

SACRED MUSIC



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FROM THE EDITORS

Liturgical and Musical Reforms: An Honest Assessment

In all honesty one must make a judgement at various times in life when reviewing a project or development. The building inspector must judge whether the plans of the architect have been carefully and rightly carried out; the music critic must judge if the performers have artistically reproduced the intentions of the composer; the dressmaker, the cook, the barber and the teacher must all judge if their products are in conformity with the pattern or recipe or prospectus or order that was the model for working. The judgement must be honest, or else we are like the emperor who had no clothes. One cannot fool all the people all the time. The truth must be acknowledged. The blueprint, the pattern, the plan and the directions remain and the product must be compared to them. Humility, which is truth, must admit to conformity or lack of it.

FROM THE EDITORS

For twenty-five years, we have had a pattern, a set of directions for reforming the liturgy and its music. The Second Vatican Council, under the inspiration of the Holy Spirit, and with the full authority of the Magisterium of the Catholic Church, has clearly indicated its will, and the Holy See has given the world the authentic manner in which these decrees are to be implemented. The pattern is certain and clear. How well does the product measure up? Can the inspector approve of the results? Are we fooling ourselves when we proclaim the reform to be a great success?

Evidence continually is making it clear that the decrees of the Vatican Council have not been successfully implemented in the United States, and this failure has, in fact, led to many unfortunate results harmful to religion and Catholic life. Studies of Mass attendance reveal a drastic drop in attendance at Sunday worship; decrease in vocations to the priesthood and religious life continues; school children know less about their faith than ever before; knowledge of right and wrong, no longer learned through sermons at Sunday Mass, has become confused; the artistic quality of liturgy and music has fallen to an incredible level in the majority of churches, even those which before the council had fitting worship; ignorance of liturgy in its history or in the demands of the present reform, even in so-called professional liturgists, musicians and composers, exceeds all bounds.

How can the Church in our country extricate itself from the mire into which its liturgy has fallen? Who can clean the Aegean stables? Roman decrees will not accomplish it, since we have had decrees for twenty-five years which have been ignored and deliberately disobeyed. Those decrees depend on the bishops to implement. But the bishops give their obligations over to their "experts" who put into operation what they have learned in the propagandizing centers of liturgical study.

The process of reversal is an educational one. It must begin with the schools. This means that bishops must demand graduate centers for true liturgical studies and seminaries where the future clergy will be correctly instructed about the intentions of the Church given by the council and the documents that followed.

Bishops must seek competent and true teachers for their institutions and seminaries. Pastors must hire only those who have been correctly and competently trained and who exhibit a willingness to "think with the Church." The unfortunate performers, the inferior compositions, the lack of reverence and open violations of liturgical law and spirit must all be removed from our churches. It will be a long path to implementation of the conciliar decrees, because we are beginning now from a position that is farther removed from the true goal than we were before the calling of the council. The last twenty-five years have witnessed an almost total collapse of the sacred liturgy, causing the problems cited above.

The regulation of the liturgy on the local level is the immediate task of the bishop. Especially in the seminary and the cathedral, but also in his parishes he must see to it that the requirements of the council and the documents following the council be put into careful observance. He may be assisted by properly trained musicians and liturgists. But therein lies the cause of the present debacle. Too many occupying posts in diocesan and seminary musical and liturgical establishments are poorly trained, victims of propaganda peddled by centers of liturgical studies and some periodicals, ignorant of the regulations called for by the Church for its liturgy. Until that situation is rectified, our liturgy will continue to disintegrate and with the liturgy, the practice of the faith.

R.J.S.

Faith and Art

Faith is the intellectual conviction that the revelation presented to us by the Roman Catholic Church is true because it comes from God who cannot deceive or be deceived. This conviction must be so strong that even in the face of death itself, we are prepared to defend it. The martyrs gave their lives rather than deny Catholic truth. Nothing less is expected of today's Catholics.

Defense of the core of truth demands ramparts, much as a medieval castle was secured. At the center was the keep, surrounded by moats and walls, guarded by towers and battlements, virtually impregnable against the enemy. There was held the treasure, well defended by ditch and drawbridge, locks and armaments. Surely the Christian faith, that body of truths revealed by God through Jesus Christ and taught by the Church, demands protection be given it by everyone who has accepted it. The greatest defense is, of course, the theological virtue of faith given by God Himself as the first-line protection. Secondly, the very living of the truths of that faith in ordinary life constitute a strong line against attack. The community in which one lives gives support when all members profess the same faith and practice it openly and fearlessly. But there is more. The culture of a people forms the bed in which the faith reposes. Faith needs a garden in which it is planted and where it grows and blooms. When the garden is allowed to become overgrown and filled with weeds, then the flowers of the faith wither and die for lack of care and nourishment. Part of that garden in which the faith grows is what we call art, sacred art.

Fundamentally, the need for art in the exposition and defense of the faith rests in the fact that God is Beauty. He has revealed Himself through Jesus Christ and that revelation is an expression of Beauty. Truth, Beauty and Being are interchangeable terms. God is Truth; He is Beauty; He is Being. The expression of revealed Truth is supported by beauty, which in man's world is art, the human expression of God's creation in a variety of media employed by the skilled and trained artist to reflect the world that God has created. We worship God, the Creator, not alone by acceptance of the truths about Himself which He has chosen to reveal to us, but in the employment of human art to carry us, both intellectually and emotionally, to the realization of the Beauty that God is.

Rationalism strayed from the right way by relying only on an intellectual perception of God, and ultimately came to a denial of the personal love for each one that God gives. Other errors have been centered on an emotional approach, making man's subjective actions the basis of contact with the Creator. These in time abandoned a true basis in revelation, and the knowledge of God as He revealed Himself was lost.

The Church, as the very Mystical Person of Jesus Christ, who has given us the revelation of the Father, has always guarded the body of truth and related it to beauty. This is done chiefly through the liturgy, which is the very action of Christ in this world, an action in which every member of His Body must participate, because it is the chief expression of Christ's life which has been given to us. The liturgy contains the truths of revelation, and they are expressed there in art, in beauty. Liturgy needs art for that purpose. When art is weak or bad, then beauty suffers and expression of the faith is likewise weakened. The life of the Body of Christ suffers.

In these days after the Second Vatican Council, sacred art has failed. Music, painting, architecture, work in silver, gold and glass, the printed page and the priest's vestments have for the most part become less than truly beautiful. Many have asked the reason. Why has sacred art in our time not produced works of merit in service of the liturgy? There are two reasons based in the very nature of sacred art: a lack of serious training in the techniques of the medium, whatever it be; and a lessening of

the faith which must be the inspiration of the artist who is properly skilled and trained. True sacred art demands of an artist a God-given talent, properly trained and inspired by faith.

The beginning of the collapse of sacred art in our time can be traced to our seminaries. Surely it is the clergy that constitute the leaders in the Body of Christ, who inspire and direct the members of the Church. But seminary training for the past twenty-five years has been bankrupt in this country. The two things that the seminary should be inculcating have been totally absent: the exposition of the truths revealed by God and taught through the Magisterium to students preparing for the priesthood, giving them the basis for a personal growth in faith; and the training of the students in the fundamentals of those arts relevant to the task that they might be assigned, whether as celebrant at Mass, builder of a new church, or purchaser of a new chalice or vestment. The seminaries have failed completely in both of these. Without going into the content of the theological studies, the spiritual life proposed to each student for his formation, or the type of liturgy imposed on seminary students, one can easily see the results of such programs in the products that seminaries are turning out. Students have been cheated of proper education; when they indicate a desire to learn what the Church proposes, they are persecuted; they are beset with inadequately prepared teachers and even by some who have not only academic deficiencies but who lack faith in divine revelation itself.

The medieval keep is without defence. Those whose task it is to hold the castle are themselves contributing to its fall. Intellectual levels have been lowered to a disconcerting degree; artistic standards do not exist. In the area of sacred music, many who are hailed as the great composers of our day scarcely can write a melody or harmonize a chord. When the truths of the faith do not have a strong culture in which to rest, they are in danger of being lost to the enemy. We are in danger of losing what we have, and what is a logical corollary: who might become interested in the Catholic faith if its demonstration rests in so empty and banal an artistic exposition?

Most Catholics have contact with religion, with God's revelation, with the Church, chiefly through the liturgy. When liturgy has suffered as it has in the last twenty-five years, who can wonder that the numbers at Mass have dramatically declined? And who can wonder that thousands are calling for a restoration of what existed before the council? And how else can we account for the lessening of vocations to the priesthood but in the banality and ineptitude of so much liturgy in our seminaries and parishes that turns prospective candidates away? We have entered a vicious circle: seminaries, clergy, parishes, musicians, artists. The answer does not lie in retreat. There is no turning back. It lies in a revival of faith, an intellectual conviction that what Jesus Christ revealed and the Catholic Church teaches is true and admits of no dissent. Then follows a strengthening and a defence of the faith through public worship using the sacred art that comes from skilled and trained men of faith. The castle needs defenders and the defender need arms for the battle. True sacred art provides both the defenders and the arms.

R.J.S.

Altar Girls

The term "altar girl" is heard with some frequency in these days. Many parishes use them, and it would be churlish to argue that they add little to the appearance of a sanctuary. Much earlier, girls had a regular place in processions, especially and

naturally in those honoring the Blessed Virgin Mary, and in many cultures they were honored by strewing flowers in processions of the Blessed Sacrament itself. Today, as noted, in many churches they function as an alternative to altar boys!

I should say that the use of the term “girl” in this article is simply a matter of convenience. It is intended to include all those who serve with (or without) “altar boys.”

However, the general instruction of the Roman Missal (GIRM), No. 70, states that those who serve in the sanctuary, unlike those who serve outside it, must be of the male sex. This would appear to exclude the use of girls.

One can see an obvious reason why there should be a tendency to include girls in the sanctuary. Why should siblings or classmates be differentiated when it comes to service at the altar? Many would assume that it is desirable not to split such relationships; this may account for a part of the drive to include girls as servers. One is, however, tempted to ask whether this is a satisfactory way of dealing with the problem. Servers in general are exposed to a more intimate association with the liturgy than others are. This association has in the past, to this writer's own knowledge, led to vocations to the priesthood. How do we tell the girl server that she cannot have a vocation to the priesthood? How do we tell her that she can go no further along the ecclesiastical path? How do we tell her that the priesthood is not for her?.

This is perhaps behind some of the more aggressive attempts to include girls as altar servers. To avoid having to tell them that they can go no further, should we not allow them to hope for holy orders? Is this the thin end of the wedge, or the beginning of the slippery slope which proceeds from a “re-interpretation” of GIRM, No. 70, to an outright conflict with canon 1024 (*Sacram ordinationem valide recipit solus vir baptizatus*)? Unless canon 1024 is to be repealed, which at this point in the Church's history seems unlikely, is there really a genuine case to be made for using girls as servers, only to tell them they can go no further? Are we doing them a favor by ignoring GIRM, No. 70, or would they not be better off being excluded from the very beginning? In my capacity as master of ceremonies in a large parish, I am frequently asked, “Would you ever use girls as servers?” My own answer is that, apart from the instruction and what is evidently the mind of the Church, girls would probably be as good as or better than boys, if that were the end of the matter. Even if the instruction were to be revised, however, I still question whether it would be a good idea, from the purely human viewpoint, to encourage girls along a path where eventually there has to be an end. When the boy becomes a young man, he can be approached with regard to a priestly vocation; it is obviously impossible to do so with a young woman.

