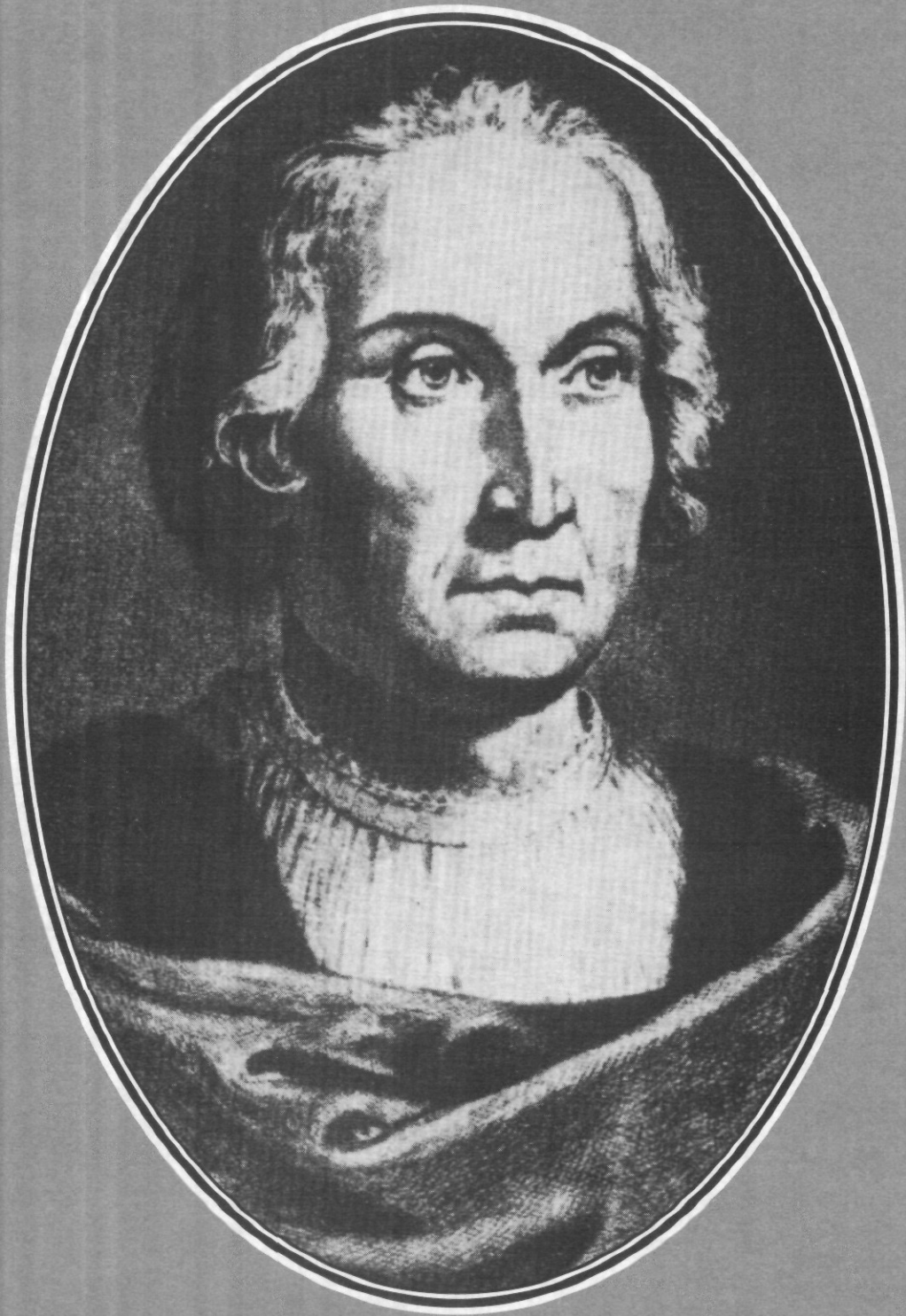


SACRED MUSIC

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Church of Orosi, Costa Rica

SACRED MUSIC

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

Music for Review: Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602
Paul Manz, 1700 E. 56th St., Chicago, Illinois 60637

