dom Jean Prou, writes on Gregorian spirituality. This is the best of all the issues of *Jubilus* but unfortunately, the last as well.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 13, Series 2, No. 43. July-August-September 1987.

This issue of the Portuguese church music journal is dedicated as a monograph to P. Manuel de Faria Borda, a member of the sacred music commission of the diocese of Braga, on the occasion of his fiftieth

jubilee of ordination to the holy priesthood. A biographical article and a list of his compositions together with several examples of his settings of Portuguese texts fill out the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 82, No. 8-9, August-September 1987.

An article on parish choirs and their importance after a period of difficulties brought about by various interpretations of the Vatican Council's decrees is contributed by Sandro Casiraghi who insists on the importance of the ministry of singing in the liturgy. Agatina Rizzi writes about how singing is prayer. An article studies the interest of the Church in the restoration of old organs in Italian churches. The remainder of the issue records concerts, congresses and conventions throughout Italy dedicated to church music.

R.J.S.

BOLLETTINO CECILIANO. Anno 82, No. 10, October 1987.

News about a meeting of representatives of Cecilian societies from thirteen European nations to combine efforts for the promotion of church music announces the formation of a super-national organization which will promote cordiality among nations that in this century fought against one another in two world wars. The first activity of the new group is to sponsor a pilgrimage of musicians to Lourdes as a part of the Marian Year. Already two thousand Germans have indicated their intention to make the pilgrimage scheduled for July 29-31, 1988.

Emidio Papinutti writes about Nino Cattozzo, a composer who has left music inspired by and for the recitation of the Rosary and its fifteen mysteries. Sante Zaccaria writes about Max Reger and his music.

R.J.S.

## Recordings

*Liturgie du Vendredi Saint* (Liturgy for Good Friday). Choeur Grégorien de Paris. Francois Polgar, director. Erato ECD 88102 (compact disc), 1985.

Without question, this is one of the finest recordings of Gregorian chant on the market today. It even rivals anything produced so far by Solesmes. In it, the principles of recent semiological research are applied by a choir of impeccable voices to produce a sublime and compelling sound.

Some of the most difficult and exquisite chants were chosen for this recording: four responsories, the *Pange lingua* (*Crux fidelis*), and the Passion according to Saint John. (Both choir and choirmaster deserve to be commended for persevering so well through the entire 25 minutes of the passion. This is

not a minor accomplishment, and they have made the venture an exciting one.) Completing the contents are three lessons set to separate tones from different places and times, an antiphon (*Alieni*), and the *Improperia*.

The freedom and expressiveness of the chant renderings on this recording are quite admirable. Though I may not agree with all of his interpretations, I respect the choirmaster's judgment and sensitivity. He has made the most of his soloists, choir, music and acoustics.

Some listeners may wonder whether or not they can sustain interest in a Gregorian chant recording for over an hour. This splendid offering from the Gregorian Choir of Paris should dispel all doubts. It is refreshing, educational and thoroughly enjoyable.

Playing time is 60 minutes, 18 seconds.

PAUL W. LE VOIR

*Joseph Haydn: Missa in tempore belli (Paukenmesse)*, Hob. XXII:9. Bavarian Radio Symphony Orchestra and Chorus, conducted by Leonard Bernstein; Judith Blegen, soprano; Brigitte Fassbaender, contralto; Claes H. Ahnsjo, tenor; Hans Sotin, bass; Werner Thomas, violoncello; Elmar Schloter, organ. Philips 412 734-2.

*Joseph Haydn: Missa in angustiis (Nelson-Messe)*, Hob. XXII:11. Bavarian Radio Symphony Orchestra and Chorus, conducted by Colin Davis; Barbara Hendricks, soprano; Marjana Lipovsek, contralto; Francisco Araiza, tenor; Peter Meven, bass. Philips 416 358-2.

*Charles Gounod: St. Cecilia Mass*. Chorus of Radio-France and Nouvel Orchestre Philharmonique, conducted by Georges Prêtre; Barbara Henricks, soprano; Laurence Dale, tenor; Jean-Philippe Lafond, baritone; Jean-Louis Gil, organ. EMI-Angel DS-38145.

*Ludwig van Beethoven: Mass in C Major*, Op. 86. Rodina Choir, V. Arnaoudov, conductor; Sofia State Philharmonic Orchestra, Konstantin Iliev, conductor. Monitor MCS 2154.