I will admit when faced with a shortage of servers (inevitable, alas, with our declining family size), the idea of having an untapped reservoir of “server power” is tempting. If GIRM, No. 70, were to be revised, I might yield to the temptation; but in the long run, would its revision be a wise thing and would I be doing a favor to the girls involved? I doubt it, for the reasons expressed above. We are where we are as a result of the distillation of wisdom for over 2000 years. Too often we are tempted to ignore this, and we end up by striving to “re-invent the wheel.” Unfortunately, I think that in the name of kindness to girls what is really behind much of this pressure for girl servers is an effort to push for the revision of canon 1024 and the allowing of the ordination of women.

H. H.



WOLF. HIRGNALD & MALVUS GILT IY & IY DEUR-FAMES PRES DE LY DIEU

MEXICO CITY III AND VATICAN II

Four hundred years ago in 1585, the bishops of Mexico celebrated the third provincial council of Mexico City. The Church in Mexico was very young then. In 1521, Cortez conquered Mexico, and by 1530 Spanish colonization had reached such a pace that the Diocese of Mexico City was erected. The young Mexican church grew rapidly and in 1546 the Diocese of Mexico was detached from the Province of Seville, Spain, and erected into an independent ecclesiastical province with suffragan sees.

These institutional developments mark off the rapid maturation of the Church in that mission land. But one could also chart the progress of that church by reference to the decrees on sacred music pronounced at the third provincial council of Mexico City. These decrees suggest a state of church music very highly developed indeed. In 1523, Frey Pedro de Gante arrived in Mexico as the first teacher of western music. He established a school in which to teach the Aztecs plainchant and polyphony. The progress of Mexican music was such that the council's music decrees sixty years later marked the commencement of a golden age of church music which astonishes even today. Guided by this wise canonical legislation, the Church in Mexico enjoyed a century of musical excellence. Moreover, the 1585 legislation of Mexico City III council bears interesting comparison with that of the Vatican II council.

Music is integral to the solemn liturgy and the Mexican legislation was calculated to produce excellence in both. No one was to be admitted to the ranks of the clergy unless he possessed the rudiments of plainchant, which in Mexico meant Mozarabic, not Gregorian, chant. Clerics, furthermore, were not to be promoted to major orders (i.e., ordained subdeacon) unless they had become skilled in plainchant. Moreover, the Mexican Church was by law dedicated to the cultivation of the treasury of sacred music. Sacred polyphony was not only permitted, but it was to be fostered. For Easter, particular law *required* its use. Chapelmasters who taught polyphony were forbidden to teach at the same hour that the succentor (the sub-chanter or precentor's assistant) was teaching plainchant. At lauds or morning prayer the verses of the *Benedictus* were to be sung, as in Spain, alternately in polyphony and plainchant. Thus, polyphony and plainchant were regarded not only as distinct but as complementary musical forms suited to the temple, and legal provisions were made for both. Moreover, to ensure that the treasury of sacred music was cultivated, chapelmasters who excelled in composition as well as performance were forbidden to restrict their choirs merely to their own compositions.

This legislation sounds excellent, but was it put into effect? History says it was. The literary evidence sings the praises of the church music of baroque Mexico. In 1568, the inspector of the Council of the Indies, the board that governed the colonial empire of Spain, reported that even the merest hamlet with a resident clergyman had two choirs of fifteen members each which in alternate weeks sang Mass and vespers daily. Churches in larger centers had quite magnificent musical establishments. When the Cathedral of Puebla was consecrated in 1649, there was a fortnight of sacred music to mark the event. It was attended by some 1200 clergy from as far away as Manila. The music rivaled, as it was intended to do, the brilliant music composed by Orazio Benevoli for the consecration of the Salzburg cathedral in 1628. During his forty years as chapelmaster of the Puebla cathedral, Juan Gurierez de Padilla saw to it that polyphony was performed every Sunday at Mass. In 1589, the library of the Mexico City cathedral included the musical works of Palestrina, Victoria, Morales, Guerrero and Orlando di Lasso, indicating that the treasury of sacred music was indeed cultivated there and not only the new music of the chapelmaster was performed.

Looking to the bottom line, the Mexican Church fortified its legislation with appropriations. The annual musical budget of the Puebla cathedral was 14,000 pesos, enough to support in solid, middle-class comfort about thirty families. The music budget of the Mexico City cathedral was 5,000 pesos. With such robust support for music, the Church in Mexico not surprisingly attracted first-rate musical talent. Several observers attest that Mexican church music was on a par with that of European cathedrals. A vast quantity of church music was composed in Mexico and some of this has recently been rescued from manuscript archives, published, and pronounced splendid. But the dedication to church music was no mere urban fancy.

Even northwestern frontier mining towns in Sinaloa and Sonora had good music. In 1715, the bishop of Durango visited the remote Jesuit mission of San Francisco de Satebo on the feast of Saint Ignatius. He was astonished and delighted to discover that its Indian choristers could render a polyphonic pontifical solemn high Mass with aplomb to the accompaniment of bassoon, viola, clarinet, harp and organ. Many similar stories could be added but enough has been said to show that the music legislation of the third provincial council of Mexico City was in fact put into effect. It remains but to show its similarities with the legislation of Vatican II.

Like the Mexico City Council, the Vatican Council had high praises for sacred music. It declared in its constitution on the liturgy, *Sacrosanctum concilium*, that music is “necessary or integral” to the solemn liturgy and added that liturgy has “a more noble form” when celebrated solemnly with song (art. 112-113). It declared that church musicians exercise a genuine liturgical role (art. 29). Thus, it ordered that the treasure of sacred music be cultivated and preserved with superlative care (art. 114) and that choirs be assiduously developed, especially in major churches like cathedrals, basilicas, and monastic churches. Gregorian chant was to be given pride of place and sacred polyphony was by no means to be disdained (art. 116). The clergy, too, were to be trained in music, for seminaries and houses of formation were ordered to give “great importance to the teaching of church music.” Looking to the bottom line, the council elsewhere in *Gaudium et spes*, (art. 67), spoke of the need to pay a just wage to those employed so as to provide a dignified livelihood. That would have included adequate compensation for church musicians.

One is struck by the parallels between the music legislation of Mexico City III and Vatican II. The 1585 Mexican legislation shepherded in a golden age in church music. It expressed in legal language the dedication of a Church—the clergy and laity alike—to the cultivation of good sacred music. That the Mexican decrees were so strikingly successful gives one hope that the similar Vatican II decrees will some day bear fruit.

DUANE L.C.M. GALLES

SIGNS AND SYMBOLS: A REFLECTION

(This is reprinted from *Faith*, a bi-monthly published in London, England. It was originally given as an address to a youth group at John Fisher School, Purley, Surrey, England.)

Strange, isn't it, how often it is the little, every day things in our lives that we fail to appreciate or perhaps even really understand. The use of signs and symbols within the Catholic Church is, I think, a case in hand. There is nothing new in the use of symbols; Christ Himself made use of them, verbally in His parables, and physically, as in the healing of the paralyzed man, to signify to the unbelievers the power that He had to forgive sins. (Mk. 2:1-12).

The Church is in no doubt as to the value of signs and symbols as is shown in the Code of Canon Law, canon 834:

The Church carries out its office of sanctifying in a special way in the sacred liturgy, which is an exercise of the priestly office of Jesus Christ. In the liturgy, *by the use of signs perceptible to the senses, our sanctification is symbolized and, in a manner appropriate to each sign, is brought about.* Through the liturgy a complete public worship is offered to God by the head and members of the mystical body of Christ.

This theme is echoed in the Vatican II document, *Sacrosanctum Concilium*, article 33:

. . .the visible signs which the sacred liturgy uses to signify invisible divine things have been chosen by Christ or by the Church. . .When the Church prays or sings or acts, the faith of those taking part is nourished, and their minds are raised to God so that they may offer him their spiritual homage and receive his grace more abundantly.

Because we are not pure spirit but body and soul, the use of signs and symbols appeals to the mind via our physical senses. It is a yearning to express the faith that cannot be put into words, thus integrating both the material and spiritual in an act of worship and reverence towards God.

THE SIGN OF THE CROSS

A logical place to start, since it is a very ancient Christian habit, is to begin and end prayers with the sign of the cross. Yet the only recognizable biblical reference is in Matthew 28:19 when Our Lord tells His apostles, "Go, therefore, and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit."

The practice of making the sign of the cross dates back to at least the second century. It was said to recall the blood of the lambs marked on Jewish doorposts in Egypt on the night of the Passover (Ex. 12:7) and to foreshadow the seal set on the foreheads of the saints in heaven. One of the earliest references to the sign of the cross is found at the end of the second century in these words of Tertullian: "at every forward step and movement, at every going in and out, when we put on our clothes and shoes. . .in all the ordinary actions of everyday life, we trace the sign" (of the cross). Whether such diligent self-crossing was generally observed is impossible to tell, but it does illustrate the importance that the early Church attached to the cross. Another important thread is drawn out by Saint Thomas Aquinas who said: "by making use of bodily signs of humility, our desire to submit ourselves to God is aroused."

So, how does the above apply to us in the present day and age? When we make the sign of the cross, it is a reminder of our baptism. It also brings to mind the general

vocation that we as Catholics are called to, as illustrated in the rite for adult baptism when the priest signs the recipient with the cross saying:

Receive the cross of Christ on your forehead. Christ Himself will guard you by this sign of love. Learn to know and follow that cross. . . Receive the cross on your breast, that by your faith Christ may find a dwelling place in your heart. Receive the sign of the cross on your shoulders so that you take on the sweet yoke of Christ. I sign you in your whole being *in the name of the Father and of the Son and of the Holy Spirit that you may have life in eternity.*

Let us not underestimate this “sign of love,” for when we reverently make the sign of the cross, it is not only a confession of faith. It is also a reminder of the price that Christ paid for our healing and redemption so that we can call God “Abba! Father!” and eventually come into His presence in the glory of the kingdom of heaven.

GENUFLECTION

I have memories of my school days, when after class Mass, a certain Irish teacher would issue his eternal reminder: “genuflect reverently, boys, as you leave the chapel.” It is a reminder that is worth echoing. How often have you seen a child bring up the gifts at the offertory procession and then scamper back to Mum, having made at best a half-curtsey, at worst nothing at all? Come to think of it, how often have you seen adults setting the youngsters a good example in this respect? So, why do we genuflect on entering or leaving a church, or when passing the Blessed Sacrament?

The action of genuflecting is usually associated with the *incarnatus* of the Nicene creed (from the eleventh century) and with reverence for the Blessed Sacrament (from the fourteenth century). It derives from civil recognition of imperial officials in antiquity. I mention this because it is at the nub of why we actually genuflect. It we are introduced to an eminent person, we make some sign of recognition of this fact. In extreme cases (such as royalty) this may take the form of a bow or curtsy. Surely, then, it should go without question that we should make some sign of our adoration and humbleness of heart by genuflecting when we enter the presence of Jesus Christ, who is King of Kings and Lord of Lords, through Whom and for Whom all things were created?

Genuflecting instills into us our dependence on Christ, our loving Saviour. Of course, such actions go against the grain of liberated humanity, especially in this day and age when authority of any kind seems to be fair game for attack, but let us not forget the words of Phillipians 2:10: “that at the name of Jesus every knee should bow, in heaven and on earth and under the earth.”