*Membership, Circulation
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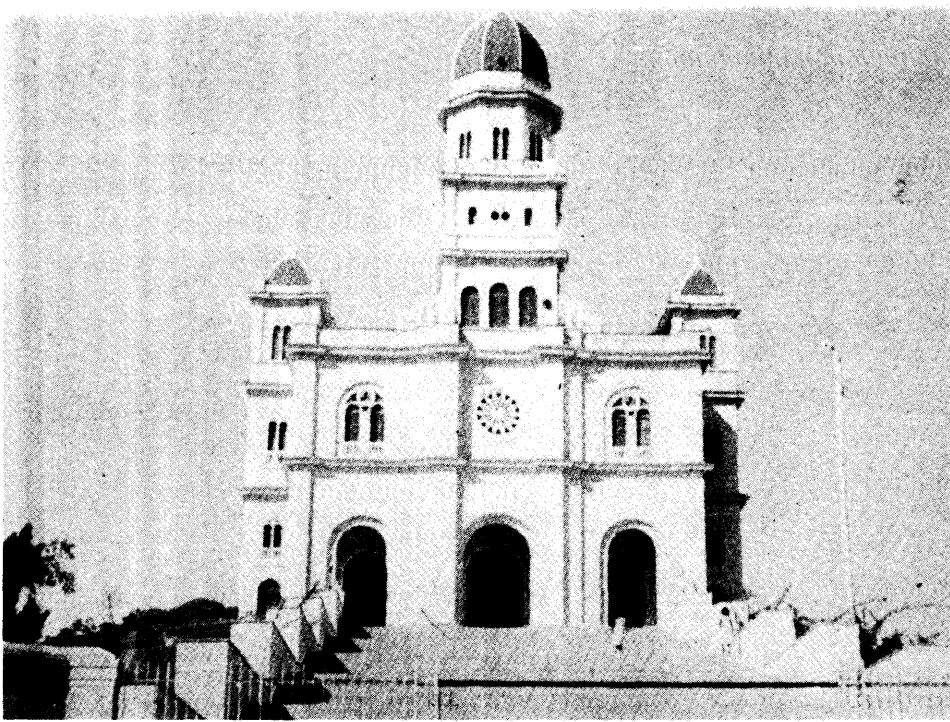
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Sanctuary of the Virgin of el Cobre, Oriente, Cuba

FROM THE EDITORS

The Attack on the Church Musician

Almost as old as the sacrament of Holy Orders itself, and almost as venerable in the service of the Church, the role of church musician goes back to the beginning of Christian times, and indeed, before that, for the musician played a great role in the Jewish synagogue and in the Temple of Jerusalem. Music has always been intimately connected with the worship of God in both Christian and non-Christian communities. The composition and the performance of music as part of the divine service produced some of the greatest musicians to be found in the entire history of the musical art. The choirmaster and organist and cantor were persons of distinction and authority in their communities, learned in their art, respected in their professional positions. They served in the courts of emperors, kings, dukes, popes and bishops. They worked in cathedrals, in churches of great size and in chapels that were not so large. The musician knew his role and strove to fulfill it. Truly, heaven must be filled with saints who came to that celestial reward for their earthly service of and loyalty to the Church in the apostolate of music. Pope Pius X promised them the reward of the apostles for their faithful work in the service of the Church.

But for the past thirty years, since the close of the II Vatican Council, the church musician has been under attack, chiefly by some who have claimed to be fulfilling the decrees and demands of the conciliar fathers. But nowhere in any of the documents given to the world by the II Vatican Council can one find the cause of what has befallen the art of music and its place in the sacred liturgy. Far from ordering what has happened, the council clearly praised and extolled music, declaring it *pars integrans in liturgia sacra*. It proclaimed sacred music to be "a treasure of inestimable value, greater even than that of any other art." It ordered that "the norms and precepts of ecclesiastical tradition and discipline" be maintained. It repeated the age-old purpose of sacred music, which is the "glory of God and the sanctification of the faithful."

