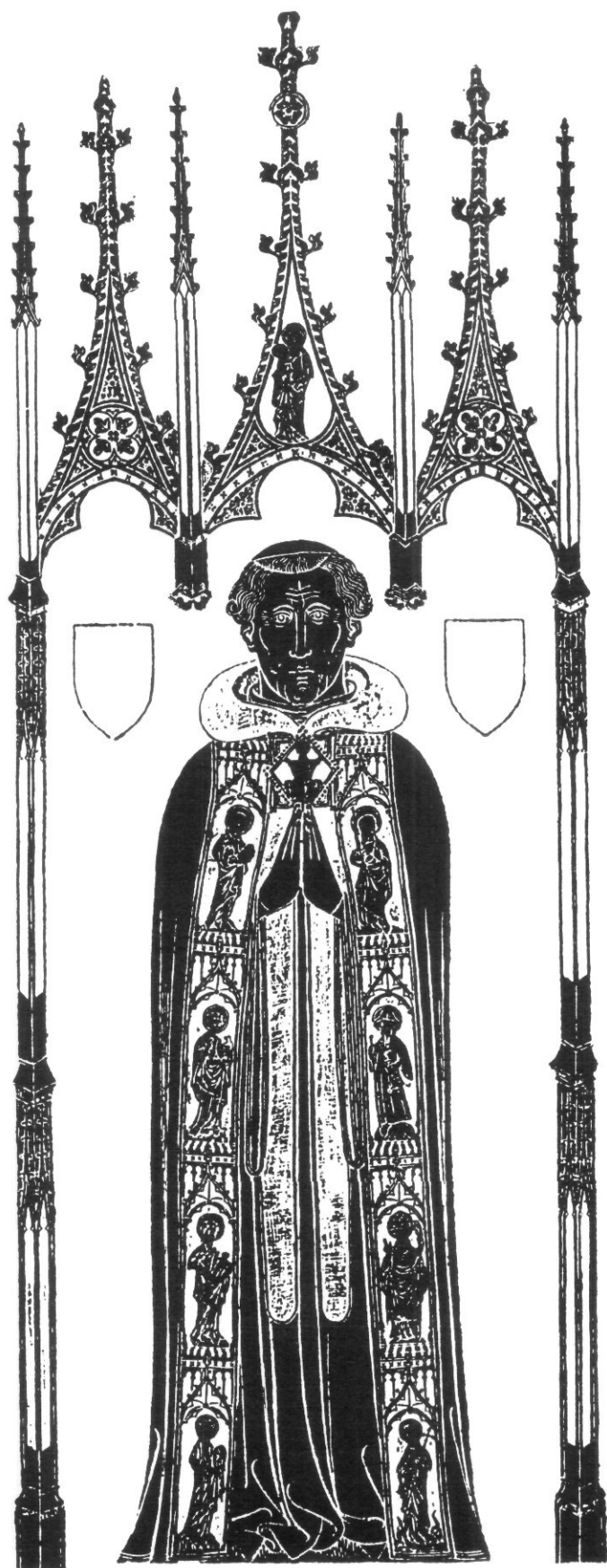


# SACRED MUSIC



Volume 117, Number 2  
(Summer) 1990



*Thomas Powner, merchant, and his wife, Emma, 1525, St. Mary Quay, Ipswich*

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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  
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

## Our English Translations

Solesmes Abbey has just released the long-awaited volume, *Gregorian Missal*. (See the review on p. 24.) This modern *Liber usualis* is the ideal prayerbook for use at Mass sung in Latin with all the chants for both the proper and the ordinary parts provided in square notation. A French edition has been on the market for several years.

In admiring this book and welcoming it as a most useful tool for the congregation and the choir, one's joy is harmed if not lost when the official English translations are examined. The editors provide the chants both with their Latin texts and also the translations of those texts made by the monks of Solesmes, intended only for the benefit of the reader and not for public recitation. However, the texts for those parts belonging to the celebrant, which are not given in Gregorian notation, such as the orations, are printed in a second column alongside the Latin. The official version of the liturgical texts for English-speaking nations (ICEL) is the version provided. One is not only appalled by the banality of that English translation, but what strikes one so forceably is the damage done to the very content of the Latin prayers in what is supposed to pass as a translation.

*Deus* is translated as Father; relative clauses are made into declarative sentences; *gratia* is never translated as grace. The Latin prayers are (scarcely) recognizable as the same composition in the parallel column. For example, here is the prayer over the gifts for the Second Sunday of Advent:

Placare, Domine, quaesumus, nostrae precibus humilitatis et hostiis, et, ubi nulla suppetunt suffragia meritorum, tuae nobis indulgentiae succurre praesidiis.

Lord, we are nothing without you. As you sustain us with your mercy, receive our prayers and offerings.

Or this oration from the Fifth Sunday in Ordinary Time:

Familiam tuam, quaesumus, Domine, continua pietate custodi, ut, quae in sola spe gratiae caelestis innititur, tua semper protectione muniatur.

Father, watch over your family and keep us safe in your care, for all our hope is in you.

We have been deprived of the beauty of the prayers of the Latin liturgy, and we have at the same time been subjected to a poverty of expression in English which is truly a language of great beauty and power. Rather than transferring the classicism, the strength and the theological wisdom of the Latin texts, the translators have emasculated the Latin orations and having labored have not even produced a mouse.

What all of us knew for nearly two decades but have probably forgotten is now clearly laid out for us in the *Gregorian Missal* with the parallel columns of the Latin and English texts of the Mass.

One need not wonder why the liturgical reforms have been so much less successful than what was hoped for. One need not ask why the great privilege of the use of the vernacular in our worship has not been the great boon it was expected to be. The answer lies openly before us: the banality, even ineptitude of the ICEL translations that we are forced to use and pay for.

While we welcome the Solesmes *Gregorian Missal* as a marvellous tool for worship, we unfortunately welcome it also as an on-going reminder of the defective language that we have been obliged to use in the worship of God in our own tongue. How long, O Lord, how long?

R.J.S.

FROM THE EDITORS

## The Feast of Saint Benedict at Solesmes

On Wednesday, July 11, I interrupted a more secular tour of the chateaux of the Loire valley in order to enter the medieval spirituality of the Abbey of St. Pierre of Solesmes to celebrate the feast of St. Benedict. The day was sunny and warm without being hot and we drove the 90 kilometers from Tours in about one and one-half hours. We arrived just as Mass was beginning in the austere chapel. The full parking lots announced the equally full church so we hurried through the medieval courtyard and were ushered by a Benedictine monk to places at the back of the long nave.

For those of you who have not been to Solesmes, perhaps a short description will set the scene. The cloistered Benedictine monastery began as a priory in 1010. The arcades of the nave of the chapel date from this period and the vaults and transepts from the 15th and 16th centuries. The overall impression is of transitional gothic; the nave is excessively long and very high. Although the choir was built in the 19th century and restored in 1974 it harmonizes with the earlier medieval construction.

Because we were at the back of the nave and because the monks were in their traditional places in choir stalls near the sanctuary, we could not see them well, but we could participate fully by listening to the well-modulated and seemingly effortless tones of the chant. We could follow the chants with the books provided and with the pamphlet in French and Latin which contained the proper of the Mass for the feast of St. Benedict. This included a special sequence for the feast, *Laeta Dies* (Happy the day of the great master, conferring the gift of a new light: it is the day we celebrate). At the end of Mass we were impressed by the large number of priests, monks and lay brothers who processed out of the choir.

We stayed in the chapel for several minutes after Mass in order to study the architecture and appreciate the monumental sculptural groupings in the chapels of the transepts. However, we were soon drawn outside by the singing of a mixed choir standing in the courtyard just outside the main entrance of the chapel. The music was full and earnest as it resonated off the surrounding buildings. Drawn to the sound we discovered that we were hearing the youth choir from the cathedral of Vilnius in Lithuania which was on tour throughout France and had sung the day before in Paris. They sang from memory in Lithuanian as well as in Latin and each of their hymns was answered with a selection sung by the Petits Chanteurs à la Croix de Bois from Besancon, clad in their traditional white robes with wooden crosses around their necks. I learned that this latter choir was spending three weeks at Solesmes to study chant as it does every summer. Finally, in conclusion the director of the Lithuanian choir intoned the chant *Salve Regina* and we all joined in, members of the two choirs and those of us standing in the courtyard. The manifestation of the universality of the Church and of the devotion to Our Lady brought tears to many eyes. The choir members exchanged souvenirs, the women singers from Vilnius putting their colorful silk scarves around the necks of some of the Little Singers.

We left Solesmes by way of the Sarthe river in order to enjoy the impressive view of the monumentality of the monastery mirrored in the tranquil water. Although the work of Solesmes has been interrupted several times by the events of history (the monks had to leave Solesmes in 1791, 1880 and 1901), the contribution of the monks of this cloistered community to Gregorian chant continues with renewed vigor as they carry on the glorious legacy of Dom Pothier, Dom Mocquereau, and Dom Gajard and the semiological study of chant introduced by Dom Eugène Cardine. Solesmes continues to produce the chant books necessary for the post-Vatican II liturgy, a rich flowering of the history, tradition and doctrine of the Roman Catholic Church.

# CHANGE?

*Se vogliamo che tutto rimanga come è, bisogna che tutto cambi. Mi sono spiegato? (If we want things to stay as they are, things will have to change. Get it?)* Quoted from *The Leopard* by Giuseppe Tomasi di Lampedusa.

Ascending the few deep stairs from the Corso Vittorio Emanuele one passes through wooden doors that shut out the noise of the Roman traffic and enters the grand Church of S. Andrea della Valle. Its vast nave and ceiling far overhead, many side altars used by generations of Teatini who hold the church, tease forth numberless associations: Act One of *Tosca* with its promise of blood and passion; the brutal baron singing in counterpoint with the *Te Deum*; the sheer magnificence of a true renaissance humanist such as is embodied in the figure of Pope Pius II, Aeneas Silvius Piccolomini di Corsignano, entombed across the nave from his relative, Pius III; the cupola, second only in height and size at Rome to Saint Peter's, lifting one's eyes as if to the hope of paradise which it depicts. Passing through the right transept and into a little chapel near the sanctuary, one's eyes are struck by the sight of a real saint, dressed in the blazing *porpora sacra* of a prince of the Church, a cardinal. S. Giuseppe Maria Tomasi, C.R., scion of the princes of Lampedusa, a noble family of Sicily, entered the Teatini in Palermo. He was brilliant in modern and classical languages, learning even Hebrew and Syriac. He published books on scripture and theology. But he is particularly well known for his contribution to liturgy, and for that he has been called "prince of Roman liturgists" and a true forerunner of the Second Vatican Council. His Holiness, John Paul II, solemnly proclaimed him a saint on October 12, 1986, and his feast is celebrated on January 3. He died in Rome in 1713.

The connection? The author of the quote at the beginning of this reflection was also a Giuseppe Tomasi, Duke of Palma and Prince of Lampedusa. This one was born in 1896 in Palermo and died in Rome in 1957, 243 years after his sainted ancestor. *Il Gattopardo* or *The Leopard* was published after the death of its author and treats of the decline of the old ways and the adjustment to the new ways of the world during the turbulent years of Garibaldi and the fall of the House of Bourbon from the experience of his own imperiled and declining family.

In the book, the prince, the Leopard, "watched the ruin of his own class without ever making, still less wanting to make, any move towards saving it." He knew the effort would be futile and that the end was near. However, almost as if by accident the choices he makes somehow assure a continuation of his family, if only for awhile. The quote at the beginning of this essay is an ironic statement made by the Leopard's nephew Tancredi early in the book. It aptly summarizes the younger and newer approach to the onslaught of uncontrollable circumstances. Tancredi, a man of action in contrast to the prince's older style of patient aristocratic endurance, says: "If we want things to stay as they are, things will have to change."

Years ago I wrote in *Sacred Music* a two-part personal reflection from the perspective of a convert from the Lutheran confession about the impact of the Latin liturgy and its music on my life. They drew me with gentle and almost intoxicating tenderness into the arms of the Church, which I entered with great zeal and not a little naiveté. Some years later, and a great many bumps, bruises and lessons along the way, an update is due. I write now from a new perspective as well. My place of residence is now Rome and I am a deacon, soon to be ordained a priest.