HOLY WATER

Perhaps somewhat significantly, water most often symbolizes the qualities that it actually possesses: those of cleansing and purification. There is nothing new in this; pagan religions used water as a symbol of purification and, as Fr. James Tolhurst points out in his pamphlet, *Baptism: What it means*, in the traditions of most civilizations we find that water is the source of life, strength and even eternity. Jesus Himself said that “whoever drinks of the water I shall give him will never thirst; the water that I shall give him will become in him a spring of water welling up to eternal life” (John 4:14).

For Catholics, the first encounter with this life giving water comes when we are baptized, and in that washing away of our sins, we become adopted sons and daughters of the Father.

Even after baptism, holy water continues to play a part in our liturgical lives. When we enter a church, we cross ourselves with holy water as a sign of cleansing to

be worthy of prayer in the presence of God, which also serves as a reminder of baptism.

In the nuptial Mass, the wedding rings of the couple are blessed using holy water. One can view this not only as an act of purification, but also as a sign of the “dew from above.” That is, what dew is to the land—life giving and prosperous—let the blessing of God be in your soul: in this case, bringing prosperity within the marriage.

Why “holy” water? Because it has been blessed by the Church with solemn prayers which take effect when the holy water is used by an individual.

THE CHURCH BUILDING

This is a controversial subject, but like so many others, it need not be if only people would be guided by the Church. Canon law gives the following definition:

The term church means a sacred building intended for divine worship, to which the faithful have right of access for the exercise, especially the public exercise, of divine worship (canon 1214).

When we enter a church, there should be “that sense of being uplifted, which the magnificence of God’s house and the beauty of sacred ceremony offer to the eye and ear, to intellect and heart, faith and feeling” (Pius XII, Feb. 6, 1940). Of course, it may be argued that “the church” is not hallowed stonework, but “the people” and there is truth in that. However, it should not be forgotten that the hallowed stonework is a sacred sign of the hallowed people who fill it!

The architecture and construction of churches must obviously be carefully considered. Article 128 of *Sacrosanctum Concilium*, referring to ecclesiastical laws which “govern the provision of external things which pertain to sacred worship,” states:

These laws refer especially to the worthy and well-planned construction of sacred buildings, the shape and construction of altars, the nobility, placing, and security of the eucharistic tabernacle, the suitability and dignity of the baptistry, the proper ordering of sacred images, and the scheme of decoration and embellishment.

There is a certain loss of nobility when the pattern of crucifix-tabernacle-altar is disrupted, as in many modern churches. This is because the configuration is such a succinct summary of the life of Christ: the crucifix represents our salvation and redemption; the tabernacle beneath contains the sacrament of life, while the altar is where the Sacrifice of Calvary is renewed and applied through the ages.

Of course, personal tastes and preferences play a part in all this and I am not suggesting that all churches should be of elaborate gothic or baroque designs; a quiet dignity befitting a place of worship is perfectly adequate. However, neither should the thoughts and aspirations of individual architects take priority over the responsibility that their work entails. This responsibility is best illustrated in these beautiful words of Vatican II:

All artists who, prompted by their talents, desire to serve God’s glory in holy Church should ever remember that they are engaged in a kind of holy imitation of God the Creator; that they are concerned with works destined to be used in Catholic worship, for the edification of the faithful and to foster their piety and religious formation (*Sacrosanctum Concilium*, Article 127).

Here we can touch briefly on the topic of church decoration and, in particular, the use of statues. Canon 1220 states:

Those responsible are to ensure that there is in churches such cleanliness and ornamentation as befits the house of God, and that anything which is discordant with the sacred character of the place is excluded.

Most of the modern decoration that I've seen is not particularly devotional or even, in some cases, particularly beautiful. Again, we must not forget that the aim in decorating a church is to glorify God and inspire devotion within His people.

Statues are an excellent form of ornamentation and they provide a focus for our prayers. It is rather like a spiritual photograph, a means of calling to mind the life of the holy person whose image is before us. It is a misconception to say that Catholics worship statues. We do not, as is plainly shown in canon 1188, which (while encouraging the exposure of sacred images) lays the caution that "these images are to be displayed in moderate numbers and in suitable fashion, so that the Christian people are not disturbed, nor is occasion given for less than appropriate devotion."

SYMBOLISM OF THE EUCHARIST

The real presence of Christ in the Blessed Sacrament is something that we as Catholics should believe without question. But why should He appear under the form that He does, that of bread?

Bread has long been regarded as the basic food of man. In the desert God fed the children of Israel with manna, bread from heaven (Ex. 16:14-16); during the 1917 Bolshevik revolution the people cried out for "Peace! Bread! Land!" What could be more natural, therefore, than for Christ to dwell among His people under the guise of bread, our basic and essential spiritual food in Holy Communion strengthening us in faith and love? He has already taught us to ask His Father for "our daily bread."

In conclusion, signs and symbols are not additional decorations that have been tacked on to the liturgical life of the Church or, indeed, to us as individuals. They are important because through them and with a proper understanding of them, we can gain a deeper appreciation of the history and beauty within our faith and, through that, come to a greater love of God.

EMILIO HIGGLEDEN

PARTICIPATIO ACTUOSA IN THEOLOGICAL AND MUSICAL PERSPECTIVE. DOCUMENTARY CONSIDERATIONS

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The sacrificial death of Jesus Christ the High Priest on Calvary is and will remain the basis for the active participation of the faithful in the liturgy. Membership in the Church, which is brought about by valid baptism, makes one a part of the Mystical Body of Christ, the Priest, to whose priesthood one is interiorly conformed¹ through the baptismal character.

In comparison with the high priesthood of Christ Himself, this priesthood of the baptized is analogous, by an analogy of proper proportionality.² And since confirmation is related to baptism as growth is related to birth, it is clear that the so-called universal priesthood of all believers is ontologically based upon baptism, and not upon the sacrament of confirmation.³ As St. Jerome aptly phrased it, *Sacerdotium laici, id est baptisma*.⁴

From these facts the Church has always drawn the necessary consequences both in theory and in practice. Thus, for example, though there were certain variations in the different liturgical and geographical areas, the basic ways of expressing the participation of the laity in the Eucharist remained in principle the same from the third to the sixth century.⁵ Furthermore, in wide areas of the Frankish kingdom during the sixth and seventh centuries the faithful participated in the liturgical actions and chants.⁶ And from the era of the great Spanish councils of Toledo there are many examples of the participation of the people in their liturgy.⁷ It should be obvious that the ordinary of the Mass offered opportunities for popular participation.⁸

On the theoretical level, F. Holböck has clearly shown that although the theological foundations of active participation in the liturgy were perceived with increasing clarity during the course of the passing centuries, they were never ignored completely, not even in the period between Berengar and the Fourth Lateran Council.⁹

More recent times have witnessed a noteworthy growth of interest in the question of "active participation," especially since the publication of the *motu proprio, Tra le sollecitudini*, of St. Pius X.¹⁰ This document forms the basis of all subsequent papal statements on the subject,¹¹ many of which found a sympathetic resonance in the German language area, above all in student circles and among college graduates, where the German "Quickborn House" at Castle Rothenfels on the Main exercised an important influence.¹² In these groups, external participation was very strongly emphasized, indeed it was taken for granted that everyone would recite the prayers and sing the chants together.

The names of R. Guardini, S. Landersdorfer, J. A. Jungmann and H. v. Meurers perhaps typify developments within Germany during the period between the World Wars.¹³ The initiatives developed in centers like Klosterneuburg, Paris, Antwerp and Maria Laach as well as the international meetings at St. Odilienberg, Lugano or Assisi, for instance, determined to a large extent, through the cooperation of the centers for pastoral liturgy, the entire atmosphere in the years just prior to the last council.¹⁴ And thus when the council was announced, personalities from these centers were at hand to carry out no small part of the preparatory labors.¹⁵ And finally

the first fruits of II Vatican were solemnly proclaimed on December 4, 1963: the constitution on the sacred liturgy, *Sacrosanctum concilium*.¹⁶

Within that section of the preliminary conciliar draft which enunciated the basic theological principles, the subject of *actuosa participatio* was treated chiefly in paragraphs 9 and 14 within the framework of earlier magisterial pronouncements such as *Divini cultus*, *Mediator Dei*, the allocution of Pius XII for Assisi, *Tra le sollecitudini* and the instruction of 1958.¹⁷ In his explanatory *relatio* presented during the fourth general session on October 22, 1962, Franciscan Fr. Ferdinand Antonelli spoke of a *participatio actuosa et personalis*. Some of the observations made in the ensuing discussion are of interest.

The Archbishop of New York, Francis Cardinal Spellman, cautioned against a mere generalization and a purely external participation (*cavendum est a mera divulgatione et participatione tantum externa*) which would only appear to be worship in the Spirit and in the truth.¹⁸

Chiefly in light of his experiences in Berlin, Munich Archbishop Julius Döpfner stressed that the spiritual life depends principally upon a fruitful and living participation in the liturgy (*vita spiritualis praecipue pendet a fructuosa et viva participatione liturgiae*) and expressed his satisfaction that although in principle Latin was to remain the liturgical language, the vernacular could also be permitted, above all where the *salus animarum* or the active participation of the people would make it seem advisable (*ubi salus animarum seu actuosa participatio populi hoc suadet*).¹⁹ The remarks of Raul Silva Henriquez, Cardinal Archbishop of Santiago, Chile, were of greater theological significance. Since the liturgy is the exercise of Christ's priesthood in His members, the Cardinal called for an unequivocal statement about the baptismal priesthood of the laity. Dr. Hermann Volk repeated this request on the following day.²⁰

Archbishop Egidio Vagnozzi then expressed certain reservations, calling the formulations of the schema rather wordy (*saepe verbosa*), more poetic and ascetical than strictly theological (*magis poetico et ascetico quam stricto theologico sermone concinnata*). He gave several concrete examples of this vague and sometimes theologically inexact manner of expression (*sermo theologicus saepe vagus quandoquidem inexactus*). In the subsequent session Cardinal Ottaviani also called for the omission of such ambiguities (*relinquere ea quae ambigua possunt esse, vel obnoxia diversae interpretationi*).²¹

In the fifth general session on October 23, 1962, Cardinal Ritter, Archbishop of Saint Louis, U.S.A., once more called attention to the fact that the task of a liturgical action, at least in part, is to move the *mentes fidelium* psychologically, i.e., to call forth, support and complete in the faithful (*in eis causare, nutrire, perficere*) devotion and interior worship (*devotionem et cultum internum*).²² It may be noted, however, that the means here proposed actually seem less suitable for accomplishing the pastoral goal desired. Instead of speaking about the psychological and spiritual character traits or dispositions of "contemporary man" as *elementum determinativum et normativum* of a liturgical transformation in general, one should—if one is going to speak in sociological terms at all—rather investigate carefully the sociological and anthropological foundations of celebration or feast, for example, or the representative role of the bearers of authority in a community, and only then draw the necessary consequences.²³

As the discussion continued, the Archbishop of Camerino, Italy, Giuseppe d'Avack, urgently requested a precise definition of terms in order to ensure that the conciliar deliberations would bear fruit. In what sense, he asked are we using terms such as "liturgy," and the like? The next speaker, William Cardinal Godfrey, Archbishop of Westminster, supported the demand made by Archbishop d'Avack.²⁴ Re-

grettably, the remarks of these and other fathers went unheeded, and the synod formulated no definitions in the sense of these requests, but rather was content with presenting more or less meager, scanty descriptions.²⁵ Thus J. Pascher was able to enumerate nine different “extensions” of the concept “participation.” Some of them he considered theologically significant (e.g., *scienter, plena, conscia*), others he viewed as less meaningful (e.g., *facilis* or *fructuosa*).²⁶ It is not difficult to understand why this fact continues to be perceived as a deficit. Here is a typical comment:

. . .the crisis which is rocking the Church today is to a great extent the consequence of that council. That is not a reproach directed against the council and its decisions as such; one can rather surmise that these results set standards which were not concrete enough because they were formulated in complicated and wordy texts which therefore require interpretation. . .The concrete statements of the council have practically never reached their ultimate “consumer” in precise and comprehensible form, and hence that which people today claim to understand as “post-conciliar” is really anything but clear.²⁷

In any event, Louis Rastouil, Bishop of Limoges, used clear concepts in his written summary of the theological foundations of the priesthood of Christ as the basis for *actuosa participatio*.²⁸

The result of the discussion up to this point was the addition of the words *vi baptismatis* in the text of the present article 14, precisely in order to state *expressis verbis* the sacramental basis for liturgical participation (*ut fundamentum sacramentale participationis. . .verbis exprimatur*)²⁹

Since human beings are made up of both body and soul, the *actuosa participatio* of human persons is necessarily internal as well as external: the interior element is the “heart” of the matter, which must be expressed in the exterior participation.³⁰ Since the object of liturgical worship is to promote the self-oblation of the faithful as a spiritual sacrifice in union with Christ,³¹ a constantly more profound transformation in Christ is required, in the sense of the Pauline admonition, “Let this mind be in you, which was also in Christ Jesus.”³² It may be noted in passing that this *actuosa participatio* may not be equated with concelebration in the strict sense of that term, for two reasons. Firstly, because lay persons lack the sacramental character of orders, and secondly because each participant should carry out all and only those parts which pertain to his office by the nature of the rite and the norms of the liturgy.³³

By way of summary, it may be said that at the celebration of Holy Mass, together with Christ, the faithful glorify God the Father in such a way that

they for their part offer to God the same adoration which Christ offers to the Father, and they unite the glorification which they offer, to that glorification offered by Christ. How does all of this occur? Through the fact that in conformity with the mind and heart of Christ they offer their own spiritual sacrifice of themselves to God, acknowledging Him as their Creator and Lord, adoring Him and giving themselves to Him completely in gratitude and love.³⁴

In this sense one can only agree with the medieval theologians who say that the forms in which the inner adhesion to Christ’s sacrifice are manifested outwardly, are in fact secondary details—provided that the *interior link* is expressed.³⁵

The church musician who is aware of his responsibilities, is by no means a stranger to the many problems connected with *actuosa participatio*. The active participation which expresses itself in the universally comprehensible language of music demands a firm and solid foundation, which must be sought in a faith which shapes and forms one’s whole life.³⁶ Th. B. Rehmann, citing *Mediator Dei*, has strongly emphasized that the concept of a “living” participation³⁷ must needs include the fundamental

human attitude toward the liturgy (and indeed toward divine revelation itself): *ex auditu*, an awefilled hearing, a wondering perception. The living worship community arises only from this deeply interior spiritual receptiveness.³⁸ Before the council ever began, U. Bomm also pointed out that participation in God's redeeming action is a type of mediation. It is from God that the singer receives the words of prayer which he intones, and it is to God that the singer directs his prayerful song—but at the same time he passes this song on to others. Thus the singer shares in the sacramental and liturgical action of Christ and the Church as His interpreter, His herald, His spokesman, as the intermediary who through song interprets the signs of salvation.³⁹

Significant comments were made on this subject during the conciliar deliberations. Thus during the discussion of chapter 7 (6 in the final redaction) of the schema, Bishop Peter Canisius van Lierde, O.S.A., noted that one could not simply ignore the interior participation of the faithful.⁴⁰ The next speaker, Bishop Wilhelm Kempf, agreed, pointing out that the simple designation of *Musica sacra* as *ancilla liturgiae* was inadequate because the essence of liturgical song must be expressed more clearly: *ipse cantus praecise est actio liturgica*.⁴¹ Enrico Nicodemo, Archbishop of Bari, Italy, stressed that interior worship is the origin of the universally comprehensible language of music (*a cultu interno oritur*) and he demanded that the participation of the people be precisely determined (*expresse determinetur*) in order to avoid harmful differences (*ad diversitates vitandas, quae in damnum fidelium cederent*).⁴² Success in this area also depends on musical quality, said Bishop Vincenzo Radicioni of Montalto, Italy. One may not condemn the congregation (*populus in ecclesia condemnari non debet*) to worthless music or songs of the cheapest type under the pretext of "pastoral need" (*sub specie exigentiae pastoralis*). Only a music which attracts the congregation through the power of its beauty, sanctity and general appeal will be pastorally effective. Otherwise the people will turn away in disgust (*a liturgia abhorrebit*) because the music used in the liturgy is inappropriate and banal (*ratione deformitatis seu inanitatis*). Unfortunately, he concluded, this is often enough the case at present.⁴³

After this brief survey of some fundamental theological aspects, it will be opportune to consider several important musical points. The discussion of *Musica sacra* gained much in clarity from the theologically well-founded observations of Jaime Cardinal de Barros Camara, Archbishop of Rio de Janeiro. During the seventeenth general session on November 12, 1962, he stated that *quoad suam naturam*, *Musica sacra* is a *pars necessaria vel integrans* of the solemn liturgy, *quoad actionem* an *ancilla liturgiae*.⁴⁴ The question was further clarified in 1964 at the general assembly of the Federated Caecilian Societies at Brixen, by a conciliar *peritus*: it is of primary importance simply because *agere sequitur esse*.⁴⁵

During the next general session of the council, one of the first speakers was the Primate of Mexico, Archbishop Miguel Dario Miranda y Gomez. He insisted that all must learn to grasp the pastoral task and the goal of the council correctly and completely (*recte et adaequate*) in order to avoid the danger of frustrating the genuinely pastoral purpose by using supposedly "pastoral" means. True pastoral and liturgical progress, he concluded, always brings with it the progress and development of church music as well.⁴⁶

In any discussion of the division of (musical) roles within the Mass, in the sense of "active participation," one repeatedly hears the phrase *partes quae ad populum spectant*. But the problem is precisely to determine which parts "pertain to" the celebrant or the choir on the one hand, and which "pertain to" the participating faithful on the other. J. Pascher dryly observes that "the council, of course, does not settle the question."⁴⁷ The same author opines that here "it could not simply be a

matter of those pieces whose actual performance pertains to the congregation, such as the responses to the acclamations.”⁴⁸ On the basis of the greater intelligibility made possible by the vulgar tongue he then attempts to broaden the extension of the “parts which pertain to the people,” and among other things comes to the astonishing conclusion that the liturgy constitution considers the recitation and/or singing of the Mass ordinary in the vernacular to be the norm, whereby the Latin form should also not be lost.⁴⁹

However, well-known canonists who have carefully analyzed this problem, such as G. May and H. Flatten, have come to the diametrically opposed conclusion.⁵⁰ And the reluctance with which certain persons accept the unassailable results of such professionally qualified study, is more than passing strange. People simply attempt to minimize such conclusions by casting aspersions on them, calling them “completely mistaken and unchurchly”⁵¹—which surely contributes nothing to the factual explanation of the conciliar texts.

Another attempt at interpreting the concept of *partes quae ad populum spectant* argues from the “principle of functionality” and tries to include the entire ordinary of the Mass, for example, under the common denominator of “acclamation.” A typical example may be cited here.

The acclamations, too, pertain to the congregation. These include not just the well-known short responses such as “Glory to you, O Lord” and the like. The *Sanctus*, the *Kyrie* and the *Agnus Dei* are also acclamations, which the composers of the medieval Gregorian melodies—not to mention more modern composers—no longer understood. Hence they pertain to the congregation, as does the *Credo*, which is a profession of faith and hence not suitable for a lyrical and dramatic interpretation such as many composers have given it. The same is true for the hymn, *Gloria in excelsis Deo*.

And thus some do not hesitate to speak about “returning the ordinary of the Mass to the congregation,” concluding that “the reform means. . .the end of the complete Mass ordinaries which are sung by the choir alone.”⁵² Unfortunately, the partisans of such an extreme view have not yet succeeded in presenting a logical explanation of the glaring contradiction evident between their position and the clear pronouncements of pope and council.^{52A}

The legitimate liturgist may be permitted the following observations:

The statement that the liturgy reform means the end of complete Mass ordinaries which are sung by the choir alone, does not correspond with the facts. For instance, some years ago the diocesan synod of Vienna passed the following regulation with 244 “ayes,” 24 abstentions and 9 “nays:”

The ordinary of the Mass can also be sung by the choir, though the congregation may not be completely excluded from singing. In future it is basically no longer permitted to sing *Sanctus* and *Benedictus* compositions straight through the Eucharistic prayer. In order to overcome the resulting problems for traditional church music, after the choir finishes the *Sanctus* the priest sings or recites the epiclesis, the consecratory prayers and the anamnesis. Then the choir sings the *Benedictus*, after which the celebrant sings the concluding doxology of the Eucharistic prayer.

The ordinary of Vienna, H.E. Cardinal König, then made this resolution a diocesan law in accord with the provisions of canon 362 (Code of Canon Law, 1917).⁵³

Referring to the *Sanctus*, the instruction, *Musicam Sacram* of March 5, 1967, states that . . .*praestat ab universo coetu una cum sacerdote, de more cantari.* . .⁵⁴ A correct canonist explains this text as follows:

But *praestat* means that it is more appropriate, it is more apt and opportune, that the *Sanctus* usually be sung in common by the entire congregation. In other

words, no constantly binding norm, as would appear according to the erroneous German translation, but simply an earnest recommendation to conduct oneself so as a rule. Over and above this, the word *praestat* applies only to non-polyphonic Masses, since for polyphonic Masses it is expressly stated in No. 34, Par. 1 of the instruction that they can be performed by the choir *suetis normis*. Making a clear distinction here, No. 34, Par. 2 of the sacred music instruction then continues: *In aliis casibus*, therefore not in the case of a polyphonic ordinary. And only for these other cases is the congregational singing of the *Sanctus* urged.⁵⁵

In the medieval sources it is impossible to find clear proof that the congregation as a whole, for instance during the middle ages, performed prescribed Gregorian chants or recited the texts in common, as is often assumed.⁵⁶

Finally, it is necessary to remind ourselves that according to canon 18 in the Code of Canon Law, 1917 (18 in the Code of Canon Law, 1983), for the textual interpretation of the liturgy constitution we still have at our disposal a legal norm of interpretation in the link between the text to be explained and the intention or mind of the concrete legislator formed before the law was passed.⁵⁷

It will be helpful in this respect to note some of the relevant observations presented during the conciliar discussion. During the eighteenth general session on November 13, 1962, Bishop Peter Canisius van Lierde pointed out that there are certain chants which are meant to be sung by the congregation (*modulationes ad populum destinatae et a populo decantandae*) and others which are to be sung by a choir (*modulationes ipsi choro destinatae*).⁵⁸ This distinction, said the bishop, must be taken into account in any discussion of vocal participation in the solemn liturgy. And in this connection Archbishop Radicioni called attention to another important fact: that the choir has a true and proper liturgical role (*habet verum munus liturgicum, et quidem suum proprium*), which is by no means identical with that of the congregation (*et distinctum a munere populi*). From this we can conclude, with the archbishop, that choral music has its own proper form and substance, distinct from the congregational song (*formam ac substantiam distinctam a cantu sacro populari*).⁵⁹ The foregoing considerations make one thing clear: the conscientious and diligent church musician must not allow himself to be misled by onesided (though today unfortunately widespread) misinterpretations of the conciliar texts.⁶⁰ He is rather called—as is every son and daughter of the Church—to demonstrate through his accomplishments in the service of a truly sacred music, a deep and constructive loyalty to the Church, to her clear commands, her authentic traditions, and her authoritative wishes.