Then who has destroyed our choirs? Who has imposed on us the claptrap that today is heard in our churches? Who has denied the sacred and introduced all

FROM THE EDITORS

manner of secular compositions into the liturgy? Who has forbidden the use of music with Latin texts? Who has replaced the pipe organ, held in so high esteem by the council, with instruments never intended for use in church? Who has taken over the selection of music to be used in church and reduced the choirmaster to a subordinate role? Who has in fact disregarded the solemn decrees of the council on music and in their place set up standards and practices quite contrary to the "norms and precepts of ecclesiastical tradition and discipline" ordered by the council?

What has happened to the role of organist? Where are the musicians of professional level who once served the Church along with their work in secular schools of music? Where today can one go to study serious church music, including Gregorian chant? Why is it not possible to hear chant, the style of music given primacy of place by the council, in our seminaries, abbeys and motherhouses? In our cathedrals and parish churches?

In a word, why has the council not been put into practice in the United States? Why instead is there open and widespread disobedience to clear orders from the council fathers and the documents that came from Rome following the close of the council?

Clearly there was a conspiracy to destroy the sacred. This effort was already present in the days of the council. An attack on the *Missa Romana cantata* was launched then, but it did not succeed in getting its way into the conciliar document, the constitution on the sacred liturgy, *Sacrosanctum Concilium*. Again in 1967, when the instruction on the implementation of the constitution on the sacred liturgy was issued with the title, *Musicam sacram*, there was bitter opposition to the use of the word "sacred." There is certainly a connection between this denial of the sacred and the efforts promoting the secularization of the world. But liturgy by its very nature demands that persons, places and things be set aside for use in the worship of God, things that thereby become "sacred" or set apart. The Catholic Church is a sacramental religion, using all of the beauty of God's creation, in every art, to bring glory to God by employing only the best and highest examples of God's creation and man's art.

The Roman Mass for centuries was hailed as the greatest expression of divine worship, using every art to manifest externally man's adoration of God: music, painting, architecture, literature, silver and gold craft, and sculpture among many more. Why should this be attacked? What for centuries attracted converts to the Church, what was hailed by non-Catholics as the glory of Catholicism, what filled the pages of art and music history books, what both the peasant and the scholar knew and loved — why was it swept away?

This catastrophe following the council, which was so filled with hope to bring the liturgical renewal begun in the mid-nineteenth century to full bloom, occurred in many countries at the same time. The same errors and novelties appeared simultaneously in Germany, France, the United States and several other lands, and from there soon to be spread over the whole world. The first stirrings of this movement can be detected at the Fifth International Church Music Congress which met in Chicago-Milwaukee in 1966. (See "A Chronicle of the Reform" in *Sacred Music*, Vol. 109, No. 1, 2, 3, 4. Vol. 110, No. 1, 2, 3. 1982-83.) They were not musical problems that were surfacing at the first international meeting of church musicians following the close of the council, but much deeper theological issues, including a denial of the sacred. Musicians could have coped with musical questions, but they were not what was troubling the Church.

Pope Paul VI himself referred to the "smoke of Satan" coming into the Church. It was not only in music and liturgy that the attack on the Church was launched. Education, the religious orders, catechetics, seminaries, the priesthood, theology, morality, indeed every area of church life was subjected to the same desacralization

process. And always the destruction was proclaimed in the name of the council or in the "spirit of the council." One is lead to the question, if there was indeed a conspiracy, where was it organized and from where was it controlled? It is not politically correct today to suggest the influence of Satan in the world, but clearly it is present and cannot be denied. Attacks on the Church and her sacred liturgy are to be expected.

To destroy the liturgy, which Pope Pius X said is the chief source of the spiritual life, would be the first target in any effort to destroy the Church. How many Catholics no longer attend Mass? How many receive the Holy Eucharist unworthily because they have been taught that there is no longer any serious sin? What percentage of the fifty million so-called Catholics in the United States today are lapsed and non-practicing? It is not just the loss of our ancient heritage of liturgical music that we mourn. It is the loss of souls that have suffered from being deprived of the source of supernatural life and who have been truly driven out of their spiritual home by what has been foisted on them wrongly as the reformed liturgy ordered by the Vatican Council.