But arriving at this point has not been easy, and the struggles have slowly shaped and formed me. I now have come to hold ideals and goals regarding music and the liturgy not previously expected, though it can be said that they are genuine outgrowths of those intitial roots set down at the Church of Saint Agnes in Saint Paul,

Minnesota. To understand this point, however, and what is meant by the odd quote at the top, starting near the beginning and then looking forward is almost unavoidable.

It was during my instruction and conversion that I had been encouraged to involve myself in all kinds of parish activities, the most important of which was singing in the polyphonic and Gregorian chant choirs. From Mozart and Haydn, the baroque architecture of the church, the vestments and changing seasons, it became clear how so many different elements participate in the creation of a whole, carrying astonishing impact on the receptive person who merely permits them to enter. But nothing approached the impact of Gregorian chant, learned from Paul LeVoiir and the men of the schola cantorum. In short, with an entrance into the Church, not only a new faith was gained, but a new culture built through the centuries. Knit so closely together with the faith itself, by its very reception the heritage became my own as well. To paraphrase Newton, my discoveries were made while standing on the shoulders of giants.

Simultaneously with this experience of the Church through the liturgy, my pastor encouraged me to read and study everything that could be absorbed. Monsignor offered catechisms from different periods and styles, works by spiritual writers, historical fiction, the writings of Carol Woytyla as well as his teachings as pope, and the documents of the Second Vatican Council (not to mention an invitation to subscribe to *Sacred Music*). It was electrifying. At my reception into the Church I was armed with not only the aforementioned zeal and naiveté, but also a certain grasp of what the council had taught. I had at least read the documents.

But no sooner had I entered the door of God's house, taken off my coat and hat and started to settle into this new home, when to my horror it became apparent that the landlords and other tenants were not only demolishing the furnishings, they were calling in the wrecking ball.

This is hardly figurative. Before my very eyes, churches and seminary chapels were being mutilated and disfigured, vestments sent to the dumpster and books cast away. The sad face of a discouraged construction worker "reforming" an exquisite inlaid marble floor with a jack-hammer in what was to become a "worship space" will stay with me to my dying day.

But by the time I had come to see that vandalism, it had become obvious that the prevalent attitude toward music in the Church is today—along with Catholic art, education, practice, everything—founded on similar ideals. While trying to get the point of what they were striving to accomplish, this thought came to mind: Now they have to destroy the churches themselves. . .they are all that remain. It was then that a new ideal developed: Keep what we have and restore it to perfection, thus preserving our treasures, our heritage. If we want something altogether new, let us build new, with a new style. But let it be sacred and let it be art! Let it be worthy of the worship we offer to God. Too often the tunes we hear in churches now are capable of reminding us of nothing but the *mundana*, even cheap. How many times had I been forced during liturgy in a shattered chapel to sing the inspiring announcement that the gospel was about to be proclaimed using a melody that could have been transcribed from the Campbell soup jingle: "O the blessed gospel. . .mmm. . .mmm. . .good!" Given the melody, nothing else could possibly come to mind.

Many times I was tempted to give up in frustration. It has been an ongoing temptation to escape from the hurts by abandoning my convictions in one of two avenues: throw off the "restraints" of the ideal that beauty and obedience to the teachings of the Church will bring a new birth to Catholic life, and just do what everyone else seems to say has to be done "in the spirit of the council," or, leave the

debate behind and enter some conservative group such as the Priestly Fraternity of Saint Pius X, now sadly in schism, but still preserving some of the things that can be so attractive. These escape routes were seductive. . .for about three minutes at a time. As my pastor says, "You can go into the ditch on either side of the road!" We have one road, that given by the Church. I am convinced that, contrary to the opinion of many, what one experiences at Saint Agnes is firmly in the center of that road, and, because of its smoothness and ease of travel, it is twenty years in advance of its critics who label it retrograde. From 1981 to 1991, at Saint Agnes, there will have been thirteen First Solemn Masses celebrated by newly ordained priests from the parish. A tree is known by its fruits. The music and liturgy there have been integral in fostering these vocations.

During those initial years at Saint Agnes, I acquired an education in the general state of affairs through travel and exploration of other parishes. Then came the seminary. Suffice to say that it was difficult to harmonize much of what was found there with what I had come to value previously. I had come to understand that the liturgy is the very action of Jesus Christ, continuing in our time in the Church and thus our efforts should reflect His presence and strive to create an experience of the divine and give glory to God. In the liturgical principles employed at the seminary, I found confusion and, for all the openness and pluriformity being acclaimed, a rather narrow approach to how liturgy ought to be. Their ideal seems to have been to create a "truly human experience." My own reactions were shock and, at times, disillusionment and frustration at such a perspective. Conflict resulted which at times reflected real growth and change for the better. At times it revealed little more than symptoms of deeply rooted problems that could not be resolved. For example, there was a painful day when, after suggesting the use of some Latin in the liturgy once a month, I was accused of "just wanting the 50's back."

This is not mentioned out of anger but rather to put in sharper contrast the real foundations on which my Catholic faith had been built. The Catholic Church of the 50's was unknown to me, having started life only in 1959, and as a Lutheran at that. The offerings of a classical education had been absorbed along with the formation given by the liturgy itself, without the intrusions of illicit creativity. But in the seminary the suspicion of Latin, chant, and a certain attention to rubrics still drives some people more powerfully than their goals of pluralism. I fear not a few seminarians have found to their dismay that desire for the aforesaid can easily result in questions about their emotional and psycho-sexual stability thereby indicating reasons for professional help or "deselection."

It became obvious that a different approach was necessary. Latin and chant just were not grasped. Their driving principles could never allow them. Still, the document from the Congregation for Catholic Education, following on the well-known visitation of seminaries, signed by Cardinal Baum, states that all newly ordained should be able to sing the Mass in Latin and in English. It is not necessary to cite again the pertinent paragraphs in *Sacrosanctum concilium* or the *General Instruction to the Roman Missal* or even the Holy Father's *motu proprio, Ecclesia Dei adflicta*.

After Saint Pius V closed the Council of Trent in 1563, there was upheaval and conflict in almost every sphere of Catholic life. This seems to be a recurring pattern after each council: confusion followed by growth and advancement in sacred music, art, architecture, theology. But now the council has been over for some years and we are still in the throes of change. Let me affirm that I believe that a new time of real advancement in church music and architecture will come. Astonishing new possibilities have been given to the people of God by the council fathers in the fields of theology and the law of the Church, which grew out of the same reforms of the council. They reflect a new focus on the person. This is an exciting time to be a

CHANGE?



member of the Roman Catholic Church. We have so much to look forward to.

The winter issue of *Sacred Music* (Vol. 116, No. 4, p. 9) has a fine illustration of the Church of S. Andrea della Valle with which this reflection began. To the left of the church is the Piazza Vidoni and the facade of the palazzo where the Teatini priests still live. The walls of their home still bear the scratched and carved-in names of the French soldiers of Charles V. One of the *statua parlanti* (talking statues), Abbot Luigi, next to whom people still tack up their quips on Roman life, watches their comings and goings without comment. Some changes in streets have been made since the picture found in *Sacred Music*. Now there is a long street that empties into the piazza and opens on the other end next to S. Carlo ai Catenari, the other dome you see in the background of the picture. Between the two stands the palazzo where one finds the *Scuola Puerorum—Cappella Sistina*, that historic institution now under the direction of Monsignor Domenico Bartolucci. By sheer coincidence or divine ordinance, I live in the very same building. My life seems inextricably entwined with music.

Every day in Rome I walk past the rehearsal hall of the *Cappella Sistina* and catch their strains (these boys when they are let out of school create a spectacle and chaos that really should be seen to be believed). Saluting Abbot Luigi and continuing in front of S. Andrea, not infrequently I wander inside, listen to the organist practicing, visit the Blessed Sacrament and pay my respects to the two pontiffs and the prince of Roman liturgists. These visits, along with those of scores of other churches in Rome, each more intriguing than the last, have given many opportunities for reflecting on the Church. Another facet must be mentioned. In this time here in Rome, having also the chance to work with those entrusted with these matters, it has been possible to see at close range the results of the conflict over the changes initiated by the council and how they have been handled by some who wish to return to an earlier period. A growing number of people wish to freeze "the time immemorial Mass. . .the most beautiful thing this side of heaven" in its 1962 form. Sometimes they do not admit the validity of the reforms, of the *novus ordo missae* of 1970. Naturally, many of these frustrated people were never given the right to participate in the real reforms of the council and were forced to endure illegitimate endeavors. Their travails are well known. However, conflicts have been drawn out and made more complicated, strained by polemics on both sides. An embittered laity accuse their bishops of "disobedience. . .indifference." Bishops and priests have revealed at times a less than open approach to what the documents from Rome invite and sometimes require. Thus, a vicious cycle has been created and needs to be stopped. We have an incredible freedom available, if we only do what the council and the subsequent documents ask. There will always be some honest differences of interpretation, of course, but it is hoped that the resulting dialogues will be guided by a new vision based on our heritage and directed by the Church through its legitimate and competent authorities.

Why do I write this? There are many times when it has been difficult to see the point of continuing to struggle for the sacred and the artistic in the liturgy, for which so many hunger. I have felt times of alternating exhilaration and despair and that despair has only been relieved by glimpses of hope. The Church is the very person of Jesus Christ, and He will be with us until the end of time. Since the council taught under the inspiration of the Holy Spirit, He will guide us in our efforts to bring the conciliar reforms about. As Tancredi says in *The Leopard*, if we want things to stay the same, that is, preserve the treasures of our past and the heritage of our Catholic culture and bring in a new and vital expression of the liturgy, things will have to change.

# ON THE DIGNITY OF THE ORGANIST'S CALLING

(Excerpted from *In Memoriam Louis Vierne (1870-1937)*, this piece was translated from French by Karoly Köpe.)

Sergent, organist at Notre Dame of Paris, being gravely ill, Louis Vierne, a student of Charles Widor and his assistant at St. Sulpice, was appointed as Sergent's substitute. Vierne relates some subsequent events.

As had been feared, Sergent died a few weeks after my first Sunday as substitute. Approached by ninety-eight applicants for the vacant position of organist at Notre Dame—ten of them rather serious—the chapter of the cathedral concluded that auditions alone could end the intrigues into which the canons, the chancellery, and the parish clergy were being drawn by some of the applicants. A jury composed of recognized artists was formed, and the conditions of the contest were announced in the newspapers:

1. Harmonizing at sight and commentary on a Gregorian chant;
2. Improvising a fugue on a given subject;
3. Free improvisation on a given theme;
4. Performance from memory of an organ composition drawn by lot from a list of five pieces submitted by the candidate.

The order in which candidates appeared would be drawn by lot at the last moment, and each list of submitted repertory would carry the number of the candidate who would remain anonymous. Contestants would perform on the organ of Notre Dame, and the jury would occupy the left gallery, from where it was impossible to see what was taking place in the organ loft.

These conditions having been announced, ten candidates applied immediately.

I was hesitant. I had been married a year and was father of a month-old son. My position as teacher was rather enviable, and my assistantship at the conservatoire forbade that I fail. It was a great risk for me. Also, a position at Saint-Pierre in Neuilly had just been offered me. An organ of fifty-two ranks had recently been installed there, and the salary offered was much higher than that at Notre Dame.

Widor insisted that I apply, assuring me that my training was such that I stood a good chance. Though torn by doubts, I finally yielded to Widor—of course!—as always. I had not done badly on other such occasions. Having cast the dice, my confidence returned despite criticism by those around me, who thought that I was unwise to put the future of my family at risk.

Candidates were granted eight hours of practice on the organ. I was given only two, as I was already familiar with the instrument through my work as substitute there. That gave me just enough time to set the registration of the works I had submitted to the jury. In the meantime, I drilled myself at home at night, my days being taken up by my teaching duties.

Finally the day of the contest arrived. We were locked up in a small apartment situated above the sacristy. Fifteen minutes before his audition, each contestant was led to a separate room by a young priest, Abbé Renault, who gave the candidate the themes and the chants to be used. I drew the number "one," and that number was entered on my list of organ pieces submitted.