REVEREND ROBERT A. SKERIS

NOTES

1. Cujus sacerdotio configurantur fideles: Sum. Theol. III q. 63a. 3 resp.
2. See A. Graiff, Teologia della partecipazione dei fedeli alla liturgia: La partecipazione dei fedeli alla messa = Liturgica 3 (Roma 1963) 29/62, here above all 43/4. On analogy, see E. Coreth, Analogia entis: LThK I (19572) 468/70.
3. Ita se habet confirmatio ad baptismum, sicut augmentum ad generationem: Sum. Theol. III q. 72a. 6 resp. On this see also Graiff (note 2) 45/50. In order to base the doctrine of the universal priesthood in the Church at least in part upon the sacrament of confirmation, Pius Parsch, for example, interpreted the sacred chrism as “oil of anointing to the priestly dignity:” Bericht über die 2. Volksliturgische Tagung in Klosterneuburg: Bibel und Liturgie 2 (1927/28) 428/50, here 443/7. More recently, another attempt to stress the importance of the sacrament of confirmation in this respect has been made by B. Luykx, Théologie et pastorale de la confirmation: Paroisse et Liturgie 39 (1957) 180/201, 263/78, here e.g. 264, 267. But on the other hand, B. Botte has

- pointed out how difficult it would be to find this beautiful idea (*une très belle idée*) in the church fathers (on ne la trouve pas chez les Pères): BTAM No. 669 (1951) Tome 6/202. See also the apposite remarks of E. Schillebeeckx, *Le Christ, Sacrement de la rencontre de Dieu* (tr. A. Kerkvoorde) = *Lex Orandi* 31 (Paris 1964) 176/88, above all 181/2. However, it cannot be denied that the character of confirmation also includes a *deputatio ad cultum* and is related to the baptismal character. See the overview of the sources presented by A. Robeyns, *Les droits des baptisés dans l'assemblée liturgique*: LMD 61 (1960) 97/130, here 99/107.
4. *Dialogus contra Luciferianos*: MPL 23/166.
 5. J. P. Montminy, *La participation des laïcs à l'Eucharistie du IIe au VIe siècle*: *Sciences ecclesiastiques* 19 (1967) 351/72, here 369.
 6. G. Nickl, *Der Anteil des Volkes an der Messliturgie im Frankenreiche von Chlodwig bis auf Karl den Grossen*: *Forschungen zur Geschichte des innerkirchlichen Lebens* 2 (Innsbruck 1930) 24/32 on the Sanctus and the Pater Noster, 36/61 on the presentation of the gifts and the kiss of peace, etc.
 7. A. Franquesa, *Die Beteiligung des Volkes in der mozarabischen Liturgie*: LL 5 (1938) 243/72, here above all 259/65.
 8. See for example the indications given by B. Capelle, *Compte rendus bibliographiques: l'histoire des rites et la participation active à la Messe*: QLP 18 (1933) 169/82.
 9. F. Holböck, *Der eucharistische und der mystische Leib Christi in ihren Beziehungen zueinander nach der Lehre der Frühscholastik* (Rom 1941) 215/8, 229/31. See also A. Kolping, *Der aktive Anteil der Gläubigen an der Darbringung des eucharistischen Opfers*. *Dogmengeschichtliche Untersuchung frühmittelalterlicher Messerklärungen*: *Divus Thomas* 27 (1949) 369/80; 28 (1950) 79/110, above all 166/7.
 10. AAS 36 (1903/4) 329/39. See also G. Lercaro, *Tätige Teilnahme, das Grundprinzip des pastoralliturgischen Reformwerkes Pius X.*: Ljb 3 (1953) 167/74, here 174. Publications on this subject have meanwhile increased to such an extent that it is quite superfluous to attempt even an overview at this point.
 11. Cf. the collection of these statements by e.g. P. Theeuws, *Actieve deelname der gelovigen aan de liturgie*: *Tijdschrift voor Liturgie* 46 (1962) 303/13; also A. Mistrorigo, *La partecipazione dei fedeli alla liturgia nel pensiero e nell'opera dei Sommi Pontefici: La partecipazione dei fedeli alla Messe* = *Liturgica* 3 (Roma 1963) 11/27. To be consulted with care and a critical sense is the *Diss. theol.* of Stephan Schmid-Keiser, *Aktive Teilnahme. Kriterium gottesdienstlichen Handelns und Feierns* = *Europäische Hochschulschriften* XXIII/250 (Bern 1985) 1/10-125.
 12. On this see E. J. Lengeling, *Ernte der liturgischen Bewegung*: *Idem, Die Konstitution = Reihe Lebendiger Gottesdienst* 5/6 (Munster 1964) 38*/46*, here above all 39*/41*.
 13. See J. Wagner, *Heinrich von Meurers zum Gedächtnis*: Ljb 3 (1953) 5/9.
 14. On this see e.g. A. Robeyns, *De actieve deelneming aan de Eucharistie en het pontificaat van Pius XII*: *Tijdschrift voor Liturgie* 41 (1957) 50/61, here 50/3.
 15. On this see Lengeling, *Die Konstitution* (note 12) 41/3, 49. Furthermore DOL 77/86 and cf. 20/76, above all 78; A. Bugnini, *La riforma liturgica (1948/1975)* = *EphLit Subsidia* 30 (Roma 1983) 902/20.
 16. AAS 56 (1964) 97/138.
 17. *Acta synodalia Concilii Vaticani II* (Roma 1970) Vol. I, part 1, 267/9. Hereinafter cited as A/S with volume or part number and pages.
 18. AS I/1, 316. The passage cited from the *relatio* is to be found at p. 305.
 19. AS (note 17) 320.
 20. AS (note 17) 324; 359.
 21. AS (note 17) 326; 344.
 22. AS (note 17) 351/2.
 23. On the subject of "feast" see e.g. J. Pieper, *Zustimmung zur Welt. Eine Theorie des Festes* (München 1963); R. Caillois, *L'homme et le sacré* (Paris 1950); G. Heilfurth, *Fest und Feier*; *Wörterbuch der Soziologie* (Stuttgart 1969) 275/7 with further literature. On role theory, see e.g. R. Dahrendorf, *Homo sociologicus*: *Kölner Zeitschrift für Soziologie und Sozialpsychologie* 10 (1958) 178/208, 345/78 with abundant references. Impor-

tant reflections on the representative role of those who bear authority within the Church can be found in W. Siebel, *Freiheit und Herrschaftsstrukturen in der Kirche: Schriften zur Religionssoziologie 1* (Berlin 1971), above all 39/52, 59/69. Such considerations appear to gain significance when one recalls what the archbishop of Durban, South Africa, Denis Hurley (to take but one example), said in the aula of St. Peter's on October 22, 1962: the Church's most important manifestation of herself (*praecipua manifestatio Ecclesiae*) is to be found in the full and active participation of the entire People of God in the liturgical celebrations.

24. AS (note 17) 359; 374.

25. Thus G. Barauna, *Active participation: the inspiring and directive principle of the constitution: Idem* (ed.), *The Liturgy of Vatican II* (Chicago 1966) I/132-93, here 134.

26. J. Pascher, *Das Wesen der tätigen Teilnahme: Miscellanea Liturgica G. Lercaro* (Roma 1966) I/211-29, here 212/4. See also E. J. Lengeling, *Die liturgische Versammlung und die Laien als Mitträger der Liturgie nach dem 2. Vatikanischen Konzil: Jahrbuch des Instituts für christl. Sozialwissenschaften 7/8 = FS J. Höffner (1966/67) 313/32*, here 323, above all note 37. In his written votum, Bishop Biagio d'Agostino of Valle di Lucania pleaded for the qualification "pia" on the grounds that greater piety was the final goal of all efforts at reform: AS (note 17) 590.

27. Thus Theo Lemmer in the *Rheinischer Merkur* no. 52 (December 29, 1972) 20.

28. AS (note 17) 648/9.

29. Thus the *relatio* presented on December 3, 1962, by Archbishop Francis Grimshaw of Birmingham, England: AS I/4, 170/1. This supplementary emendation was accepted with 2096 "ayes," 10 "nays" and 7 invalid ballots. See AS I/4, 213.

30. On this see J. Pascher (note 26) 218/9. The psychological background of this process was described long ago by e.g. Cardinal Mercier, *Aperçus psychologiques sur la participation des fidèles à la vie liturgique: QLP 1 (1910/11) 4/11*, here primarily 10.

31. A. M. Roguet, *Participation in the Mass—the theological principles: V. Ryan* (ed.), *Studies in Pastoral Liturgy 2* (Dublin 1963) 120/37, here 127.

32. Phil 2/5. On this see R. M. Van den Bosch, *Actuosa participatio: Tijdschrift voor Liturgie 40 (1956) 323/6*, here 324. Instructive also D. v. Hildebrand, *Liturgie und Persönlichkeit = Bücher der Geisteserneuerung 4* (Salzburg 1933) 20/4, 37/42. On the spirit of response to value in the liturgy, especially in the affirmative giving of oneself to the Valuable, see pp. 70/102.

33. Cf. H. Lubienska de Lenval, *Un essai de participation à la Messe par le geste et le silence: LMD 8 (1946) 68/74*, here 72. One can of course use the expression in a broader sense, as is done with reference to the 1969 *Novus Ordo Missae* by E. Lodi, *Partecipazione attiva o concelebrazione dei fedeli alla Messa?: Rivista Liturgica 57 (1970) 127/42*, here e.g. 131/2.

34. Thus B. Durst, *Wie sind die Gläubigen an der Feier der heiligen Messe beteiligt?: BenedMon 25 (1949) 337/54; 417/34*, here 432/3.

35. On this see A. Kolping (note 9) 167.

36. See J. Overath, *Zum Jahresbeginn: Musica sacra CVO 80 (1960) 1/3*, here 1.

37. G. S., *Actuosa participatio: CVO 85 (1965) 161/3*.

38. Th. B. Rehmann, *Heilige Musik und kultische Feierlichkeit: CVO 81 (1961) 18/21*, here 20. See also the remarks of Lengeling, *Was besagt "aktive Teilnahme?": Ljb 11 (1961) 186/8*, above all 187/8, whereby the question is whether or not this participation is in fact limited to exclusively interior participation in Rehmann's lecture.