What a wealth of inspired, expert composition is represented by these four works! Additionally, the first three, at least, are served splendidly by these recordings. The fourth, while good, cannot be recommended as unreservedly as the other three.

Of Haydn's late Masses, the *Paukenmesse* is the most felicitous for a chorister to sing. When it comes up on the rehearsal schedule, you can feel your section brightening up, as if to say, "This is more like it." This feeling is apparent in the Bavarians' performance. Their perceptible joy and enthusiasm is enhanced by Bernstein's direction of a "live recording."

That is all the program notes say about the performance, but I deduced from the word "live" that it was recorded in one glorious rush, before an audience, as opposed to piecemeal, for a crew of technicians. Bernstein recorded "live" his celebrated version of Beethoven's *Mass in D Major*, and with this Haydn Mass as with the Beethoven, he achieves with almost the same forces a spontaneity that is not as apparent in Sir Colin Davis' later recording of the *Nelson Mass*. If you feel strongly that attending a live performance of almost anything is preferable to watching and/or hearing one transmitted or pre-recorded electronically, the added spontaneity is a step in the right direction.

The soprano's role in this *Paukenmesse* is not as prominent as in many others, but Ms. Blegen does beautifully with what she has to sing. Her rhythm, phrasing, pitch and tone are masterful. The same is true of Mr. Thomas in the lovely solo cello passages. The alto, Ms. Fassbaender, has a rich, well-colored voice that contrasts well with even that of Judith Blegen, who has a warmer tone than most sopranos who sing high A as effortlessly as she. The tenor, Mr. Ahnsjo, is very impressive. He has a powerful, manly voice that is fairly free of baritone quality, unmistakably a tenor, and a first-class musician. The bass has a prominent role in this Mass, and is the only performer somewhat less than superlative. As bass soloists often do, he sounds more secure in the ensemble parts than he does when singing alone, and his voice changes color more between his higher and lower registers than does that of the finest basses. His ensemble work is excellent.

The *Missa in angustiis* is a complex, imposing work, and I do not expect ever to hear a more satisfying recording of it than the Bavarians made with Colin Davis. It is more tightly controlled than the Bernstein *Paukenmesse*, but carries so much conviction that one wonders if this more complex, less openly dramatic work is not better-served by restraint than it would be by enthusiasm.

The solo-singing is excellent. Peter Meven sings beautifully in the *Qui tollis*, and elsewhere too. The contralto, Marjana Lipovsek, opens the *Gratias agimus* and the *Agnus Dei* with great warmth and distinction. Francisco Araiza is a strong tenor; his style is more Latin and romantic than is generally met with in a Haydn Mass, but his musicianship is excellent, and he carries the tenor line distinctly through some heavy going. The soprano, Barbara Henricks, is a little disappointing. She is the solo soprano in Gounod's *St. Cecilia Mass*, where her singing has the quality that the phrase "ravishingly beautiful" was coined to describe. I cannot imagine anybody doing it any better, and it was a revelation to hear it done that well.

However, Haydn is not Gounod, and the soprano

solo in the Haydn *Kyrie* has some sixteenth notes that I am used to hearing sung with greater precision, and there is a string of triplets in the *Credo*, just following *Vitam venturi saeculi*, where I expect to hear the triplet rhythm more distinctly. It is unrealistic to infer that she has fundamental trouble with fast passages; in most of them she shows such quicksilver mobility that the fast ones are probably less challenging to her than the slow soaring ones that she sings with such pure pitch and sure taste.

The other performances on the Gounod record are also of very high quality, if not quite as miraculous as Ms. Hendricks'. The tenor, Laurence Dale, is outstanding, and a French baritone who cannot sing Gounod as if born to do so, would be drummed out of the corps. Monsieur Lafont is in no danger of being drummed out; he sings with mastery and expressive warmth. The orchestral and choral performances are comparable with those of the Bavarians, which means great.