From my list the jury drew by lot Bach's *Toccatà and Fugue in D minor*, a happy choice for me, as this work was marvellously suited for the organ of Notre Dame. The chant given was *Salve Regina*; the fugal subject was by Guilmand; and the free theme by Deslandres. The jury was chaired by Widor and included Guilmand,

Gigout, Perillou, Dallier, Deslandères and Abbé Geispitz. The chapter was represented by Canon Pisani.

I felt that I did well but I refrained from trusting my instinct alone. In 1892, I had experienced a great disappointment at the conservatoire under similar circumstances. After my audition I went down into the church to hear my competitors. Two were excellent. That only increased my fear of failure. At the end of the auditions I returned to the organ loft, where the jury soon appeared.

Widor announced the results. I was declared the winner by unanimity and received the jury's congratulations. The gentlemen of the jury signed the report on which the themes for the improvisations had been copied. Canon Pisani thanked them on behalf of the chapter and asked me to wait in the special sacristy where the chapter ordinarily meets. I went there, and after a few minutes Canons Pisani and Geispitz, Archpriest Pousset and Abbé Renault entered. They congratulated me for the outcome and wished me a beautiful career. Then Canon Pisani informed me of my duties and privileges with these words:

Starting today you are organist of the chapter of the metropolitan Basilica of Notre Dame of Paris. On the organ loft you are sole master; none may enter it without your written or oral permission; only workmen in charge of maintenance of the building may use it as a passageway with permission of the proper authorities and when no service is in progress.

You are responsible for all services requiring the organ, liturgically as well as artistically. You may appoint any substitute you wish. They will be ignored by the chapter and must remain anonymous. You may authorize them to use your name on their programs, announcements, and other publicity, but under the same terms as those granted you by M. Widor and at your own risk.

You are also responsible for good order in your organ loft. You must remind your guests—be it orally or through a sign posted on the organ console—that they are present at a religious service and that they are to maintain silence during the services.

The entrance reserved for you is through the northern tower. Your guests will have to present to the guard a card printed to that effect, or your calling card with their name and the date on it.

Except for regular contract fees for the maintenance and tuning of the instrument, all requests for money must be addressed by you personally to the vicar treasurer of the parish, who is charged by the chapter with the proper maintenance of the instrument.

Your salary is 1,600 francs. Your predecessor had forfeited 800 francs of his total salary of 2,400 francs, which went to M. Serre who played for regular Sunday Mass. If you wish to assume that task yourself you are free to do so, in which case you shall receive the entire 2,400 francs.

I replied that I would do as my predecessor had done. M. Serre may continue to play for Sunday Mass, if he would kindly accept to do so. The canon then went on to say:

When M. Widor told us that you hesitated to apply for reasons you had given him, we deemed it wise not to intervene, although your tenure as substitute had given us proof that you were consummately expert with an instrument such as ours. M. Widor insisted partly in your own interest and also to affirm the legitimacy of the great name of our young organ school to which he gave such a strong impetus. You were wise to take his advice, and the future will prove it to you. Your task now is to restore the organ of Notre Dame to its past glory. We have no doubt that you will do your best to achieve that.

I answered with deep emotion that whatever the cost to me, I would do all to reach that goal, if it please God, for His glory and that of His Blessed Mother.

# MUSIC FOR THE BASILICA

Recently the Holy See elevated the Church of Saint Patrick in Montreal, Quebec, to the rank of minor basilica. The apostolic letter declared that the honor was motivated in part by the fine musical program at Saint Patrick's.<sup>1</sup> This raises the broader question of what norms govern music in basilicas.

Basilicas tend to be seen and not heard. Therein lies the tale. In North America the name "basilica" seems, in fact, little more than a grandiloquent title for a lovely, old church. There are nearly fifty of these grand-sounding edifices scattered across the continent from sea to sea. And, while their privileges seem more or less clear, their duties, in respect to the solemn liturgy and sacred music, have rarely been discussed.

More often it is the rights and privileges of these structures, distinguished for their age, size or magnificence, which are apparent. The first of these is the name itself. Distinctive, of Greek origin, and meaning "royal house," the name is as unusual to the ear of the average North American as "cathedral," even though in several dioceses—Brooklyn, Buffalo, Chicago, Montreal, Quebec—there are two or more basilicas and but a single cathedral. The traditional privileges of the minor basilica (besides the name) are: the right to display the papal coat of arms; the use in procession of a special red and yellow silk canopy which was once used to protect the pope from inclement weather during papal cavalcades; the right to use a bell mounted on a staff which in former times served both to marshall papal processions and to warn bystanders of their approach; and, if the minor basilica were a collegiate church, the right for the basilica's canons to wear, as choir dress in winter, a *cappa magna* of violet wool trimmed with an ermine cape, or in summer, a cotta or surplice, over the rochet.<sup>2</sup>

But obligations and rights are correlative. If these be the traditional rights of minor basilicas, what are their obligations? And what are their obligations to sacred music? The answer will be found in no one place.

Basilicas provide proof that there is law outside the *Code of Canon Law*. Mentioned only in canon 1180 of the 1917 code, "basilica" fails wholly of mention in the 1983 *Code of Canon Law*. Yet this does not mean that in the post-Vatican II era basilicas are passé. Indeed, two-thirds of the basilicas in the United States were elevated to that rank after the summoning of the council.

Canon 2 tells us that in general liturgical law is not governed by the code, and thus much of the law of minor basilicas will be found in an uncodified 1968 decree bearing the incipit, *Domus Dei*. That decree, issued by the Sacred Congregation of Rites, states that in the post-conciliar reforms the title of minor basilica should be retained. At the same time it was to be enriched with a new meaning "whereby such churches will be linked even more closely with the Chair of Peter and become centers of special liturgical and pastoral zeal."<sup>3</sup>

The decree then proceeds to revise and codify the canon law of minor basilicas. Indeed, it treats the matter more fully than any official document heretofore. At the same time it expressly purports to adapt the minor basilica to the reforms of the Second Vatican Council. Nevertheless, just as the *Code of Canon Law* leaves sacred music to the uncodified liturgical law, the decree on minor basilicas leaves this area for the most part to those norms too.

To supplement *Domus Dei*, then, we must have recourse to the liturgical norms governing sacred music. Many of these norms are to be found in the 1967 instruction of the Sacred Congregation of Rites, *Musicam sacram*. However, that instruction did not in its own words "gather together all the legislation on sacred music."<sup>4</sup> Much of the ante-conciliar legislation remained part of the *jus vigens* or law in force and must be referred to.

Because *Domus Dei* intended to update the law of minor basilicas in accordance with the reforms of the Second Council of the Vatican, the conciliar documents, especially the constitution on the liturgy, must also be referred to. Finally, since canon 23 declares that custom has the force of law and since canon 27 says that custom is the best interpreter of law, custom and usage should be illuminative. This is particularly true of a subject like minor basilicas where the code is silent and where the law is so peculiarly the product of custom. Because, in fact, the law of basilicas is peculiarly a product of history, it might be well to begin examining the sources in reverse order, beginning with custom and usage.

The law of minor basilicas is a comparatively recent canonical development. In the beginning "basilica" referred to a public building, often used by law courts and to transact public affairs. Architecturally, basilicas tended to be covered arcades terminating in a rounded apse and flanked by two or more aisles. The central space or nave is lit by clerestory windows. Classic examples of the style are the major Roman basilicas of Saint Mary Major and Saint Paul-Outside-the-Walls.

After Constantine's edict of toleration in 313 A.D., many basilicas were built or given over as places of Christian worship. Liturgy, derived from the Greek for "public service," thus made its home in a public building. Rome, as the empire's capital, acquired several basilicas for worship, many being the gift of Constantine or his family. But as Christianity spread to smaller towns and eventually to the countryside, its places of worship tended to be called by the newer name of *ecclesia*, church. Eventually, the new departure became the norm and church became the generic name for a Christian place of worship.

Some basilicas, however, continued to use their erstwhile sobriquet and Rome, with its wealth of churches, continued to have many basilicas. By the early eighteenth century a differentiation arose among the Roman basilicas. In the early part of that century the holy year pilgrimage churches of Saint John Lateran, Saint Mary Major, Saint Peter's, and Saint Paul-Outside-the-Walls came to be styled "major" or greater basilicas. In contrast to these were the distinguished collegiate churches of Rome. These came to be called the "minor" or lesser basilicas by the mid-eighteenth century.

A collegiate church is one served by a chapter of canons or college of priests which is not the seat of a bishop. A distinguished (*insignis*) collegiate church is one decorated with special privileges, both for the church and its clergy. The distinguished Roman collegiate churches had come to use, as distinctive church ornaments, the papal parasol or *ombreliino* and special bell, mounted on a staff. Their clergy, being canons of a distinguished collegiate church, had acquired the right to wear, as choir dress while chanting the offices of the breviary, a rochet over their soutane and over the rochet in winter a violet *cappa magna* fitted with an ermine cape. The rochet, of course, is the long, close-fitting surplice reserved for prelates. The *cappa magna* is a long poncho-like garment fitted with a train. It is worn by prelates and those likened to them in law. Canons enjoying the privilege of the *cappa magna* wear theirs curtailed and folded.

It was the *ombreliino* that particularly distinguished the major and minor basilicas. Traditionally ecclesiastical rank is denoted by the color and quality of the clothing of the wearer. Velvet, as the more princely fabric, among ecclesiastics was reserved for the pope. Silk was reserved for members of the papal court. Simple priests wore wool. For this reason the *ombrelini* of the major and minor basilicas differ in their fabric. Major basilicas came to use an *ombreliino* made of red velvet and cloth of gold. The velvet bespoke their status as papal or patriarchal churches. The distinguished collegiate churches of Rome, by contrast, came to use an *ombreliino* made of alternate red and yellow silk stripes. The silk indicated their very real connection

with the papal court as stational churches.

When in the eighteenth century the name and privileges of the Roman minor basilicas had become fixed, they were ready for export. The first minor basilica outside Rome was that of Saint Nicholas in Tolentina, Italy. At the request of its clergy, Pope Pius VI bestowed the honor on the church there in 1783. In 1805, the minor basilica crossed the Alps and made its way to Paris. That year the Cathedral of Notre Dame there received the honor from Pope Pius VII. The last stage in the development of the minor basilica came in 1836 when the privileges of the minor basilica were at length defined. Hitherto they had rested on custom. In 1836, the privileges of the minor basilica came to be defined by a decree of the Sacred Congregation of Rites and the development reached completion.<sup>5</sup>

Meanwhile, secular developments in the nineteenth century operated to ensure the spread of the new canonical institute. The ideology and financial exigencies of the French Revolution had led to the suppression of all collegiate churches in France. The concordat of 1802 did not provide for their restoration and thus *sub silentio* confirmed their suppression. At the same time the secularization of church property in other countries, like Switzerland, further served to reduce the number of collegiate churches. Into this vacuum came the minor basilica, scion of the distinguished collegiate churches of Rome. It came to serve as a solemn replacement for the suppressed or secularized collegiate churches *extra urbem*.

Moreover, in a century marked by conflicts between liberals and ultramontanes, the papal *ombrelino* ensign of a basilica came to be seen as a badge of filial devotion to the Roman See. From the Roman perspective, moreover, it was a badge which could be conferred without reference to the secular authorities. To alter temporal matters or change ecclesiastical boundaries might have required the consent of the civil power. The title of basilica, however, was purely liturgical and, hence, could be conferred without reference to the civil authorities. These developments ensured the wide spread of the basilica in Catholic countries. In 1926, when the United States received its first minor basilica, France already had seventy churches honored with the title of basilica.<sup>6</sup>

The Second Vatican Council noted that sacred music is intergral to the solemn liturgy. A solemn Mass, the instruction *De musica sacra* defines, is a sung Mass celebrated with the assistance of sacred ministers. Pope Pius underscored the special dignity of the solemn Mass in his encyclical, *Mediator Dei*. He said that a read Mass, even if it involved the very active participation of the people, cannot replace the sung Mass, which, as a matter of fact, though it should be offered with only the sacred ministers present, possesses its own special dignity due to the impressive character of its ritual and the magnificence of its ceremonies." At a sung Mass only sacred music may be sung, that is to say, music composed for the liturgy using scriptural or liturgical texts.<sup>7</sup>

For sacred music it is of the utmost importance that the basilica is the offspring of the collegiate church. Canon 503 tells us that collegiate churches have as their end the celebration of the more solemn liturgical functions. Historically collegiate churches were large edifices which possessed the human and material resources to enable them to celebrate the liturgy solemnly. They had, moreover, the correlative duty to do so. Typically the canons were bound to the choral recitation of the office, and they would have celebrated a solemn capitular Mass as well. Indeed, at Trent's orders a third of the canons' income was set aside as "daily distributions" and receipt of this portion was dependent on punctual attendance at divine service.