39. U. Bomm, *Kultgesang als tätige Teilnahme am Gotteswerk: CVO 80 (1960) 5/14*, here above all 9.

40. AS I/2, 658.

41. AS (note 40) 659 and see note 44 below.

42. AS (note 40) 740. In this connection one should recall the remarks of Th. Lemmer cited above.

43. AS (note 40) 749. As far as "pastoral needs" are concerned, see the remarks of Archbishop Miranda y Gomez below.

44. AS (note 40) 588. In this context see the present author's remarks in CVO 92 (1972)

- 196/8, here 198. Bishop Kempf also spoke in the same vein as Cardinal de Barros Camara: see note 41 above.
45. Cf. CVO 84 (1946) 194.
46. AS (note 40) 669/70.
47. J. Pascher, Das liturgische Recht des II. Vatikanischen Konzils über die Heilige Liturgie: AfkKr 132 (1963) 385/405, here 396.
48. J. Pascher, Augenblicklicher Stand der Liturgiereform und Ausblick auf das Komende: Liturgiereform im Streit der Meinungen = Studien und Berichte der Katholischen Akademie in Bayern 42 (Würzburg 1968) 43/59, here 46.
49. Pascher (note 48) 47/8.
50. G. May, Umfang und Grenzen des Gebrauchs der Landessprache in der Liturgie nach der Gesetzgebung des zweiten Vatikanischen Konzils: ÖAfKr 18 (1967) 16/94, here 16, 17ff., 58 etc. See also H. Flatten, Zur Rechtslage der Musica Sacra nach dem 2. Vatikanischen Konzil: U. Mosiek-H. Zapp (edd.), Jus et salus animarum = FS Panzram (Freiburg 1972) 171/90, here e.g. 178, 180. This latter text has been published in an authorized English translation by R. Skeris (ed.), Crux et Cithara = MuSaMel 2 (Altötting 1983) 108/21.
51. For instance, see H. B. Meyer, Beharrung und Wandel im Gottesdienst: Liturgiereform im Streit der Meinungen (note 48) 83/108, here above all 103/4.
52. E. J. Lengeling, Eucharistiefeier und Pfarrgemeinde - Aufgaben nach dem Konzil: A. Exeler (ed.), Die neue Gemeinde = FS Filthaut (Mainz 1968) 136/66, here 147, 149.
- 52A. E.g. Sacrosanctum Concilium 112, 114; Notitiae 2 (1966) 292/3; DOL 506: the conservation and promotion of the *thesaurum musicae sacrae* "are evidently not intended to take place outside that environment in which and for which sacred music was born, but rather within the practical liturgical execution. . ."
53. Wiener Synodalbeschlüsse, Abs. V, Die Kirchenmusik, No. 26. Cf. Wiener Diözesanblatt of January 1, 1970, as well as J. Overath (ed.), Magna Gloria Domini: CIMS Salzburg 1972 (Roma 1971) 157.
54. AAS 59 (1967) 310.
55. Thus H. Flatten (note 50) 188.
56. Thus K. F. Fellerer, Soziologie der Kirchenmusik = Kunst und Kommunikation 9 (Köln/Opladen 1963) 27 note 30. See also G. Goller, Die Struktur der Missa Cantata in der römischen Liturgie: J. Overath (ed.), Musica Sacra und Liturgiereform nach dem II. Vatikanischen Konzil (Regensburg 1968) 129/48, here above all 134/41. The matter is well summarized by J. Handschin, Die historische Stellung von Gesang und Orgelspiel im Gottesdienst: H. Oesch (ed.), Gedenkschrift Jacques Handschin (Bern 1957) 161/5, here 161: "Many assume that congregational singing indeed existed in the earliest Christian ages, but that it gradually disappeared in the course of the middle ages, being totally replaced by the song of the clerics. Though it may be correct to a certain extent, the statement is in any case exaggerated, for community singing never died out completely, even in the middle ages. We know that in the larger and more generously endowed churches, the song of the clerics assumed the form of truly artistic singing. But such song is not the product of the exuberant high middle ages, or of the renaissance, for the Church already knew such truly artistic song since the time of Ambrose and Augustine. As this type of song flourished, congregational singing receded into the background during the middle ages, but at no time did it disappear completely. The really new development is that in the middle ages, the organ gradually came into the Church. . ."
57. See H. Barion, Das Zweite Vatikanische Konzil. Kanonistischer Bericht II: Der Staat 4 (1965) 341/59, here 358. Now: W. Böckenförde (ed.), Kirche und Kirchenrecht. Gesammelte Aufsätze Hans Barion (Paderborn 1984) 519/37, here 536.
58. AS (note 40) 657.
59. AS (note 40) 750.
60. Dreadful examples of such misinterpretation can be found in e.g. G. May, Deutung und Missdeutung des Konzils: AfkKr 135 (1966) 444/72, here 452ff. See also F. Feuling (ed.), Konzilsaussage und Konzilsauslegung (Zürich 1966), above all 39/64.

REVIEWS

Books

Martin B. Hellriegel: Pastoral Liturgist by Noël Hackmann Barrett. Central Bureau, Catholic Central Union of America, 3835 Westminster Pl., Saint Louis, MO 63108. 224 pp; \$10, paper. 1990.

In his little volume, *The Feast of Faith*, Cardinal Ratzinger remarks that "lamentably, the magnificent work done. . . by men like Romano Guardini and Pius Parsch has been thrown into the wastepaper basket with the advent of the new books. . . Thank God there are signs that the inheritance bequeathed by these great liturgical teachers is being rediscovered and carried forward" (pp. 70-71).

One of the great American liturgical teachers was Monsignor Martin B. Hellriegel. Born in the German Rheinland, he emigrated early in life, settling in the Archdiocese of Saint Louis. While most of his formal education was in American schools, his early formation in a deeply Catholic family left its imprint on his entire life. The living of the liturgical year, with the variety of practices associated with the feasts of Christ and the saints, established the foundation upon which his liturgical studies and ultimately his pastoral use of the liturgy in his priesthood were built.

Most of his years in the priesthood were spent either as chaplain to the Sisters of the Precious Blood at O'Fallon, Missouri, or as pastor of the Church of the Holy Cross in Baden, near Saint Louis. He has left a number of articles, some musical compositions, and two books, *Holy Sacrifice of the Mass* and *Vine and Branches*.

His greatest contribution, however, came in his actions and his ability to form others, both religious and lay people, in the true spirit of liturgical worship. His own attractive personality certainly played an important role in convincing people of the truth of his apostolate, a fact of any pastoral activity. He was a successful parish priest, even at a time when most of the clergy looked upon liturgical innovations as suspicious and even dangerous to the faith. Hellriegel was in the forefront of liturgical activity in the United States and closely in touch with the progress being made in Germany and Austria. He knew the men to whom Cardinal Ratzinger referred, and he brought their thinking into this country, chiefly through the pages of *Orate Fratres* (today's *Worship*) and at the annual Liturgical Weeks which attracted participants from all parts of the country. His contributions were not theoretical; he spoke and wrote as a pastor in the vineyard. But he knew the theology behind the liturgy and its parochial implementation.

Among the things he promoted especially was the singing of Gregorian chant. His teaching methods might well be questioned by a music teacher, since he was a great proponent of the rote method. He had a recording of the Solesmes monks singing the Mass chants which he played for his parish societies and the children. They listened and then imitated. I recall once on a visit to Germany having a tape played for me and then being asked what I had listened to. I replied that I had heard a group of French school children singing Gregorian chant, but was told that I had heard Monsignor Hellriegel's American children. They had listened well and imitated even better. They sang just like the monks of Solesmes Abbey!

But Hellriegel's efforts produced enthusiasm for liturgical worship, and his people found in it the highest way to adore God and participate in the mysteries of the redemption. The liturgy became for them the Christian life, the union with Christ, and the threshold to eternal life. It was not artificial or forced or peripheral, because their pastor had explained it and led them to appreciate how Christ's mysteries lived on in our day through the Church and the sacraments.

It is good to have the achievements of Monsignor Hellriegel's life recorded. It is good, as Cardinal Ratzinger remarked, to have the work of these early teachers rediscovered and carried forward. But behind the Cardinal's words is the obvious implication that the liturgical activity of today is off the track and has forgotten the direction in which it originally had been set. One wonders what Hellriegel's reaction would be to much of the liturgical activity of the present.

The author of this biography is always eager to point out innovations suggested by Monsignor Hellriegel that eventually became incorporated into the reform, but here and there she drops a hint that not all of the innovations that came into being after the council were entirely to his liking or even useful and wise. He noted a departure from the true spirit that the founders had established, and their effort was being derailed. "True liturgical formation cannot be achieved by a continual stream of new ideas and new forms," said Ratzinger (p. 71). Hellriegel, I think, would have agreed with that.

Frankly, I do not think that Monsignor Hellriegel would have fit into the present generation of liturgists. I have the feeling that someone is trying to put him into a mold that he does not fill. The bibliography and the chapter endnotes make me suspicious of such an effort. Instead of concentrating on Monsignor Hellriegel and his works, one's attention is often drawn to him only because of what came to be in later reforms. Hellriegel's true glory lies in what he himself achieved with his parish and the convent he directed. Only of secondary importance is what pos-

sibly happened with the council, which might or might not have been influenced by him or his contemporaries.

The book lacks an index (a surprising fact in these days of computers!) which would have been most useful. Many more names of Monsignor's contemporaries could have been incorporated into the narrative. Some are glaring in their absence.

The efforts of the Catholic Central Union of America to keep alive the name and works of their close friend and collaborator surely should be commended.

R.J.S.

The World of the Oratorio by Kurt Pahlen. Portland, Oregon: Amadeus Press, 1990. 357 pp.

This book appeared first in its German edition under the title *Oratorien der Welt*. Its subject matter is broader than the title indicates, since it considers the Mass, *Requiem*, *Te Deum*, *Stabat Mater* and large cantatas in addition to the oratorio. It is beautifully printed, profusely illustrated and filled with numerous musical examples. It is rather a coffee table volume than a musicological work. It is filled with information, but it seems to be intended for the interested music lover rather than the scholar or serious student of musical forms. The bulk of the work (some 326 pages) is organized alphabetically according to composer. The list stretches from Adler to Wellesz and includes many well-known and a few not so well-known writers. Entries average a page or two, and they do not constitute a complete treatment of the composers' works, even of those in the categories being considered. For example, Luigi Cherubini is given mention for two *Requiem* Masses, although he has several other Masses. Josquin des Prez merits a quarter-page and mention of his *Missa Pange Lingua*. Big names, such as Mendelssohn, Franz Joseph Haydn, Mozart, J.S. Bach and Handel, do indeed have more ample coverage. A fair representation of contemporary composers brings up names such as Honegger, Hovhaness, Manuel de Falla, Paul Creston, David Brubeck, Britten, Ariel Ramirez, Gunther Schuller and William Walton. Their articles are brief.

A short chapter attempts a history of the oratorio form, but no effort is made to discuss the Mass or other liturgical texts (*Te Deum*, *Stabat Mater*, *Requiem*) as separate musical forms. The various texts are printed in appendices in both Latin and English, but the texts of the oratorios mentioned in the articles on each composer, which occur in several different languages, are not printed. The last six pages are given over to a glossary of musical and liturgical words, quite useful for a musical or liturgical layman.

Kurt Pahlen has previously published similar books on the opera and the symphony. This is a very pleasant book to browse in, and anyone can enjoy it and learn from looking into it.

R.J.S.

Organ

Largo by Antonio Vivaldi, transcribed and edited by Randolph N. Waller. Kenwood Press, Ltd., \$3.50.

This is an arrangement of the slow movement of Concerto No. 4 from *The Seasons*. It is a brief, simple setting with the melody in the right hand and the continuo arrangement in the left hand and pedal. Transcriptions of this nature are always appropriate for service use, and organists will welcome the publication of this lovely piece.