What should we do? As church musicians we have always done as the Church has asked. Obedience to our pastors was a hallmark of the true Catholic musician. We considered the liturgy and the rubrics to be sacred and to be carried out as the Church ordered. But today demands are being made of musicians that lead us astray from the path ordered by the Church. We can no longer acquiesce. We must fight for the truth as ordered by the Church, especially as it is clearly taught in the documents of the council. We can no longer be dominated and intimidated by the liturgists who promote the secularism of the age, whose study of the liturgy is peripheral and even erroneous, who at best are ignorant and at worst inimical toward the Church, the liturgy, sacred music, the art of music and the conciliar reforms.

Too often in the past the musician has just quietly retired, or in a stronger word, quit. Now we must take a stand and speak openly. It is not too late. Expose the errors, object to the abuses, proclaim the truth, stop supporting the pseudo-composers and the venal publishers who have no care for the sacred liturgy and its music. We have fallen into the hands of the *piccolomini*, the "little people," who are not trained for music and liturgy, who lack the knowledge and often times even the faith needed to create the true sacred music that the Church demands.

Archbishop Bugnini, the chief architect of the liturgical debacle, said that the first ten years of his reform were spent fighting the church musicians who alone withstood him. But then we quit, and what has happened is catastrophic, devastating, unbelievable. But we cannot simply bewail the state of affairs. We must renew the battle, fight and begin to rebuild. What the Church wants will ultimately come about, but we are the agents to cause it. *Ad ramos* — to the oars!

R.J.S.

In Paradisum

In the last ten years God has called a great number of church musicians to Himself. During their lives, many were active in the Church Music Association of America; many have left behind them great music written for the praise of God; many lived in distant lands but were known in this country through their compositions and performances or as participants in the Fifth International Church Music Congress, held in Chicago-Milwaukee in 1966.

In the month of November, we lovingly remember those who have gone before us. Their names should be recorded and their memory kept alive. This list may be far from complete. It was compiled by looking through the pages of *Sacred Music* and several other journals published by the various church music associations around the

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world. If any names are omitted that you know of, please send us a notice, and a supplement to this list will be printed.

Higini Anglès	1969	Spain
Alfred Bamer	1982	Austria
Lajos Bardos	1986	Hungary
Clifford Bennett	1987	U. S. A.
M. Alfred Bichsel	1991	U. S. A.
Urbanus Bomm	1982	Germany
Eugène Cardine	1988	France
Manuel Ferreira de Faria	1983	Portugal
Josef Friedrich Doppelbauer	1989	Austria
Charles Dreisoerner	1988	U. S. A.
Maurice Duruflé	1986	France
Karl Gustav Fellerer	1984	Germany
Leo A. Fisselbrand	1978	U. S. A.
Ferdinand Haberl	1985	Germany
Robert J. Hayburn	1991	U. S. A.
Johannes Baptist Hilber	1973	Switzerland
Sister Theophane Hytrek	1992	U. S. A.
Franz Kosch	1985	Austria
Joseph Kronsteiner	1988	Austria
Joseph Kush	1991	U. S. A.
Peter Anthony LaManna	1990	U. S. A.
Jean Langlais	1991	France
Rene Bernard M. Lenaerts	1992	Belgium
Joseph Lennards	1986	Netherlands
Anton Lippe	1974	Germany
Gaston Litaize	1991	France
Wilhelm Lueger	1971	Germany
Jaime-Manuel Mola I Mateu	1992	Spain
Olivier Messiaen	1992	France
Gerard Mizgalski	1977	Poland
Mother Josephine Morgan	1992	U. S. A.
Leopold Nowak	1991	Austria
Eugene F. O'Malley	1989	U. S. A.
Peter E. Peacock	1986	England
Flor Peeters	1986	Belgium
Benjamin Rajeczky	1989	Hungary
Fiorenzo Romita	1978	Italy
Gaston Roussel	1985	France
Josef Schabasser	1981	Austria
Jean-Pierre Schmit	1985	Luxemburg
Hermann Schroeder	1984	Germany
Hermann Strategier	1988	Netherlands
Ernst Tittel	1969	Austria
Albert Tinz	1987	Germany
Justine Ward	1975	U. S. A.
Roger Wagner	1992	U. S. A.
Franz Wasner	1987	Austria
James Welch	1991	U. S. A.