A member of the chapter of canons was expressly deputed to oversee the celebration of the liturgy in a collegiate church. This canon was called the "precentor" and usually he enjoyed an extra benefice besides the prebend annexed to his canonry to

compensate him for his extra duties in respect to sacred music. So important were these duties that the precentor was usually included among the *quatuor personae* or "big four" canons who enjoyed precedence over their fellows. The precentor often had an assistant, the "*succentor*." By the time of the renaissance a division of labor was common so that the precentor took charge of polyphony and the succentor the plainchant.

In some places by the late middle ages the canons tended to be selected more for their pedigrees than for their musical abilities. Hence, it became necessary to develop colleges of vicars choral or chaplains to whom the actual singing was deputed. In many places a group of beneficed choristers also existed to augment the splendor of the divine service. Given such considerable staff, it is easy to see how collegiate churches became some of the most sublime centers of sacred music. And not only were these centers for the celebration of the solemn liturgy. Collegiate churches were also choir schools or training centers for future generations of liturgical musicians.<sup>8</sup>

Collegiate churches and their offspring, the minor basilicas, along with cathedrals and abbatial and other major monastic churches form a class of churches called *ecclesiae maiores* or "larger churches." This expression is a term of art. Liturgical law gives this class of churches special rights and special duties in respect to the solemn liturgy. A review of the legislation on sacred music will show this.

The concept of the larger churches, *ecclesiae maiores*, has frequently appeared in canonical sources. Nabucco in his *Ius Pontificium* provides a description of *ecclesiae maiores* by describing their opposite, the *ecclesiae minores*. The latter are so called *propter cleri, cantorum vel suppellectillis deficientium* (for lack of clergy, musicians or sacred vestments and vessels).<sup>9</sup> Logically then *ecclesiae maiores* are those churches amply supplied with clergy, musicians and sacred vestments and vessels. Since these are the material requisites for the solemn liturgy, it is clearly implicit in this material text that the *ecclesiae maiores* are ordered to the celebration of the solemn liturgy.

The concept of the *ecclesiae maiores* can be found in several norms on sacred music. In his *motu proprio* of 1903, *Tra le sollecitudini*, Pius X ordered choirs (*scholae cantorum*) to be restored at least in the principal churches (*le chiese principali*). The usage is clarified in the next sentence where these principal churches are contrasted with smaller churches (*chiese minori*).<sup>10</sup>

Twenty-five years later in his apostolic constitution, *Divini cultus sanctitatem*, Pius XI referred to the members of this class of churches by name, ordering "those who superintend and take part in the public worship in basilicas, cathedrals, collegiate churches and conventual churches of religious to make every endeavor to have the choral office restored. . .including its musical portions." He further noted that in time at basilicas and other larger churches (*basilicis maioribus templis*) large choirs (*capellae musicorum*) succeeded scholas to perform polyphonic music. He strongly wishes those *capellae* to be revived, especially where the frequency and scope of divine worship demand a larger number of singers and more skill in the selection of them. This last phrase itself provides a description of *ecclesiae maiores*. He added that boy choirs should be encouraged not only in cathedrals and larger churches (*maiora templa et cathedralia*) but also in smaller churches and parish churches.<sup>11</sup> A generation later in his encyclical on sacred music, *Musicae sacrae disciplina*, in 1955, Pius XII returned to the concept when he declared that in basilicas, cathedrals and churches of religious (*basilicis et cathedralibus aedibus et in familiarum religiosarum templa*), the magnificent works of the old masters as well as the works of more recent composers might appropriately be performed. In providing some detailed practical norms he stressed first of all that ordinaries see to it that in cathedrals and, as far as possible, other larger churches (*sacris aedibus maioribus*) a *schola cantorum* be established. Where boy choirs could not be had, he relaxed the norms

of the 1903 *motu proprio* and permitted women to provide the higher voices in mixed choirs.<sup>12</sup>

Perhaps the most explicit statement about the concept of *ecclesiae maiores* came in the 1958 instruction, *De musica sacra*, promulgated by the Sacred Congregation of Rites. The document aimed at providing a résumé of Pius XII's teachings on sacred music drawn from his encyclicals *Mediator Dei* and *Musicae sacrae disciplina*, and codifying the canon law of sacred music. It said:

There are churches which of their nature require that the sacred liturgy together with sacred music be carried out with special beauty and splendor, viz., larger parish churches, collegiate churches, cathedrals, abbey churches, and the larger shrines. Persons attached to such churches—clerics, ministers, musicians—must strive with all care and attention to become able and ready to perform the sacred music and liturgical functions perfectly.<sup>13</sup>

Such were the norms on sacred music in *ecclesiae maiores* when the Second Vatican Council promulgated its constitution on the liturgy in 1963. That document understands that the liturgy is the "action of Christ the priest and of His Body, which is the Church." The liturgy is the *fons et culmen*, the source and summit of the Church's activity. But to it sacred music gives an even "more noble form," being necessary or integral to the solemn liturgy.

Having declared the link between sacred music and the solemn liturgy, the council went on to recognize that the level of human and physical resources varied between churches. Thus, there should be a range of liturgical solemnity and musical culture, depending on available resources. This explains the conciliar concern that there be an edition of simpler melodies of Gregorian chant "for use in smaller churches. . ." Likewise, the council ordered composers to produce works "not only for large choirs but also for smaller choirs." But the traditional solemn service and sacred music was by no means banished. On the contrary, Gregorian chant was given the lead spot, *principem locum* in the Latin. Furthermore, the council insisted that "other kinds of music, especially polyphony, are by no means excluded from liturgical celebrations." In fact, cathedrals, which enjoy the lead spot among the *ecclesiae maiores* and traditionally possessed ample resources for the solemn liturgy, were declared to have the special affirmative duty to develop choirs assiduously. Latin was also to be preserved and the treasury of sacred music was to be preserved and cultivated with superlative care (*summa cura*).<sup>13</sup>

Without making express reference to it, the traditional notion of the *ecclesia maiora* is clearly in the background. As a pastoral council, Vatican II was concerned to speak more about *ecclesiae minores*. Yet its concern for the smaller churches should not be interpreted as lack of concern for larger churches. Indeed, in referring to cathedrals, the council arguably intended to include other *ecclesiae maiores*. This point is clarified in the 1967 instruction on sacred music. Its articles 19 and 20 restate conciliar teaching in this area and expressly add to the work "cathedrals" the other *ecclesiae maiores*. Basilicas, monasteries and other major churches are expressly mentioned by name as places where *capellae musicae* have flourished and where they should be retained. Since the instruction was approved by Pope Paul VI *in forma specifica*, it has the character of papal law and thus provides authentic norms.<sup>15</sup>

A review, then, of the ante-conciliar and conciliar legislation thus shows that basilicas are *ecclesiae maiores* and that as such they have peculiar duties with respect to sacred music and the solemn liturgy. Of those to whom much is given much will be expected. These duties were in no way diminished by the conciliar liturgical reforms and thus the ante-conciliar legislation must be considered still to govern sacred music in this area. Having discovered the liturgical law applicable to basilicas,



we can now turn to the 1968 decree, *Domus Dei*.

The liturgical law of sacred music which we have just reviewed will surely give sinew to the phrase of *Domus Dei* that basilicas are to be “centers of special liturgical and pastoral endeavor.” The decree is divided into three parts: 1) conditions; 2) obligations; 3) concessions. It ends with two general norms.

The first section lists four conditions precedent for the concession of the title of minor basilica. The candidate must be “a radiant center of religious and pastoral life.” The liturgy, especially the Eucharist, must be celebrated there with the utmost dignity (*omnimodo cum dignitate*). The 1958 instruction uses a similar phrase, *peculiariter decore et solemnitate*, and then adds by way of explanation *id est cantu et musica sacra exornatae*. Also requisite is that a “sufficient number of priests” be assigned there. Finally the candidate church must have a choir. In short, the candidate church must possess the human resources needed for the solemn celebration of the liturgy.<sup>16</sup>

The decree requires that the candidate church be consecrated or, as the 1983 code puts it, dedicated. This suggests a note of permanence and the financial security to perpetuate itself into the foreseen future.<sup>17</sup> Moreover the candidate church must be of appropriate size and artistic beauty. Size and magnificence link today’s basilica with the ample structures of Constantine’s day which gave them the name.<sup>18</sup> Implicit here are the ample pecuniary resources to build and maintain such a magnificent structure, its sacred vestments, sacred vessels and personnel.

A church conceded the title of minor basilica must celebrate with particular solemnity (*signulari cum solemnitate*) the feast of the Chair of Saint Peter (February 22), the feast of Saints Peter and Paul (June 29), and the anniversary of the elevation of the reigning pope. This obligation highlights both the special links the basilica bears with the Chair of Peter and the special duty it has as an *ecclesia maiora* toward the solemn liturgy and sacred music. As the 1958 instruction explained, the singularly solemn liturgy must needs be with chant and sacred music. The decree adds that in each basilica, as may be opportune, there are to be one or two Latin Masses, especially on feasts days. During these, Gregorian chant and sacred polyphony are to be performed with studied care.

Among the concessions is that to the rector of the church to wear as choir dress over a rochet a black silk mozetta trimmed with red piping, buttons and buttonholes. Again we see here links both with the Chair of Peter and the solemn liturgy. Silk is reserved for the papal court and red is a papal color. The concession of this splendid choir dress, while anticipating the reform of choir dress of canons in 1970, also provides mute evidence of the basilica’s duties to the solemn liturgy of the hours.<sup>19</sup> The basilica rector would not, of course, wear his mozetta while celebrating Mass, only while celebrating the liturgy of the hours. Unless the concession is made in vain, it must be implicit that some portion of the liturgy of the hours is to be solemnly celebrated with sacred music, presumably one of its “hinges,” lauds or vespers.

The first of the two concluding general norms is an unusual article. It states that “churches which have already obtained the title of basilica should, as far as possible, accommodate themselves to the conditions and obligations above.” In short, these conditions and obligations are given retroactive effect and govern all basilicas, including those raised to that rank before *Domus Dei* was promulgated. Canon 5 tells us that generally law is prospective only. Here, however, it is retroactive as well. The sections listing conditions and obligations in respect to sacred music and the solemn liturgy thus apply to all basilicas. The section on “concessions” would apply only to churches to which the title of basilica was conceded after *Domus Dei*. In accordance with canon 4, the traditional concessions remain in force for those basilicas elevated

to that rank before *Domus Dei*.

What, then, are the duties of the basilica to sacred music and the solemn liturgy? Summarizing *Domus Dei* and the existing liturgical law, we may say that it appears incumbent on every minor basilica to celebrate the liturgy solemnly, especially the Eucharist, but also the liturgy of the hours as well; to maintain a choir and cultivate it assiduously, since sacred music is integral to the solemn liturgy; to have in the choir's repertory the great treasury of church music, and not to restrict the choir's singing merely to contemporary works; to include in that repertory sacred polyphony but at the same time to give Gregorian chant, the Latin Church's own proper music, pride of place; to celebrate the Eucharist in Latin, especially on feast days, following, of course, the reformed Vatican II missal.