I obtained the Gounod Mass as a digitally recorded LP. There is no indication on the jacket as to its availability on tape or compact disc. The Haydn Masses were on compact discs marked "DDD." The same program material is available on phonograph records and audio cassettes having the same Philips numbers except for the terminal digit. The engineering and audio fidelity are excellent. The EMI-Angel record of the Gounod Mass has very good fidelity and unusually large dynamic range, virtually that of a CD. Even so, I would urge buying it as a CD, if one is available, to anyone having made the investment in a CD player. The performance is so good that it would be worth the extra cost to have it in a form that deteriorates less with playing. I am very glad to have the two Haydn Masses as CD's.

Sir Colin Davis has recently recorded the *Paukenmesse*, with British singers and instrumentalists, including the soprano, Margaret Marshall, who is my favorite in this field. I have no doubt that his version will be as excellent in its way as the Bernstein performance is in its. It never rains but it pours. Meanwhile, Beethoven's *Mass in C Major*, a work of comparable stature, is represented in recordings in print, solely by the above Monitor recording. I have listened to an earlier recording of this Mass by the Philharmonia Orchestra and Chorus, that is out of print, but may still be available as a used record. A good used Philharmonia version would be a better buy than a new Monitor. The Monitor version is not bad. The Rodina choir is world-class. The sopranos screeched a bit in the *Kyrie*, but once they and/or their conductor settled down, they sounded fine. The Rodina basses are powerful without being overbalanced; their dark vocal color keeps their line alive even in low and quiet passages. The Sofia orchestra gave a workmanlike performance; by comparison

that of the Philharmonia orchestra evoked adjectives like "splendid" and "inspired." The soloists are not named on the Monitor jacket, and to tell the truth, they sounded pretty anonymous. They are the weakest link. Still, it is nice to have anybody's performance of this Mass. A typical classical record collection is likely to contain all nine Beethoven symphonies, perhaps in two or more versions. Yet I would find it easier to live without six, maybe seven, of the symphonies than without the *Mass in C Major*.

Before leaving this subject, it should be noted that a set of three 100-minute tape cassettes is available which records three complete solemn Masses at the Church of Saint Agnes in Saint Paul, Minnesota, from introit to recessional, that include Haydn's *Paukenmesse*, Gounod's *Saint Cecilia Mass*, and Beethoven's *Mass in C Major*. These tapes are to the above recordings what the recording of a complete opera is to a "highlights" record. The only commercial recording comparable to them that I know of, is that of the solemn Requiem Mass celebrated in honor of John F. Kennedy, which included Mozart's *Requiem*. For Roman Catholics interested in the Latin order of worship, these tapes should be most interesting. They are available from The Leaflet Missal Company, 419 West Minnehaha Avenue, Saint Paul MN 55103 (1-800-328-9582) for \$30 per set.

DONALD CADWELL

## NEWS

Founded in 1985 in memory of Monsignor Martin B. Hellriegel, pioneer in the liturgical movement in the United States, the Hellriegel Institute of Chicago, Illinois, has announced a series of five solemn Masses for 1988, to be celebrated at the Church of Saint John Cantius in Chicago from January through May. Music for the Masses is selected from the treasury of sacred music of all periods, including Gregorian chant. The Resurrection Choir sings the polyphonic compositions and a schola of men, the chant. Father C. Frank Phillips, C.R., has organized the program. Information is available from him at 2250 N. Latrobe Avenue, Chicago IL 60639. ■

The choir of Saint Joseph's Seminary, Yonkers, New York, presented a Christmas concert at the seminary, December 13, 1987, under the direction of Father Anthony Sorgie, director of music at the Dunwoodie theological school. It was entitled "A Journey through Advent." ■

To celebrate the twenty-fifth anniversary of the installation of the Beckerath organ in Saint Paul's Cathedral, Pittsburgh, Pennsylvania, Guy Bovet, organist from Geneva, Switzerland, with twenty-eight members of the Pittsburgh Symphony, presented a

concert, December 8, 1987. Michael Lankester was conductor. The program included *Toccata, Adagio and Fugue in C Major* by J. S. Bach, *Concert in F Major* by G. F. Handel, *Litanies* and *Le Jardin Suspendu* of Jehan Alain, *Concerto in G Minor* by Francis Poulenc, and *Trois Préludes Hambourgeois* by Guy Bovet. The program, prepared by Paul Koch, organist at the cathedral, contains a list of organists from all parts of the world who have performed concerts on the great instrument. ■