In paradisum deducant eos angeli, et requiem aeternam dona eis, Domine.



Cloister, Convent of Acolman, Mexico City

CONCILIAR CONSTITUTION: *SACROSANCTUM CONCILIUM*

(This essay was given as a lecture at the University of Dallas, October 1, 1992.)

The first document of the Second Vatican Council to be publicly promulgated was the constitution, *Sacrosanctum Concilium*, on December 4, 1963. It was the fruit of many years of study and debate, the keystone of the liturgical reform that in its origins stretched back into the 19th century. It was the specific work of a pre-conciliar commission that was assembled in 1959, a conciliar commission that functioned during the days of the council, and all the fathers in their general meetings during the days of the first session of the council.

A detailed study of the constitution must surely investigate the politics that were intimately involved with its production. These matters are dealt with in Fr. Wiltgen's book about the council, *The Rhine flows into the Tiber*, and Archbishop Bugnini's autobiographical work, *The Reform of the Liturgy (1948-1975)*. While these matters are surely of interest and do indeed tell one a great deal about the preparation of the constitution, it is not the concern of this paper to revive those dramatic and often inflammatory confrontations between the participants with different views. We must accept the document as it is, written under the inspiration of the Holy Spirit, promulgated by an ecumenical council and the reigning Holy Father. Our interest is not in where it has come from, or how it was arrived at, but rather where it is going and how it is to be implemented now.

A conciliar constitution is a very prestigious document. It rests on the consensus of the bishops assembled in council and its promulgation by the Holy Father. It is binding on the universal Church. It rejoices in the quality of infallibility which rests in the pope and the bishops in union with him, assembled in general council.

Sacrosanctum Concilium is a lengthy document, consisting of an introduction and seven chapters, along with an appendix, all contained in 131 paragraphs. Published officially in Latin, several editions in English are available. A very convenient book, *Documents on the Liturgy (1963-1979)*, contains the constitution and all other papal,

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conciliar and curial texts issued until 1979. Documents issued since then will shortly be gathered into another invaluable reference work.

At the outset of the constitution, the fathers of the council begin by explaining their purposes in publishing the constitution: 1) "to impart an ever increasing vigor to the Christian life of the faithful; 2) to adapt more suitably to the needs of our own times those institutions that are subject to change; 3) to foster whatever can promote union among all who believe in Christ; 4) to strengthen whatever can help to call the whole of humanity into the household of the Church" (Para. 1). They make clear that they wish to preserve and foster all lawfully acknowledged rites, but revise them carefully in the light of sound tradition to meet the circumstances and needs of modern times (Para. 4). And among the "lawfully acknowledged rites" one must include the Roman rite!

Chapter One gives the principles underlying the reform. It has five sub-divisions and is contained in 41 paragraphs. These ideas are the foundation of all that will be proposed for implementation in the practical order, and therefore they are of the utmost importance and demand an accurate statement and careful interpretation. It was learned shortly after the promulgation of the constitution that problems were arising concerning its meaning, and thus a pontifical commission for the interpretation of the constitution was established by the Holy See. There are some who have maintained that a looseness of language was deliberately sought by some of the fathers so that later on opportunities to introduce radical changes into the liturgy might be arranged and credited to the constitution itself.

The Church is the mystical person of Jesus Christ, who before His Ascension into heaven said that He would be with the Church until the end of time. Christ lives on in His Church, and we are members of that Body, members indeed of His mystical Person. The chief activity of that Church is to carry out the priestly, kingly and prophetic offices of Christ Himself. It is through the liturgy that the priest acts *in persona Christi* in order to sanctify all the members of the Church who thereby participate in His priestly office.