Law is not merely a set of ideals. Law may be informed by ideals, but the distinctive characteristic of law is that it does not merely exhort. Rather, it also commands. Law is an imperative. This raises the question of compliance. Recently one observer wrote:

One can search whole dioceses and not find a single Latin Mass celebrated. . . In many places Gregorian chant, sacred polyphony and choirs have virtually disappeared while we all sing as best we can new hymns, some good, some banal.<sup>20</sup>

If this be the case, there would seem to be room for considerable improvement. Hopefully, such improvement will be forthcoming. After all, *Domus Dei* is clearly informed with the conciliar vision of the Church as the people of God and a hierarchy of service. The clergy are at the service of the laity. The laity are at the service of the world.<sup>21</sup> Moreover, there is the possibility of a sanction. Pope Leo XII deprived at least one Roman basilica of that title when it no longer met the conditions for that rank.<sup>22</sup>

In recent years there has been a revival of sacred music—in the concert hall. Increasingly, conductors are inserting into the concert repertory Masses and other works of sacred music. But, by definition, this is music written for the liturgy and it belongs in a liturgical setting. There seem no legitimate reasons why such sacred music should not be performed at Mass in basilicas. To banish Gregorian chant and sacred polyphony to the concert hall is to gloss the command of *Sacrosanctum concilium* to read "the treasury of sacred music should be cultivated and preserved with superlative care *in the concert hall*" (language supplied). Such interpolation is demonstrably not legitimate. It reduces the constitution on the liturgy to a conciliar address to musicians.

The musicians of minor basilicas enjoy the pleasing prospect of being on the musical *qui vivre* while, incidentally, complying with the pontifical law of sacred music and minor basilicas. They need only ape their secular colleagues and resort to the treasury of sacred music and return it to the place for which it was written, the church. If they revive their choirs, return the treasury of sacred music to their liturgies, and restore the ancient language of the Latin Church to their services, they will simply have accomplished what Pius X, Pius XI, Pius XII and the Second Council of the Vatican willed them to do and what the liturgical law on sacred music and *Domus Dei* have ordered them to do.

DUANE L.C.M. GALLES

## NOTES

1. Apostolic letter "Quae per orbem," 81 *Acta Apostolicae Sedis* 823 (1989).
2. Sacred Congregation of Rites, decree "Lucerina," *Decreta Authentica Congregationis Sacrorum Rituum Ex Actis Eiusdem Collecta Eiusque Auctoritate Promulgata Sub Auspiciis S.S. Domini Leonis Papae XIII* (Romae, 1898) II, 264.
3. Sacred Congregation of Rites, decree "Domus Dei," 60 A.A.S. 536 (1968).
4. Sacred Congregation of Rites, instruction "Musicam sacram," A.A.S. 300 (1967).
5. A. Frutaz, Il II centenario della elevazione a basilica patriarcale e capella papale della chiesa di S. Francesco in Assisi, "Ordinis Fratrum Minorum caput et mater," 68 *Ephemerides Liturgicae* 201 (1954).
6. A. Molien, "Basilique" in *Dictionnaire de Droit Canonique* II, 244-245 (1937).
7. Second Vatican Council, constitution *Sacrosanctum concilium*, 54 A.A.S. 128 (1964); Sacred Congregation of Rites, instruction "De musica sacra," 50 A.A.S. 661 (1958); Pius XII, encyclical "Mediator Dei," 39 A.A.S. 545 (1947); Sacred Congregation of Rites, instruction "Musicam sacram," 59 A.A.S. 306 (1967). It is important to note the special juridical character of the two instructions on sacred music, "De musica sacra" and "Musicam sacram." Generally instructions are approved by the pope *in forma communi*. These remain documents of the dicastery promulgating them and derive their juridical force from it. But instructions approved by the pope *in forma specifica* derive their force from him. They cease to be "mere" instructions and enjoy the force of papal law. Both "De musica sacra" and "Musicam sacram" were approved *in forma specifica* by the pope.
8. F. Harrison, *Music in Mediaeval Britain* (New York, 1959) pp. 17-30, 174-177; D. Galles, "Instrument of evangelization: Baroque Mexican church music," *Zeitschrift fur Missionswissenschaft und Religionswissenschaft* (January, 1990) 60.
9. J. Nabuco, *Ius Pontificalium* (Paris, 1956) p. 782.
10. Pius X, *motu proprio* "Tra le sollecitudini," *Acta Sanctae Sedis* 338 (1904).
11. Pius XI, apostolic constitution "Divini cultus sanctitatem," 21 A.A.S. 37, 38 (1929).
12. Pius XII, encyclical "Musicae sacrae disciplina," 48 A.A.S. 18, 23 (1956).
13. Sacred Congregation of Rites, instruction "De musica sacra," 50 A.A.S. 661 (1958).
14. Second Vatican Council, constitution *Sacrosanctum concilium*, 56 A.A.S. 128, 129 (1964).
15. Sacred Congregation of Rites, instruction "Musicam sacram," 59 A.A.S. 306 (1967).
16. Sacred Congregation of Rites, decree "Domus Dei," 60 A.A.S. 536 (1968).
17. T. Ziolkowski, *The Consecration and Blessing of Churches* (Washington, 1943), p. 58.
18. H. Dante in "De basilica minore," 74 *Monitore Ecclesiastico* 176 (1949) explained that requisite for becoming a basilica is that "templum antiquitate, amplitudine, magnificentia sit clarum. Antiquitas quidem valde relative aestimatur, praesertim si alia requisita adsint. At multum pensanda sunt amplitudo et magnificentia templi, ita ut vere titulus etymologiae respondeat."
19. Sacred Congregation of the Clergy, circular letter "Per instructionem," 63 A.A.S. 314 (1971) laid down norms for the reform of the choir dress of canons of cathedral and collegiate churches. The reformed choir dress was to be a black or grey mozetta trimmed with purple.
20. G. Dimock, "The liturgy of Vatican II: Success or failure?" 87 *Homiletic and Pastoral Review* (August, 1987) 31.
21. C. Burke, *Authority and Freedom in the Church* (San Francisco, 1986) p. 114.
22. A. Molien, "Basilique," *Dictionnaire de Droit Canonique*, II, 247, (1937).

# REVIEWS

## Magazines

UNA VOCE (France). No. 151. March-April 1990.

A new association for the promotion of the Roman liturgy in Latin was founded in France about two years ago (Association pour la promotion de la liturgie romaine latine or A.P.L.). It differs from Una Voce because it is only interested in the use of Latin and Gregorian chant in the new rite while Una Voce also promotes the preservation of the old rite. Una Voce sees the new rite not as a reform but as a revolution because it puts in question the traditional doctrine of the Holy Sacrifice of the Mass and because it allows too many variants for the celebration of the Mass. Una Voce recognizes the validity of the new rite, but tries to maintain the old rite as much as possible, not out of nostalgia for the past but because it is the expression and privileged witness of Catholic faith and doctrine.

The third world congress of cathedral choir directors was held in Rome in February. Its theme was unity in diversity. The universal conclusion was that diversity was winning out over unity and to stem that tide it was decided that the decrees of the council should be applied strictly. The following resolutions were passed: 1. to return Gregorian chant to primacy of place in the Roman liturgy; 2. that bishops supervise in an efficacious manner the liturgical and musical formation of seminarians; 3. that bishops supervise the liturgical and musical formation of all choir directors, clergy and lay alike, not just in a sporadic way, but by opening institutes of sacred music; 4. that church choirs be encouraged to form again and that their directors be trained in Gregorian chant, polyphony and congregational singing; 5. that all liturgical celebrations should have a balance between Latin and the vernacular, between Gregorian chant and other music. Every liturgical celebration should include a significant amount of Gregorian chant.

V.A.S.

UNA VOCE (France). No. 152. May-June 1990.

An article about the liturgy at the abbey of Fontgombault makes note of its sacred quality which is a result of the beauty of the church and the perfection of the rites used. Central also to the sacred are the three elements of length, distance and silence. Monastic offices are long, giving worshippers the opportunity to remove themselves from the material atmosphere of the world in which they live to penetrate into the realm of the supernatural. The physical distance between the worshippers and the sanctuary contributes to a sense of transcendence. Silence is perhaps the most difficult aspect for the modern world;

in contemporary liturgy it is thought important to fill all holes! However, quite to the contrary, it is necessary to create an atmosphere in which God can speak to us.

A meeting was held at Fontgombault at the end of March on the subject of the new evangelization of Europe which was called for by the Holy Father at Compostella last November. The message sent to the Pope from Fontgombault called for the application of the *motu proprio, Ecclesia Dei*, so that the greatest number possible may benefit from the traditional liturgy.

A rumor has spread through France that the cathedral of Chartres might become a part of a medieval cultural center where religious services would no longer take place. Petitions were beginning to be circulated to stop this move. The bishop of Chartres has issued a statement categorically denying this as a possibility. It seems the rumors came from a conjunction of several events, an announcement of the reorganization of the parishes in the city of Chartres and an announcement of plans to establish a medieval cultural center near the cathedral. In spite of the statement by the bishop Una Voce is still suspicious that there might be some change in the status of the cathedral. One of the projected plans would be that the cathedral would no longer be a parish church, but would only be a pilgrimage site. Some are worried that the cultural aspect (concerts, etc.) would be given more importance than the liturgy.

V. A. S.

UNA VOCE (France). No. 153. July-August 1990.

An article reviews a 1988 publication of the Centre national de pastorale liturgique entitled *Musique et liturgie*. It is a sort of manual of writings about church music emanating from *Universa Laus* and other sources since Vatican II along with commentaries. In general, through its use of vocabulary it clarifies why there is such a gulf between the two sides of the church music debate. If church music for "Christian liturgies" exists primarily to establish a sense of community for one group, but for the other group foremost is a God-centered rite, then there is conflict. CNPL is the secretariat of the bishops' commission on the liturgy for France. In other words, it is training and disseminating information to those responsible for the liturgy in France and Francophone countries and unfortunately speaks with that authority.

There is a long account of the recent meeting of CIMS held from May 31 to June 4 in Augsburg. The event was graced with much beautiful church music including Haydn's *Nelsonmesse* which was performed in the cathedral on Pentecost Monday.

Other Pentecost activities included a double pilgrimage from Paris to Chartres and from Chartres to

Paris. The first group left Notre Dame Cathedral in Paris with about 6,000 participants and arrived in Chartres with about 15,000 for Mass in the cathedral there. The group included pilgrims from France as well as from Rumania, Poland and Lebanon. The group leaving Chartres included a like number of pilgrims. Arriving in Paris, Mass was said outside of Sacré-Coeur in Paris.

A long article on Louis IX or St. Louis honors his feast on August 25. He died near Tunis on August 25, 1270, while participating in a crusade. It includes a discussion of his representation in iconography and the liturgy of his feast. There is also in this issue the usual discussion of a chant piece and the liturgical calendar for the next three months. Una Voce France celebrated its 25th anniversary in June with a Mass at the Cistercian monastery of Thoronet near Toulon.

V. A. S.

GREGORIANA. No. 18. April 1990.

The editorial in this issue, in discussing the good things that are happening in the liturgy, quotes a Catholic priest from a parish in St. Paul, Minnesota (Could this be our own editor?) who writes "Each Sunday, Mass in sung with choir and orchestra. There is a crowd. People sing and are happy to praise the Lord." (My translation of the French which is a translation from the original English; the nuance of style might have suffered in the double translation!) There is a long article on "Semiology and Melodic Analysis" with musical examples. Dom Cardine is quoted as saying that the study of neums, which he called semiology, was only a preparation or a necessary basis for Gregorian study. This issue also includes a list of Gregorian chant workshops and reviews of several CD recordings of various Requiems.

V. A. S.

NOVA REVISTA DE MUSICA SACRA. Vol. 17, Series 2, No. 53, January, February, March 1990. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This journal begins its seventeenth year of publication with this issue, which contains an article on the restoration of various pipe organs in the city of Braga. A comprehensive list of motets for Lent which have been published in the journal is given. They are all in Portugese. Finally, a digest of current issues of several international church music journals, including *Sacred Music*, concludes the issue. As always, many examples of choral and congregational music are provided.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 17, Series 2, No. 54, April, May, June 1990. An article on the constitution on the sacred liturgy and the renewal

of sacred music makes up the bulk of the issue, along with the usual examples of Portugese compositions intended for use in the liturgies dedicated to the martyrs including vespers.