MARY E. LE VOIR

Introduction, Ricercare, et Toccata by Lionel Rogg. Alphonse Leduc & Cie, distributed by Theodore Presser Co., \$16.25.

Many organists are familiar with the name of Lionel Rogg as one of the outstanding performers of this decade. His reputation will perhaps help introduce this fine work. A distinct, linear, atonal, and transparent style is evident in all three movements, which translates to some reading and technical challenges for the performer. The writing is so idiomatic for the organ, however, that performance is not as difficult as the score would suggest. The toccata, in particular, is a tour de force for organ with repeated notes and ostinato patterns, which build to a climactic and brilliant conclusion.

MARY E. LE VOIR

Hymn Preludes and Free Accompaniments, Volume 20 by Stephen Gabrielsen. Augsburg Fortress Publishers. \$5.25.

This is a collection of twenty volumes of hymn arrangements for use in Lutheran worship. The contents of each volume may be ring-bound, and each contains an alphabetical index of the hymns contained in the entire collection. The hymns are referenced to both the volume number and the *Lutheran Book of Worship*. The arrangements permit congregational singing, and serve as hymn preludes and interludes.

Many of the hymns contained in the collection are used in the Catholic liturgy. The ability to purchase separate volumes enables organists to choose those hymns which will fit their needs.

MARY E. LE VOIR

Three Fanfares for Thanksgiving, Christmas, and Easter by Walter L. Pelz. Augsburg Fortress Publishers. \$7.00.

These pieces are long, idiomatic works written in a tonal, toccata style. They are not without technical challenges—the manuals have sixteenth-note passage work at a fast tempo and the pedals have active parts with disjunct motives and solo lines. Nevertheless, all three lie well under the hands, and the effort spent

in learning them will provide wonderful opportunities to perform some flashy and exciting postludes.

MARY E. LE VOIR

Five Preludes arranged by Melvin Rotermund. Augsburg Fortress Publishers. \$6.00.

The following hymn tunes are represented in this set: "Children of the Heavenly Father," "Guide Me Ever, Great Redeemer," "If God Himself Be for Me," "Praise to the Lord," and "To God the Holy Spirit." All five are brief, homophonic arrangements with a clear presentation of the melody. Some settings are for manuals alone, and the pedal, when present, is easy. This set provides lovely, accessible service music.

MARY E. LE VOIR

Wedding Album arranged by Bryan Hesford. Fentone Music Ltd., distributed by Theodore Presser Co. \$13.00.

This album contains Wagner's "Bridal Chorus from *Lohengrin*," Purcell's "Trumpet Tune," Mendelssohn's "Wedding March," and Elgar's "Pomp and Circumstance Military March No. 1." The arrangements for all four are traditional and easy. The "Pomp and Circumstance" setting is a complete transcription with repeats and sections which may be extracted. It is convenient to have these standard pieces collected in one volume.

MARY E. LE VOIR

Thy Holy Wings arranged by John Ferguson. Augsburg Fortress Publishers. \$5.00.

Organists already familiar with the fine hymn arrangements and improvisations of John Ferguson will welcome this new collection of Swedish folk hymns. All three are brief, tonal, simple pieces with a great deal of musical inventiveness.

MARY E. LE VOIR

Two Christmas Preludes arranged by Robert Lau. Augsburg Fortress Publishers. \$4.00.

"Away in a Manger" and "Bring a Torch, Jeannette, Isabella" are short and simple arrangements of traditional Christmas carols. "Away in a Manger," however, is based on the lesser known version composed by W. J. Kirkpatrick in 1895. Both settings permit manual changes and the use of solo stops for presentation of the melody.

MARY E. LE VOIR

Fantasies on Nine Familiar Hymn Tunes by Gerald Kemner. Augsburg Fortress Publishers. \$6.00.

The hymn tunes presented in this collection are the following: "Aurelia," "Divinum Mysterium," "Duke Street," "Gloria," "Hyfrydol," "Jesu, Meine Freude," "Lasst uns Erfreuen," "Picardy," and "Tallis' Canon."

The settings are generally of moderate length, with fluctuating meter in a homophonic, somewhat atonal style. They are easy to read and present few performance problems. This collection offers organists an opportunity to perform service music which is written in a modern format, but is still accessible to both organist and congregation.

MARY E. LE VOIR

Preludio, Corale, Coppia Fuga, et Finale, Op. 19 by Sergio Calligaris. Carisch Publishers, Milano, Italy.

This composition is comprised of four thematically related movements cast in an atonal idiom. Calligaris brings to the organ a profound sense of color and contrast unified by formal structure. Despite pervasive dissonance, the score presents few difficulties in the manual parts, and the pedal lines are simple and straightforward.

This work is currently enjoying great success in Europe. Its introduction in the United States should likewise generate enthusiasm and widespread performance.

MARY E. LE VOIR

Complete Organ Works, Volume I by Felix Mendelssohn Bartholdy, ed. by William A. Little. Novello, distributed by Theodore Presser Co. \$27.25.

Volume I contains the three preludes and fugues, opus 37, the duets, and various other preludes and fugues. The other volumes contain the following works. Volume II: the Berlin-Krakow manuscripts 1. Volume III: the Berlin-Krakow manuscripts 2. Volume IV: six sonatas, opus 65. Volume V: supplement—selected *juvenalia*.

This new version represents the most authoritative edition to date. Each volume gives a complete description of sources, including manuscript discrepancies, textual comparisons between editions, and critical commentary. The edition serves not only as a reference tool, but as a fine performing score. Even those who currently own earlier *Urtext* editions will find immense value in obtaining this new edition by Novello.

MARY E. LE VOIR

Le Sermon sur la Montagne by Rolande Falcinelli. Lessett Organ Music, Canada.

Seven connected sections, corresponding to aspects of Christ's teaching, form the program of this striking work. Serial writing is juxtaposed against C major tonality (which represents Christ). Meter changes and rhythmic subdivisions applied to occasional static harmonies and chordal textures hint at impressionism. While the work is long and complex, it is relatively easy to read and presents neither technical passage work nor complicated rhythmic superimpositions.

Roland Falcinelli is acclaimed both as a composer (a winner of the Prix de Rome) and as a performer, with a distinguished career as professor at the Paris Conservatoire. *Le Sermon sur la Montagne* is an outstanding addition to contemporary organ repertoire.

MARY E. LE VOIR

Magazines

UNA VOCE (France). No. 155. November-December 1990.

This issue includes the text of a talk given by Eric de Saventhem, president of the international Una Voce federation on the occasion of the 25th anniversary of the Swiss chapter of Una Voce. Another article reports on the beautiful music of Schubert, Mozart, César Franck and others which is part of the liturgy in German and Austrian cities such as Munich, Salzburg and Vienna. According to the author, attending Mass in these cities only points up the miserable state of church music in France.

V.A.S.

BOLLETTINO CECILIANO. Anno 85, No. 7, August-September 1990.

Reports on various congresses of sacred music take up the major part of this issue. The third conference of the Association for Church Music met at Rome, September 11-13, 1990, with representation from nearly all European nations. Sante Zaccaria gives a summary of the activity in Europe to bring together various national groups in order to share experience and knowledge. The relationship of such a body to previously organized groups, such as the Consociatio Internationalis Musicae Sacrae and the Caecilian societies, constitutes a great part of the discussions. Emidio Papinutti gives a detailed report on the congress of the Consociatio Internationalis Musicae Sacrae (CIMS) at Augsburg in Germany, May 31 to June 4, 1990. The program of liturgy was impressive with great musical resources providing both Masses and concerts. Pietro Righini has an article on the organ and church acoustics, and a report on televised Masses from various parts of Italy concludes this issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 75, No. 8, October 1990.

Luciano Migliavacca has an article on the characteristics of sacred music which are found in the constitution on the sacred liturgy: beauty, true art, holiness and fittingness. He discusses the relationship of "holy" and "sacred" (*santa* and *sacra*). Sante Zaccaria has some comments on the present state of sacred music in Italy. He asks three questions: who sings? what are they singing? how are they singing? He

concludes that the priests and bishops do not sing much because of lack of proper training in the seminaries. He says choirs are again appearing in cathedrals and major churches, and by and large they sing rather well. Valentino Conella writes about the organ and the liturgy in the 19th century. Information about congresses and local events concludes the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 85, No. 9-10, November-December 1990.

Pere Tena Garriga of the Congregation of Divine Worship gave a paper to the third conference of European musicians. He considered the question of the relationship between the various new liturgical books and the possibility that not all of the texts are set with music. He addresses the old question of the *Graduale simplex* which sets all texts to antiphons or psalm tones, raising a problem of form and of tradition. He points out the difficulty of musical settings for the vernacular texts and the need to preserve the Latin forms. His basic solution is simply that of work which means cooperation between the musicians and the congregation. An account of the restoration of the organ in the cathedral of Arezzo and listing of Masses on television conclude the issue.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vo. 17, Series 2, No. 56, October, November, December 1990. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

A single article on the choral and instrumental religious music of the area called Barcelos covers nearly five centuries, considering the organists, composers and the organs to be found there. The remainder of the issue is given over to examples of new music, all to Portuguese texts for a variety of vocal forces.

R.J.S.

NEWS

The Saint Gregory Foundation for Latin Liturgy has announced its second ecclesiastical Latin institute for priests and seminarians, August 11-23, 1991, to be held at Stella Maris Retreat House in Elberon, New Jersey. Tuition, board and room cost \$500. Study will include texts from the missal, the hours, canon law and Vatican documents.

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Dr. Catherine Dower, musicologist and a frequent contributor to *Sacred Music*, has retired from her position at Westfield State College in Massachusetts after a tenure of 35 years. She is a graduate of Hamline University and holds an M.A. from Smith College and a Ph.D. from Catholic University of

America. She has just recently completed a book about Alfred Einstein.

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The Latin Liturgy Association has scheduled its third national convention at Loyola-Marymount University in Los Angeles, California, May 31 to June 2, 1991. Information is available from Robert J. Edgeworth, 740 Carriage Way, Baton Rouge, Louisiana 70808. His phone is (504) 769-4678.

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Music programs for Christmas that have come to our attention include:

Holy Childhood Church, Saint Paul, Minnesota. Mozart, *Missa Brevis in F*; *New Mass* by Robert Vickery; Sheperd's Mass by Ludvig DeVoght; *Pastoral Mass* by Samuel Rosseau; and *Mass of the Three Kings* by Alfred Pilot.

Ascension Church, San Diego, California. *Messe de Minuit pour Noël* by Marc-Antoine Charpentier. Eric Kurzdorfer is organist and choirmaster.

Saint Patrick's Church, Portland, Oregon. César Franck's *Messe à 3 Voix*; Hans Leo Hassler's *Missa Dixit Maria*; motets by Handl, Byrd, Viadana and Nanino. Dean Applegate directs the Cantores in Eclesia.

Cathedral of the Immaculate Conception, Lake Charles, Louisiana. Works by Tuuk, Mozart, Mathias, Isele, Willcocks, Proulx and Powell. Bishop Jude Speyrer was celebrant of the midnight Mass. Steven Branch is director of music.

Saint Raphael's Church, Saint Petersburg, Florida. Compositions of Gruber, Peloquin, Handel, Mendelssohn, Beethoven, Hairston, Neidlinger and Chaplin. Joseph Baber is director.