San Francisco's Chanticleer, a male vocal ensemble under the musical direction of Joseph Jennings, sang concerts at the Cathedral of the Blessed Sacrament in Sacramento, California, December 11, 1987, and at the Church of Saint Ignatius in San Francisco, December 12, 1987. Music with a Christmas theme was taken from settings of the Mass texts, both in Gregorian chant and in polyphonic compositions, including works by Byrd, Benjamin Britten and Herbert Howells. A variety of carols from many lands concluded the presentation. In addition to their appearances in the Bay area, the group has sung recently on an extended European trip and in several American cities. It was founded in 1978 by Louis Botto. ■

The Cathedral Chorale of Corpus Christi, Texas, presented a concert at the Basilica of S. Maria sopra Minerva in Rome, June 20, 1987, under the direction of Lee Gwozdz and Greg Labus. Music programmed included works by Duruflé, Vittoria, Palestrina, Mozart, Anerio, Tallis, Vaughn William, Wagner and others. ■

A copiously illustrated booklet about the International Federation of Little Singers, Pueri Cantores, gives a history of the organization and especially its American affiliate with headquarters at 1747 Lake Avenue, Wilmette, Illinois 60091. The American president is Terrence Clark of Munster, Indiana. ■

Paraclete Press of Orleans, Massachusetts, has announced that all publications of Solesmes Abbey will now be available in this country through them. Information on prices and a catalog of the liturgical, musicological and chant books may be obtained by writing to the them. ■

Robert Bright, organist at Saint Ann's Church, Washington, D.C., presented the dedication recital for the new trompette-en-chamade on October 16, 1987. His program included *Toccata and Fugue in D Minor* by J.S. Bach, César Franck's *Chorale No. 2 in B Minor*, *Prélude et Fugue sur le Nom d'Alain* by Maurice Duruflé, *Water Nymphs* by Louis Vierne and *Sonata on the 94th Psalm* by Julius Reubke.

A conference on Gregorian semiology will be held at the California State University in Los Angeles and the Huntington Library, June 26-28, 1988. Among those scheduled to be present are Alejandro Planchart of the University of California at Santa Bar-

bara, Theodore Karp of Northwestern University, Lance Brunner of the University of Kentucky, Monsignor Robert Hayburn of San Francisco, Monsignor Richard J. Schuler, Father Columba Kelly, O.S.B. of Saint Meinrad's Abbey in Indiana. The event is dedicated to Father Clement Morin, S.S. For information write Dr. Robert M. Fowells, California State University, Los Angeles, CA 90032. ■

At press time, word has been received of the death of Dom Eugène Cardine, whose scholarship in Gregorian semiology has revolutionized the theory and practice of chant in our day. Further information on his life and death will be given in the next issue of *Sacred Music*. R.J.S.

## EDITORIAL NOTES

### Subscriptions

Subscriptions to *Sacred Music* are due with the beginning of the new volume. This is the last issue of Volume 114 (Winter 1987). We ask you to renew your subscription with the envelope attached to this issue. We would be happy if you would include a gift certificate for a friend.

The dating of *Sacred Music* carries the designations *Spring, Summer, Fall* and *Winter*. Sometimes subscribers think the issue is very late, but they come within the periods so designated: Springtime lasts until June; Summer until September 21; Fall until December 21; and Winter until March 21. If you don't think so, then come to Minnesota! So the first issue of Volume 115 will be ready in March.

Past issues of *Sacred Music* are available for \$3. The journal is also available on microfilm from University Microfilms, 300 N. Zeeb Road, Ann Arbor, Michigan 48106.

## CONTRIBUTORS

*Dr. Gerald Hofmann* is an anesthesiologist living in the Twin Cities. Long interested in the liturgy and current theological problems in the Church, his writing has appeared in various publications.

*Dr. Catherine M. Dower* is professor of musicology at Westfield State College, Westfield, Massachusetts. Active in church music on the east coast, she has often written for *Sacred Music*.

*Dr. Robert M. Fowells* is a professor of music at California State University at Los Angeles. He has been a frequent visitor to Solesmes Abbey and published widely in the area of Gregorian scholarship.

*Father John Buchanan* is a priest of the Archdiocese of Saint Paul and Minneapolis. While pastor of the Church of the Holy Childhood in Saint Paul, he founded the schola cantorum. He has written frequently for *Sacred Music*.

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