R.J.S.

BOLLETTINO CECILIANO. Anno 85, No. 4, April 1990.

An extensive report of the secretariate for religious, an activity of the Italian Association of Saint Cecilia, shows the efforts made during the past twenty-five years to instruct members of religious orders in the proper implementation of the decrees of the Vatican Council, especially through workshops and courses. Valentino Donella writes about "Spontaneity and Repertory," and Piero Damilano has an article on "The *Tempio Armonico* of Blessed Givenale Ancina." E. Papinutti covers the third congress of choirmasters held in Rome February 10-14, 1990, and accounts of various activities of the association throughout Italy conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 85, No. 5, May 1990.

Aldo Bartocci, long-time secretary of the Pontifical Institute of Sacred Music in Rome, writes a short account of the school in the years following the close of the council. With a faculty of eleven professors, the school had 25 ordinary and 25 special students during the academic year 1989-90. The most significant event of those years was the transfer to the new quarters in the old abbey of S. Girolamo, Via Torre rossa 21. Antonio Fant has a discussion of the role of music in the liturgy for choirs, congregations and instrumentalists. Accounts of various activities of the association and reviews of music and journals conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. ANNO 85, No. 6, June-July 1990.

Mario Saccardi studies the various diocesan institutes of sacred music during the post-conciliar period, which involves the practicality of each diocese providing instruction in sacred music or whether on larger regional or national bases better results might be achieved. An account of the 30th international congress of choirs at Loreto together with other conventions concludes the issue.

R.J.S.

## Books

G. M. Steinschulte, *Die Ward-Bewegung. Studien zur Realisierung der Kirchenmusikreform Papst Pius X. in der ersten Halfte des 20. Jahrhunderts* (Gustav Bosse Verlag: Regensburg 1979) 575 pp.

The legitimate liturgist notes with regret that the recent 75th anniversary of an epochal document on liturgy and church music, the *motu proprio* of St. Pius X, was scarcely remarked even by those most affected, at least in our country. Hence it is all the more important to call attention to the book under review here, an excellent doctoral dissertation in musicology which has been published in the series *Kölner Beiträge zur Musikgeschichte*. That the subject of the book is the American music educator, Justine Bayard Ward (1879-1975), is another good reason for discussing the book.

Steinschulte follows a chronological order, fitting the systematic points into the orderly framework thus provided. After a brief biographical section dealing with Mrs. Ward, there follows a description of the origin and development of the Ward movement in the United States (pp. 6-220). The second main section of the book is devoted to the spread of the Ward movement in Europe, including The Netherlands (pp. 224-342), Italy (pp. 343-402), and the early stages in France up to the Second World War (pp. 403-422). The author's intention is to examine the Ward phenomenon as a concrete attempt to realize in practice the church music reforms initiated by the *motu proprio* of St. Pius X. The gifted and energetic Justine Ward devoted the greater part of her life to the cause of Gregorian chant and "active participation"—two key points stressed by Pius X and confirmed by Vatican II.

In this sense, Steinschulte's study is extremely relevant today. For example, in 1906 (!) Justine Ward wrote that the basic elements of Catholic ritual are "fixed, because the idea is fixed of which ritual is the outward manifestation. Ritual bears as natural and inevitable a relation to faith as the gesture does to feeling; the material manifestation, it is true, but a necessary one to the normal creature, who—being not yet a pure spirit—possesses no other means of expression. As ritual without faith becomes a lie, so faith without ritual is ineffective, a talent buried in the earth. So long as we remain human beings, the spiritual must take an outward form—of word, of gesture, of action—that it may be part of our nature. Even God became man that He might be fully apprehensible to His creatures; He translated Himself into terms of the tangible; which is, indeed, the sacramental principle."

It is the great merit of the study to be based upon authentic sources, many published here for the first time (for instance, see the 112 pages of documents in the appendix). Diaries, manuscripts, calendars, letters and notes written by Mrs. Ward herself have been examined and factored into this book, and its insights are therefore well-founded and authentic. In addition to the cooperation of Solesmes (e.g., Abbot Jean Prou, Dom Pierre Combe), the author enjoyed the

valuable assistance and advice of Joseph Lennards of Roermond, The Netherlands, as well as the late Guisepppe Piombini of Florence. This aspect alone would guarantee the book's future value as documentation.

But there is much more involved. The questions discussed—if not all solved here—are of fundamental importance to liturgists and church musicians, to pastors and music pedagogs alike. For instance: is the Ward method not relevant today in Catholic parish schools, if we really want congregational participation in song which is worthy of the name? As far as Gregorian chant is concerned, is the recent interest in semiology (e.g., at Rome, Solesmes, Metz among other places) going to lead to any pastoral advantages in practice? Or must one rather go back to the foundation stones of the Ward method if one wants a unified performance practice suitable for large groups and still artistically defensible? (The personalities to whom Justine Ward owed not only the meaning but also the fundamental methodical aspects of her system were the Roman Catholic priests Thomas E. Shield, John Baptist Young, S.J., and André Mocquereau, O.S.B.)

Steinschulte's book not only sheds light on the past and speaks to the present; it also contains potentially important hints for the future. One of the most significant may be mentioned here. It was primarily because of the contributions of Joseph Lennards in Holland that Justine Ward recognized the value of the "treasures among the folksongs of all nations" for a worship-oriented music pedagogy. Steinschulte writes, "The use of the Ward method could and can achieve a broadly successful pedagogical effect only when it takes into account the various ethnic conditions by factoring in the specifically regional or national patrimony of folk song to the extent that this is still alive among the people." He quite rightly goes on (p. 339, n. 220) to point out that "This applies not only in a special way to European lands, which in comparison to the American east coast are much more richly endowed with folk songs, but even more to the possible use of the Ward method in non-European areas. Although this method was practiced in several French colonies during the 50's and 60's, no investigation has previously been made into the possible inclusion of non-European autochthonous music into the Ward method. The principle of rhythmic education which is quasi dance-like, free-rhythmic, and involves the whole body could—together with the importance of modal music and melodic improvisation—be of potentially great significance in this field." Perhaps that is putting it too mildly. The great tendency both in the world at large and in the *Ecclesia huius temporis* is toward a realistic acculturation in non-European lands with a view to the future and indeed the very nature of the *una*

*sancta catholica*. If there is no opportunity to propagate Gregorian chant, whose "universality" when sung in Latin "is a contributing factor to the Church's unity" (W. Aymans), possibly by means of a pedagogically suitable method, then the legitimate liturgist must fear that both will be at an end. Hence it appears urgently necessary that this whole area be investigated thoroughly. Or do we wait for a voice to ask once more from on high, "Whom shall I send? And who will go for us?"

The results of Steinschulte's investigations can be summarized as follows: the history of the Ward movement proves that it is quite possible to realize the church music goals set forth in St. Pius X's *motu proprio*, if two things are present:

- 1) a suitable method of teaching music which is able to integrate both historical trends and native melodic elements, and which is used for music instruction beginning at the level of the grade school;

- 2) concrete support of these efforts in music education and church music by bishops and parish clergy. Idealistic private initiatives of individual reformers can, it is true, produce respectable (if locally limited) results, but they alone cannot bring about a complete and lasting reform.

The Ward method is based upon Mocquereau's style of singing Gregorian chant, and it proved itself suitable for realizing the church music ideal of St. Pius X: congregational participation in liturgical Gregorian chant. Obviously, this style corresponds to the every-day demands of church music practice, as well as to the contemporary aesthetic sensibilities of a great number of ordinary folk. And in cases of doubt, these two characteristics of a living, liturgical practice of Gregorian chant in the sense of St. Pius X must take precedence of the demand for historical authenticity. . ." (pp. 426-427).

Is it any wonder that a revised and expanded edition in English—or failing that, perhaps an abridged translation—is a real *desideratum*?

REVEREND ROBERT A. SKERIS

*Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* by Thomas Day. Crossroad Publishing Company, 370 Lexington Avenue, New York, NY 10017, 183 pp., \$19.95.

The state of the arts in the Church today is well known to the readers of *Sacred Music*. Perhaps too many times those who have care for music in parishes, or even the lover of church music in general, have been treated with scorn, contempt, and outraged condescension at the mere suggestion that we "do as the council asked" and implement the true liturgical reform as it was intended by the council fathers. Many are reduced to silence in the presence of those who have the power to make the changes and yet ignore the disasters taking place around us as

"non-problems" or actually seem to think that what is occurring is well in accord with the "spirit of Vatican II." Our grievances are nursed in small groups who have fought the good fight or, not without some bitterness, in private.

On the surface, this book addresses the unfortunate fact that our Catholic faithful are not singing in church and then tackles the reasons. The examination touches nearly every aspect of the Church's public prayer-life and how the average Catholic manifests his or her Catholic faith. As the author states in his opening salvo "the uneven singing of the American Catholic congregation is really a symptom, not the disease itself." There are many other factors, woven together in a tight tapestry, which have produced many dubious results since the liturgical reforms of which congregational singing is only one, obvious though it is. In the first few pages it is clear that this is a book to be reckoned with.

Day states from the onset that he is using an autobiographical basis for his examination, using his personal experiences which, frankly, sound frighteningly familiar to anyone who has suffered in Roman Catholic congregations. Also, it is refreshing to read that he is "not an ex-priest" with "old scores to settle" and never was a seminarian. And, though he does try to maintain some objectivity, nowhere does Day state that he is coolly detached from the problems he raises.

After the warning that nearly everything he has written is going to be met with by hostility from what we might call "the Establishment" and after tempering his theme by mentioning that it is not his objective to "make every Roman Catholic sing like an opera star in church," Day sets up his motifs and examines the historical background of congregational singing in America. Briefly, Day maintains that the greatest influence on church music in the United States was the "Green Mainstream," that is, the Irish Catholicism which arrived with the immigrants. According to Day, because of the cultural isolation experienced by the Irish for centuries and because the oppression of their Protestant overlords which forced them into hiding and silence, the Irish approach to music and liturgy was shaped by a reaction to Protestantism. Any sounds of bells, hymns, pipe organs, and choral anthems came from the doors of Protestant churches. Thus, after centuries of doing without these things in their clandestine Masses and personal devotions they came to believe that "the Mass does not *need* music." Ultimately, the Irish values became the American values in so far as music was concerned. Day does contrast the Irish-Americans with the "foreigners," anyone not of Irish descent, who maintained different musical traditions, such as the Germans in the mid-west.

As a result of the Irish element the "beloved repertory," the sweetly nostalgic songs thought by many to be the true Irish music (a surprise to the native Irish), set the standard for any and all music sung in church. Eventually, everything had at least to sound like *When Irish Eyes Are Smiling* and *I'll Take You Home Again Kathleen*. After the reforms, though the repertory changed and a new biblical slant fused with the contemporary folk music idiom on the scene, the essential influence of the "sweet song" remained. Songs perhaps became more "popular" in sound but they were essentially the same "sweet songs." For Day "this is the antimatter . . . killing congregational singing in Catholic parishes."

Beginning from this inflammatory stance, albeit convincingly argued, Day lashes into an examination of what one finds in the average Catholic parish. For several chapters one reads about the new liturgical figures and techniques that, finally, result in silence from the congregation. Day puts his finger on several sore points.

It must be said that Day compresses a vast array of observations into every page, and every page is interesting. One feels shell-shocked after reading for a time. Nevertheless, his at times acid-tone is mitigated somewhat by the fact that what he is writing strikes one as imminently true. He reaches the reader directly and on a personal level because what he writes has been experienced time and time again by growing numbers of the faithful and musicians.

Although Day approaches the issue of singing from many different angles, several themes recur and after a time become familiar. He maintains for example that the sheer display of ego-polishing on the part of the new-style "presiders" at liturgy, far from having the effect of making a congregation feel homey and comfortable, reduces them to a disgusted bewilderment. Also, after enduring "Father Hank's" or "Father Bill's" stream of "good mornings" we are treated to "Mr. Caruso," the pastoral musician *cum* song-leader who shouts down not only the congregation but also the organ or instrumental accompaniment, if there is one, through over-amplification. Day clearly sees that the steady assault of noise on the part of one voice will reduce people to stupified silence. The tragedy is that people have come to think of this sort of competitive singing as "normal" and what Catholic music is supposed to sound like. The final character in this villainous trinity is the "affliction liturgist" who knows everything about everything after a Notre Dame workshop, and reduces the liturgy and its music to the lowest possible denominator.