Saint Margaret Mary's Church, Oakland, California. Mozart's *Coronation Mass*. Daniel Grimm is choirmaster; Steven J. Rapasky is organist; Father Vladimir Kozina is pastor.

Church of Saint Agnes, Saint Paul, Minnesota. Franz Schubert, *Mass in B-Flat*. Twin Cities Catholic Chorale.

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Gloria Dei Cantores, 44 singers from Cape Cod, Massachusetts, has completed a tour of ten North American cities. In 1990, the group visited Europe, including the Soviet Union. Their major work is Gerald Near's *Resurrexi*. The choir sings weekly services at the Chapel of the Holy Paraclete in Orleans, Massachusetts. Elizabeth C. Patterson is conductor. Richard J. Pugsley is chant conductor.

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John D. Nowik, organist and choirmaster at the Cathedral of Saint Francis of Assisi in Metuchen, New Jersey, directed the cathedral choir and the choir of the First Presbyterian Church of Metuchen in Haydn's *Theresienmesse*, Bizet's *Te Deum* and selections from Beethoven's *Mount of Olives* at a concert

in the cathedral, November 18, 1990. The concert series was begun in 1984. Brenda Day is director of the First Presbyterian choir. Vocal soloists were Suzanne Kompass, Susan McAdoo, Ted. W. Barr and Glenn Boothby.

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The Roger Wagner Center of California State University at Los Angeles is sponsoring a Gregorian Schola to be held at the Abbey of St. Pierre at Solesmes in France, June 27 to July 14, 1991. Faculty includes M. Clement Morin and Dom Jean Claire. Robert Fowells will conduct the tour. Information is available from World Encounters, P. O. Box 3009, Santa Monica, California 90403.

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The premiere performance of Richard Siegel's *Missa Brevis in Honorem Matre Dolorosa* was sung at the chapel of Our Lady of Angels Retirement Home in Chicago, Illinois, February 10, 1991. The Ecclesiastical Chorale was assisted by instrumentalists and soloists. The program also included works by Palestrina, Mozart, Fauré and Monsignor Edwin V. Hoover.

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The choir of Saint Raphael's Church in Saint Petersburg, Florida, presented a sacred concert, November 25, 1990. Compositions by Mozart, Gruber, Haydn, Beethoven and Handel were on the program along with English settings by Baber, Ward, Dungan, Farrar and Brahe. Joseph Baber is choirmaster, and Mrs. Ildiko Vadas, organist. Fr. Anton Dechering is pastor.

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The William Ferris Chorale presented a sacred concert, February 8, 1991, in Mount Carmel Church in Chicago, Illinois. The program was entitled "Thames and Tiber," and combined the music of William Walton and Licinio Refice. Walton's *Missa Brevis*, his *Antiphon* and *A Litany* were programmed, and Refice's *Magnificat*, *Alma Dei Parens* and *Missa Regina Martyrum* also.

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Paul Salamunovich has been named music director of the Los Angeles Master Chorale. Choirmaster at the Church of Saint Charles Borromeo in North Hollywood, California, and professor of music at Loyola Marymount University, he has long been a member of the Church Music Association. The Master Chorale was founded in 1964 by Roger Wagner.

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A colloquium on "Liturgical Music and the Renewal of the Sacred," has been announced for June 28-30, 1991, at Christendom College in Front Royal, Virginia. Presentations will be made by Reverend Robert A. Skeris, Theodore Marier, Paul Salamunovich and Monsignor Richard J. Schuler. For information write Fr. Skeris, Christendom College, Front Royal, Virginia 22630.

R.J.S.

OPEN FORUM

High School Chanters

For the past several years I have been using chant at the beginning of each practice of my chorus which has 260 members. Last year, we purchased the *Liber Cantualis* for this group. Our repertoire here consists mainly of hymnody: *Adoro Te, Jesu dulcis, Salve Regina, Ubi caritas, Regina caeli, Veni Creator*. In addition we have used the *Kyrie* and/or *Agnus Dei* from Mass XVII, Mass VIII and Mass IX.

This year we have begun the Schola, consisting of 30 select members (19 boys, 11 girls), mostly officers from the main chorus. The Schola uses the *Graduale Triplex* and we practice once every class cycle. Our first challenge was the Christmas Eve introit, *Dominus dixit*, which we used as the processional for our Christmas concert.

Sister Marilyn Pfriendr, OP, uses the accompaniment edition to the *Graduale* and the *Liber Cantualis* as published by Solesmes.

We intend to use chant in some form at all liturgical events in which the chorus participates. These, to date, have included Masses for Thanksgiving, Christmas, Ring Day, Graduation Day and occasional funeral liturgies.

The students are basically prepared to follow the standard routine of chanting at the beginning of each session. The seniors who have been with me for four years, especially Schola members, do some sight reading and are developing their chant style. The reaction of the students is one of pride. They enjoy singing the chants, especially the ones they know from memory. We receive a great deal of support from parents who remember many of the melodies from their own Catholic education. My inspiration for much of this work has come from courses in which I have been associated with Mary Berry, Theodore Marier, Robert Fowells and Father Gerard Farrell.

BROTHER JOSHUA DI MAURO, OSF
Saint Anthony's High School
South Huntington, New York 11746

Norbert Letter of Boys' Town

When Columbia Concerts wanted to put the choir on the road in 1946, Father Flanagan insisted that I find someone to carry on the choral chores during our absence. There was to be no hiatus in the Home's sung services. My first thought was of Norb Letter. We had been friends since 1930 and after graduation

from St. Lawrence College in Mt. Calvary, Wisconsin he had taken his degree in music at Lawrence University in Appleton, and was then superintendent of schools in Dagget, Michigan.

I remember the initial interview with Flanagan as if it were day before yesterday. He had invited us over to the rectory for luncheon and during the course of it became mildly unglued in his enthusiasm over the prospect of a pending donation of some ten or fifteen used harps. When he suggested that perhaps we could start a harp orchestra, Norb and I both snickered. He eyed us archly and remarked: "So — you don't *know* anything about harps!" (True, I didn't, but Norb did.) The harps eventually arrived and kept silent vigil beneath the music hall stage until, through the years, they were dispensed either as practice instruments to budding harpists or as decorative cottage furniture. Pity we didn't save one to authenticate the original Flanagan house, for he did indeed keep a shining, gilded harp in the parlor of the old house. But who in those days would have guessed that the place was to become a museum?

Norb Letter came on too, the following June, about the same time as the harps. He helped mightily in training the choir for its first tour, then formed a second choir which would carry on and also serve as a feeder. He was a class musician who possessed high managerial qualities as well, and as the population grew, staff expanded, and the new music hall demanded increasing attention, it was management, mostly, that engaged him, though he never completely stopped teaching. He cared for the physical properties of the department, booked all auditorium events, and from the early fifties on also booked all choir concerts and tours. He never wore the tag of a PR man, but Norb Letter was one of the best PR men Boys Town ever had.

It had been twenty-seven years since he had his first heart attack, perhaps ten since he lost a leg to surgery. None of it ever kept him from work, from devising good things to do. Even in retirement he came out to the Home each day to record the accomplishments of those days, which would otherwise have been lost, for the Hall of History. Then yesterday, first thing in the morning, on December 11th, he left us.

One by one the stalwart friends of one's youth are taken from him until at last he begins to know the plaint of Isaias: "All joy has reached its eventide," and subscribes fully to the senselessness of life without the Christian promise.

I'm glad that today is the feast of Our Lady of Guadalupe. The night before I graduated from college, more likely in the very early hours of that morning, my friend and I slipped down the fire-escape of our dormitory hall and over to the old battered auditorium where he would monitor my

graduation speech, for Norb was a better orator than I. That done, we stopped at a favorite outdoor May-shrine for a prayer, and made a vaguely ambitious pact to live what our alma mater had taught.

Each of these last several years, during which I have pastored along Pebble Creek, there have come, at Christmas time, a dozen roses. The card always says: "For the Lady." So I am glad that today is the big day of the year at Guadalupe; for I think that Norb might be elbowing his way through the crowds that billow up the Paseo de la Reforma toward the wondrous hill of Tepeyac, arranging a bargain lunch for a bunch of hungry kids perhaps, or cautioning a foul-sounding choir how it might improve its production.

MONSIGNOR FRANCIS P. SCHMITT
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Stations of the Cross

For years Lent was observed in most parishes across the country with Stations and Benediction of the Blessed Sacrament on Fridays. There were a variety of texts used, but the concentration on the sufferings and death of Christ was the essence of the devotion.

As part of the reforms initiated in the sixties, liturgists opposed the giving of Benediction of the Blessed Sacrament at the end of the Stations. It was said that there is no logical or theological connection between the two ceremonies.

I have always failed to understand that theory. I think there is an intimate connection between the two services. Both are sacramental expositions of the central mystery of the redemption, i.e., the sufferings and death of Jesus. The Stations use the scriptures to proclaim His redemptive death; Benediction is an extension of the renewal of that redemptive death in the Holy Eucharist.

To demonstrate my objection to the new liturgical theory, for the past several years at the Church of Saint Agnes in Saint Paul, Minnesota, we have regularly exposed the Blessed Sacrament and then conducted the Stations of the Cross *coram Sanctissimo*, meditating on the passion of Christ as He Himself is exposed for our adoration on the altar before us. Benediction concludes the service.

The celebrant vests in red cope. We use cross and acolytes in the procession around the church. At each station, when we genuflect at the "We adore Thee, O Christ, and we praise Thee," we turn toward the exposed Sacrament.

MONSIGNOR RICHARD J. SCHULER
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Research Request

I am at present doing a research project on the 20th century Roman composer and conductor, Monsignor Licinio Refice. He is known to Americans through his Masses and also for his touring in the United States with the Sistine Choir many years ago. I would appreciate receiving any information that readers of *Sacred Music* may have about this man and his works, particularly his Masses. If you can help me, please write or phone me.

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CONTRIBUTORS

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Duane C.L.M. Galles is both a canon and civil lawyer. A frequent contributor to *Sacred Music*, he has degrees from universities in this country and Canada.

Reverend Robert A. Skeris, long associated with the Pontifical Institute of Sacred Music in Rome, is a member of the faculty of Christendom College, Front Royal, Virginia. He holds a doctorate in liturgical theology from the University of Bonn in Germany and is a member of the board of directors of the Church Music Association of America.

EDITORIAL NOTES

We are sorry for the error on the cover of Volume 117, Number 3 (Fall) 1990. The printer put the wrong cover on the magazine, indicating it to be Number 4 (Winter), but the contents were all for Number 3 (Fall). Since "one cannot tell a book by its cover," many were mistaken and wrote to report that they had not received Volume 117, Number 3. Actually, Number 3 was sent (albeit with the wrong cover), and you are now reading Number 4 (with the correct cover). In a special mailing, a gummed label was supplied to you for covering the error and indicating the correct volume and number information. Now again you can "tell the book by its cover!"

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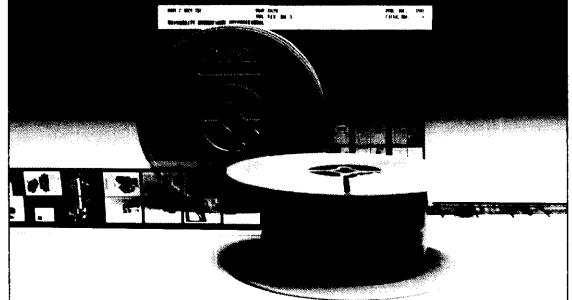
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