Day also examines closely how the theme of "ego" recurs and is reinforced in most of the usual music sung in our churches today. The author points out that the sentimental, gushy "contemporary" church

music, invoking dramatic "felt meanings" has fused with lyrics that reflect little more than the persons own "ego." Here Day makes a very important point. In sections such as the one entitled "I Am The Voice Of God" he exposes, title by title, the ego-centrism of much of the most widely heard music today. He goes on to say that at one time the liturgy and the music of the Mass seemed designed in such a way that the individual had to take the back seat to the real focus, the glorification and praise of almighty God. Day has clearly identified the disease that has invaded the worship life of the Body of Christ: "I" am more important than God and His Church.

From that false starting point, one can easily set aside all the documents of the council, the entire history of the Catholic tradition, the rubrics of the Mass, even common sense. One is free to put the focus on one's self and inflict one's views on the rest of the Church. Before, musicians wrote music to fit the context of the Mass, along certain lines. Their creativity was never destroyed but it was channeled so that it fit the Church's needs. The rubrics of the liturgy also served to check the sacred ministers. The position of the altar, the actions guided by rules, and even the music for which the celebrant waited in prayer, eliminated the "Father Bob" syndrome and freed the congregation to participate in the worship of God, not the adulation of the individuals up in front.

But Day does not reveal a major reason why this "ego-renewal" has taken hold. Although he identifies the problem, he does not point out the statements such as that made by the advisory board to the bishops' committee on the liturgy that the purpose of church music is to create a "truly human experience." Armed with that principle, liturgists and pastoral musicians were free to create worship in their own images. Today, one need only go to the nearest religious goods store and inquire after a new compact disk by the ever popular David Haas entitled "Creating God." The "official" position taken by those in charge of the liturgy in this country has opened the doors to this destruction of church music.

Day eventually arrives at several practical points to help the situation. First, all depends on the pastor. He should take interest in what is happening. Day is of course correct. However, though he does mention that at times, after a change in pastor some programs are ruined, he does not speak of the problem that pastors are moved so frequently these days, a move sure to disrupt any consistency in a parish. This has been adopted as a formal policy by many bishops today. Second, restrain the amplification. Let the congregation hear itself. Third, put a reasonably good musician in charge of music with a just salary. He even makes the practical observation that dona-



tions will rise along with good music! Fourth, use some unaccompanied choir music, even if at first it is rough. Fifth, just as some liturgies in the parish might be called "quiet," pull out all the stops once in a while and strive for something using all the resources available. Sixth, hymns and songs can die from overuse and should at times be omitted to keep them fresh. Seventh, avoid the palpitating "contemporary" songs that are impossible to sing by congregations anyway. Eighth, music must be art. At times the treasury of the Church's music should be used on a bigger scale, perhaps by combining neighboring choirs. Ninth, familiarity is a key. People will sing what they know. This could perhaps be encouraged through use of a good hymnal.

Nearly all of the above mentioned points seem derived from common sense and all have been mentioned time and time again. . . to no avail. One might find fault with the constant use of references to the author's own experience, although this was patently stated to be the basis of much of the work from the onset, and the tone used can be very cutting and at times savage even if amusing, finally these common sense remedies may have found a vehicle that will be noticed. Day grabs one's attention immediately and does not let it go. He puts the terrible state of church music under a blinding light and then vivisects it. This is painful reading to be sure, and no doubt what he has offered will outrage many of the people responsible for the dismal state of the worship life of the Church in the U.S.A. Good. Perhaps something will be done.

It must be mentioned that there is a gap in the book's advice on how to change the situation. Though Day does mention the impact today's music must be having on the dropping number of vocations to the priesthood, he does not address seminary training of future priests. It could be argued, of course, that Day would not by his background know what is happening in seminaries today. However, if Day says that the pastors are the *first* element in a renewal of congregational singing, it is ultimately necessary to give the future pastors of our parishes at least an elementary training in the "treasury of sacred music" and the directives of the Church.

Seminarians today are being kept in a closed system, and are being exposed to nothing but the sentimental "sweet songs" and fluffy ego-centric music which Day addresses in his book. Paging through *Why* at a glance one sees the very same titles of songs for worship that are held up to be the standard in most seminary programs today. Gregorian chant and Latin are forbidden. Music is reduced to the ego-stroking, gushing descendants of the folk-contemporary sweet song. Guitars and pianos flourish. Haugen and Joncas reign. Anything else is simply *unknown*. We need, therefore, to reform our

seminaries, institute chairs of sacred music in our Catholic institutions to train composers and performers, and then do what the council asked.

*Why* is short and readable. It amuses as it rips. It could have, perhaps, been backed up by more concrete references. Some good footnotes were included but they served merely to tantalize. Also, a reader should not be put off by a good deal of generalizing. For example, when Day discusses the Fifth International Church Music Congress in 1966, he oversimplifies by stating that a war ensued between traditionalists and progressives. Perhaps it would be more accurate to say that good music and bad music were being pushed by different sides. One need only glance at the documentation on that congress to see the real issues. Still, Day makes good points, names names, and exposes the frauds passed off as reforms. His words hit hard and they are hard to deny.

Day does not leave out the Rahner-Vorgrimlers, the Joseph Gelineaus, the Rembert Weaklands. He even refers to the infamous *Notre Dame Study of Catholic Parish Life*. Furthermore, one of the most interesting things in this book is an examination of the Bauhaus movement in architecture, its principles, and how they parallel with terrible resemblances what has happened in our Catholic parishes in every aspect of the liturgy. Though the aforesaid may not be new, it reveals that Day has gone to great lengths to show the depth and complexity of the situation in our churches.

One can applaud Day's effort. He will no doubt be scourged for his outspoken attempt to identify the disease. However, after examining this book, despite its flaws, this reviewer thinks that it should be required reading in seminaries. That is where our future lies.

JOHN T. ZUHLSDORF

*The Gregorian Missal for Sundays*, edited by the Monks of Solesmes. Editions de Solesmes, France. Distributed in North America by Paraclete Press, P.O. Box 1568, Orleans, Massachusetts 02653 (1-800-451-5006); 718 pp.; \$17.95, hardback; 1990.

*The Gregorian Missal* is the Latin/English version of the Latin/French *Missel grégorien* published by Solesmes in 1985. It follows precisely the same format as its predecessor and has the same number of pages. All its rubrics and directions are in English.

The book can be divided roughly into five sections: the order of Mass, the *Kyriale*, the liturgical year, the proper of saints, and Masses for the dead. An index and a table of contents follow.

The missal is as complete as necessary for Sundays, holy days of obligation, funerals, the triduum of Holy Week, and any celebration which takes prece-

dence over a Sunday. Though *The Gregorian Missal* is not as comprehensive musically as the *Graduale*, it features the complete Gregorian settings of the proper and ordinary parts of the Mass for these selected occasions. Accordingly, the book should help fulfill one of the Second Vatican Council's fondest wishes: the "full, conscious, and active participation" of the faithful in the Mass, together with the opportunity for them to be able to sing those parts of the Mass in Latin which pertain to them (*Sacrosanctum concilium* 14, 54).

Official liturgical translations approved for English-speaking countries have been placed next to the proper Latin prayers in a parallel column. According to the book's forward, however, "the notated Gregorian chant pieces proper to each Mass are generally followed by our own translation, printed across the full length of the page." This format presents a firsthand opportunity to evaluate the ICEL (International Commission on English in the Liturgy) texts critically, and they suffer as a result. The translations of Solesmes, on the other hand, are distinguished by their fidelity to the original Latin and by their tastefulness.

Many items of greater and lesser importance (some resulting from an incomplete reading of the French original) have been cleared up admirably in this new edition. For instance, "the introits and communion antiphons of each Mass, as well as the offertory chants and other antiphons, are refrains meant to be alternated with sung verses taken, generally, from a psalm. Except for the introit, these verses have not been indicated since they concern only the cantors" (p. 6).

Moreover, mysterious details such as notes on a staff without a text (cf. pp. 525, 619) have been corrected, and new and more attractive initials were provided for the introits of important days, and the spelling of *Exsultet* ("Exultet" in the *Missel grégorien*, p. 324) was also corrected.

It is very difficult to detect typographical errors in the book. The text contains only a handful, an amazing claim for any publisher, but especially stunning for a publisher working with two non-native languages.

A small number of errors did creep into the book, however, most of them page references simply carried over from the Latin/French original. The index also contains some mistakes, many of them different from those in *Missel grégorien*. Corrections of all of these can be penciled in easily as one uses the book throughout the year.

Other errors are not as minor. For example, the Litany of the Saints at the Easter vigil seems to assume that baptism will take place during the ceremony (p. 342), and it contains two misplaced italics. In another place (p. 380), the *Alleluia* for the commu-

nion antiphon (*Ego vos elegi*) was accidentally left out. Considering the ambitious scope of this publication, however, these imperfections can readily be excused.

A glimpse of the future is offered to those parishes which still retain the praiseworthy custom of sung vespers on Sundays. In its last paragraph, the foreword to the missal states: "we hope to complete *The Gregorian Missal* by the publication of vespers and compline, as soon as it becomes possible to do so." Should this ever be accomplished, the work would surely be regarded as a new *Liber Usualis*.

As it stands, *The Gregorian Missal* is beautifully and thoughtfully done. It is suitable for both choir and congregation. Without question, it is a monumental contribution to sacred liturgy, and it is of absolutely the highest importance for Catholic spiritual life, liturgical reform, and the understanding of the Church's most solemn form of worship.

Solesmes is once again to be congratulated for another impressive triumph, and Paraclete Press is to be commended for making this splendid book available at such a modest price.

PAUL W. LE VOIR

*Ordo Cantus Missae*. Libreria Editrice Vaticana, 00120 Vatican City, Europe; 244 pp.; L. 27,000 (post-paid), paper; 1988 (editio typica altera).

The *Ordo Cantus Missae* is the book upon which the arrangement of the *Graduale Romanum* is based. The scarcity of changes made in this new typical edition might not seem to justify a lot of attention, but the book will keep liturgists and church musicians informed of the latest developments until a new printing of the *Graduale* appears which incorporates its revisions.

Nevertheless, this is virtually identical to the preceding typical edition, and actually contains fewer pages (mainly because the section regarding changes in the *Graduale Simplex* was removed).

Leaving aside the revisions which could have and should have been made in this book, the changes which were actually made are very few. First, a rubric was added for the rite of the blessing and sprinkling of holy water at Sunday Mass (p. 9, no. 3). Although this addition is rightly included, it probably should have been inserted in the preceding number (no. 2). As it stands, it presents some ambiguity.

Another addition encompasses eight tones for the prayer of the faithful (pp. 183-184, no. 504 bis). This is by far the most ambitious and interesting new contribution in the book, and it is hoped that parishes can make use of the compelling and singable melodies. Responses include *Te rogamus, audi nos*; *Kyrie, eleison*; *Christe, audi nos*; *Domine, miserere*; *Exaudi, Christe*; and *Praesta, aeternae omnipotens Deus*.

Also added to this book are propers for Saint Max-

imilian Kolbe (p. 101, no. 253 bis), Saints Andrew Kim Taegon, Paul Chong Hasang and companions (p. 106, no. 275 bis), a Mass for the Church (pp. 132, 169, no. 357), and a votive Mass for Saints Peter and Paul (p. 140, no 389 bis). The propers for Saint Maximilian, incidentally, are different from those proposed in the 1985 printing of the *Graduale*.

The last addition which affects the chant pieces directly is that the sources have been provided for the inclusions not to be found in the old *Graduale*. The source for each piece is given just above the top staff on the far right. A key for the symbols is printed on p. 243.

Finally, a new decree from the Congregation for Divine Worship (*Post editos libros liturgicos*) signed by Cardinal Mayer is published here (p. 6), and a printing history of the *Ordo Cantus Missae* is supplied (p. 4).

Some further changes were silently made in the book—such as type style and subtle rewordings of some headings—the indexes were clearly given close attention, and the binding appears to be more durable than that of previous printings.

Although this revised *Ordo Cantus Missae* contains very little that is new or different, it should find its way into every church musician's library.

PAUL W. LE VOIR

*Liturgical Music in Anglican Benedictine Monasticism* by Dom David Nicholson, O.S.B., Mount Angel Abbey, St. Benedict, Oregon 97373, 32 pp., paperbound.

Following on three previous volumes prepared by Dom David that treated liturgical music in Benedictine houses for men and women as well as the Cistercian order, this small booklet is a logical conclusion of the enormous study undertaken of monasticism throughout the world.

Fourteen Anglican houses are treated, located in North America, Australia and England. Six of these are houses for women religious. Information was obtained by direct questioning and from *The Benedictine and Cistercian Monastic Yearbook (1990)* edited by Dom Gordon Beattie, O.S.B., of Ampleforth Abbey.

Historical documentation on the foundations, description of the monastic buildings and several photographs supplementing the data on the music used for the *opus Dei*, provide very interesting reading and a fine source for information on these monastic communities, many of which have international reputations.

Dom David has accomplished a gigantic undertaking in assembling this data on the musical usage in monastic communities around the world. Now study of this data should begin. Such questions come to mind as the relationship between the use of the Gre-

gorian chant in the monastic offices and the number of vocations entering the monastery; use of the monastic habit, vestments and ceremonies at the liturgical events and faithfulness to the official liturgical texts of the canonical hours. Dom David has provided a mine of information. It is hoped that someone will study it and interpret it.

R.J.S.

## OPEN FORUM

### Renovation of Churches

William M. Worden's article, "Renovation of Churches" is truly excellent and very useful to those involved in church renovation. I did, in fact, use portions of the article to defend a traditional renovation for St. John the Evangelist Church in Lawrence, Kansas. However, the article falls short in its third to last and last paragraphs. These paragraphs erroneously refer to the kingdom of this world rather than to the kingdom of heaven to reconcile an apparent conflict in the Vatican II documents between historical and artistic preservation and new design of churches. The proceeding arguments so erected are built on sand (Matt. 7:24-27) which undermines the foundations for a truly sacred contemporary architecture that is both worthy of the past and faithful to the Second Vatican Council.

The term "noble simplicity" must be defined in terms of and through the traditions of the Church, not in terms of the world. Mr. Worden says "'noble simplicity' is obviously an expression of a design ethic of our own time ('Less is More'), and as such may well be a valid goal for today's architects—or perhaps for the architects of twenty years ago, architectural theories being subject to change." Are we to presume that the council fathers defined "noble simplicity" on the basis of changing architectural theories? The definition of this term, rather must have been sought by the council in the teachings of the Church.

According to the catechetical teachings of Pope John Paul II (Richard M. Hogan and John M. LeVoir, *Faith for Today*, Doubleday, 1988) "the more powerful angels are capable of understanding themselves, the world, and God (to a certain degree) with fewer concepts than the lesser angels" and that God ". . . understands everything through a single and infinitely perfect concept: His own self-knowledge" (pp. 27-28). ". . . The divine self-concept is *the Word, par excellence*" (p. 13), Jesus Christ, the Word of God. God is simple, and noble simplicity derives from God.

The term "noble simplicity," then, describes art that mirrors our Creator, i.e., great art raised to the level of the sacred. Such art, noble and simple, would be complete and whole or perfect, i.e., simple; and highly ordered, it would be kingly (p. 136 in Hogan and LeVoiir), i.e., noble. This art perfect unto itself and highly ordered can be nothing less than sacred. We see God in it.

Consider a classical work. "Indeed, what characterizes any work—a tragedy, a musical piece, a temple—put together according to the rules of composition that originated in classical poetics and rhetoric is its identity as something 'complete and whole,' 'perfect,' whose particular order sets it off from its surroundings (Aristotle, *Poetics*, ch. VII, para. 2-4)" (Alexander Tzonis and Liane Lefavre, *Classical Architecture, the Poetics of Order*, MIT Press, 1988, p. 5).

Do the churches that Mr. Worden mentions, ". . .the basilicas of Rome, the baroque churches of southern Germany, or. . .the Victorian churches of the United States. . ." share in these qualities? If so, the term "noble simplicity" would describe them.

Still in the third to last paragraph we must reaffirm that "noble simplicity" is *not* just a contemporary idea; contrary perhaps to recent architectural theory, but consistent with the teachings of the Catholic Church. The use of the term as used by the council documents applies equally to new construction as well as to older buildings. "Jesus Christ is the same, yesterday and today, yes, and forever" (Hebrews 13:8). It seems to me that we should let Christ structure our design philosophy that we may see art with His vision. Accordingly we should be able to apply ". . .the design philosophy of our own day to the accomplished art of another. . ." because such design philosophy will be built on rock (Matt. 7:24-27). Unchanging fundamentally, it is the golden reed (Apoc. 21:15) to measure all art with.

Unfortunately, the modern understanding of the term "noble simplicity" is unsubstantial, if we consider that the term is even used at all today to describe art. Modern art is mostly devoid of content and where it exists it is usually false. Content is conveyed by the structure of the work of art and is integral with it, i.e., there is a unity of the texts of the ordinary of the Mass with their musical settings in the Masses of the great Viennese composers. The content here is theological. Both music and text together lift one's heart and mind to God.

Similarly, the canons of architectural composition must be faithfully applied so that the building conveys the desirable meaning and content. Clearly between the architect, the church building committees and the chanceries something has gone seriously wrong today when we can no longer tell the difference between a church and a gymnasium.

Modern art lacks or parodies classical structure, i.e., that which is the very essence of what conveys meaning in a work of art. The content, when it exists, is often a mockery of the sacred. Post-modern architecture is an example of this parody and mockery, the classical forms being deliberately distorted and misapplied so that we no longer take them seriously. And once we did take them seriously. Those forms symbolized the bedrock on which our civilization rested. A courthouse was symbolized by its columns, entablature, and pediment. The Body of Christ was symbolized by a gothic, romanesque or renaissance edifice, the forms of which were intimately tied to a tradition of theological and philosophical thought within the fabric of western civilization.

Generally speaking works of art produced in recent times mostly lack classical structure. This is less true in architecture because classical structure in buildings has always been so intimately tied to the way that the buildings stand up. Yet deconstructivism is a movement in architecture today in which building design is intentionally disordered predominantly with only the necessary reference to order. Regulatory lines, schemata or grids, are intended for the placement, ordering and configuration of architectural elements that the building may communicate an intention to the experiencer. Without the regulatory lines and the resultant effect on the building there is only disorder and, unfortunately, that is the only intention that the architects of these buildings wish them to communicate. The modern movement in architecture once produced architecture that would have been commonly known by the term "noble simplicity." Such work was originally classical in principle but stripped of classical genera.

The simplicity, here, was an emptiness rather than the noble simplicity of God, although one could say the implicit classicism imbued these buildings with true simplicity (and nobility). Originally accomplished by masters it was, from a certain point of view, very good. However, the Catholic mind and sensibility would be hard pressed if he had to concede that new churches and monasteries should look like Auguste Perret's Notre Dame, Le Raincy or Le Corbusier's Notre Dame, Ronchamp or La Tourette. But Cistercian architecture comes to mind because of its lack of imagery. In this sense the term "noble simplicity" commonly understood is satisfied. But the true and universal usage of the term is also satisfied because of the divinity that we see reflected in Cistercian churches. Subsequent generations of architects failed to grasp the principle of classical design which was not only the substrate of classical buildings but also of these early monuments of the modern movement. The result is what we see on the skyline of cities today, mixed recently with post-modernism and

deconstructivism, i.e., an architecture devoid of content or false.

To sum up: the purpose of art is to raise the mind to the perception of ultimate truth (Abbot Suger of St. Denis, Otto von Simson, *The Gothic Cathedral*, Pantheon Books, 1965, p. 115) and this is what art does that is truly noble and simple. "New structures and new expression in all the media must reflect the need, the style and legislation of the present time. . ." (last paragraph of article) but only as much as the present time is a reflection of our Creator. We should strive to reflect our Creator in our art while yet making a prudent accommodation to our present time.

Mr. Worden's article was otherwise excellent.

ERIC RICHMOND

## NEWS

At Consdorf in the Grand Duchy of Luxembourg this past June, a *Festakademie* was held to honor the memory of Prof. Dr. Jean Pierre Schmit. Born in Consdorf on November 21, 1904, he was active in church music his entire life as a composer, church musician, seminary professor and music educator. He died in 1985.

In his life time, Prof. Schmit composed some 550 religious works and edited 625 more. He left 126 secular pieces and editions of 625 more. He worked against the Nazi occupation of Luxembourg and was imprisoned by the Nazis. As secretary of the Pontifical Institute of Sacred Music in Rome and later as an officer of the Consociatio Internationalis Musicae Sacrae, he became known to church musicians through Europe and America.

The testimonial meeting was attended by several hundred people, including several choirs that performed his works and representatives of both the Church and state who spoke.

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Father James Roy King died June 11, 1990, at the age of 74 years. A teacher of Latin at Saint Joseph's Preparatory Seminary, Princeton, New Jersey, he was long interested in music and held an A.G.O. choir-master's certification. He was active in the Trenton chapter of the Latin Liturgy Association and the choral group, Sine Nomine. R.I.P.

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Father Hugh Christopher Barbour, O. Praem., of Saint Michael's Abbey, Orange, California, was ordained a priest June 29, 1990. At his first solemn Mass, the music included Gabrieli's *Missa brevis in F*, Croce's *O sacrum convivium*, *Laudate nomen Domini* of Christopher Tye, *Ave verum* by Byrd, *Sicut cervus* of Palestrina and the Gregorian propers from the *Graduale O. Praem.*

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Trinity Sunday at the Church of the Sacred Heart in New Haven, Connecticut, was celebrated with solemn Mass adorned with music sung by the Schola Cantorum of the Saint Gregory Society. Included in the program were Palestrina's *Missa "Regina Caeli,"* his motet, *Ego sum panis vivus*, and the proper texts in Gregorian settings. Benediction of the Blessed Sacrament and a Gregorian *Te Deum* followed. The celebrant was Reverend James H. Smith.

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The Church of the Holy Cross in Trenton, New Jersey, observed the centennial of its founding on Pentecost Sunday, June 3, 1990. The celebrant was Father Evasio De Marcellis, and Father Gerard Farrell, O.S.B., conducted the Gregorian music. Philip Clingerman conducted Rheinberger's *Confirma hoc Deus* at the offertory.

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The Twin Cities Catholic Chorale has announced its program for 1990-91, its nineteenth year of singing orchestral Masses at the Church of Saint Agnes in Saint Paul, Minnesota. The repertory includes eight Masses by Franz Joseph Haydn, six of Mozart, three by Schubert and one each of Beethoven, Dvorak, Cherubini and Gounod. *Mass No. 1 in G* by Carl M. von Weber will be added this year. With some twenty-five instrumentalists from the Minnesota Orchestra, the Chorale sings thirty Masses each year from the first of October until Corpus Christi in June.

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The Church of the Immaculate Conception, Spotswood, New Jersey, had its annual Candlemas procession, February 2, 1990. Father Harold Hirsch was principal celebrant along with Father Gerard Farrell, O.S.B., Father James R. King, and Father J. Michael Venditti. The ordinary of the Mass was sung in Gregorian chant and the choir sang the proper and the processional chants along with Lassus' *Adorna thalamum tuum Sion* and Victoria's *O magnum mysterium*. Philip Clingerman was conductor.

R.J.S.

## CONTRIBUTORS

*John T. Zuhlsdorf* is a deacon, studying at the Pontifical Lateran University in Rome. He has a master's degree in classics from the University of Minnesota.

*Duane L.M.C. Galles* holds degrees in both civil and ecclesiastical law. A graduate of St. John's University in Collegeville, Minnesota, he holds degrees from the University of Minnesota, Washington University in Saint Louis, Missouri, and the University of Ottawa in Canada.