It is that participation in the liturgy as the primary source of divine life that the constitution is especially concerned with. "The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations. . ." (Para. 14). "This full and active participation by all the people is the aim to be considered before all else" (Para. 14). "A prime need. . . is that attention be directed, first of all, to the liturgical formation of the clergy" (Para. 14). This is necessary so that they might bring to their people what the Church wishes. It is not permitted for anyone to add, remove or change anything in the liturgy, even a priest; it belongs to the Apostolic See, or in some matters to the local bishop, to determine liturgical usage (Para. 22). There are to be no innovations unless the good of the Church requires them, and care must be taken that any new forms in some way grow organically from forms already existing (Para. 23).

A basic principle of liturgical law requires the proper observance of individual roles within the liturgical action, each having a genuine liturgical function: e.g., priest, servers, singers (Para. 28, 29). To achieve active participation, people should be encouraged to take part in acclamations, responses, psalmody, antiphons and songs, as well as actions, gestures and bearing (Para. 30). More must be said later about the meaning of participation (*actuosa* and *activa*), how it is achieved and in what it consists. But a general simplification of the rites is urged, and a more extensive use of scripture readings is ordered (Para. 35).

One of the most controversial and most misunderstood general principles is that concerning the use of the Latin language and the place to be given to the vernacular tongues (Para. 36). It states clearly that the use of the Latin language is to be

preserved in the Latin rites. This is one of the sections that has been the subject of debate, misunderstanding and error. The extent of the use of the vernacular is clearly circumscribed by the constitution, which lists the sacraments, readings, instructions and some prayers and chants as being legitimately put into the vernacular tongues (Para. 36). More must be said on this subject a little later.

Recognition is given by the fathers to the variety of cultural and social traditions that exist throughout the world, especially in mission lands; but the unity of the Roman rite must be maintained even when it is properly adapted to local customs by the authority of the bishops (Para. 40). Commissions on liturgy, art and music should assist the bishops; they should be made up of experts in their fields (Para. 44-46). Unfortunately many of these commissions are populated by people of less than "expert" qualifications.

Chapter Two of the constitution is concerned with the Holy Eucharist. Chapter Three takes up the other sacraments; Chapter Four, the divine office; Chapter Five, the liturgical year; Chapter Six, sacred music; and Chapter Seven, sacred art. Each of these chapters could well constitute a series of lectures, but now I will limit my remarks to Chapter Six, on sacred music.

There are three basic problems that have surfaced on the subject of sacred music since the close of the council: 1) the meaning of active participation; 2) the use of the vernacular; and 3) the qualities of "sacred" and "artistic" as applied to music for the liturgy. A proper understanding of these questions will assure the true implementation of the wishes of the council fathers, and will, indeed, overcome most conflicts that have arisen over these subjects both among church musicians and the laity.

1. No greater misunderstanding of conciliar orders in liturgical matters has arisen since the council than that concerned with *actuosa participatio* (Para. 14). To begin with, it must be clearly understood that this is not something invented by the Second Vatican Council; Pius X uses the term and promotes the concept in his famous *motu proprio* of 1903 which began the liturgical movement. It is spoken of in all papal documents on the liturgy during this century. Its essence lies in the interior life of grace, begun in us in baptism and increased throughout life by the sacraments, prayer, almsgiving, keeping the commandments, etc. The primary source of this supernatural life is, of course, the Holy Eucharist, especially as it is brought to us in the Sacrifice of the Mass. The council fathers, as all the popes of this century, are most anxious that all of the faithful have access to an increase of that grace by their taking an active part in the liturgy.

The Latin term used to describe this participation in the liturgy is *actuosa*. This is distinguished from the Latin term, *activa*. The distinction, unfortunately, does not exist in English which translates both words as "active." *Actuosa* carries the connotation of an interior action; *activa* has the meaning of external action. Only a baptized person is capable of *actuosa participatio* in the liturgy; anyone may have *activa participatio*. *Actuosa participatio* may be aided by *activa participatio*. Thus singing, speaking, walking, kneeling and many other actions that are *activa participatio* may increase and foster *actuosa participatio*, but in themselves they are not necessarily *actuosa participatio*.

Let me give you an example. A baptized woman who is blind and deaf comes often to church, sits to the side, never sings or prays aloud or moves from her place. She knows that the Mass is the renewal of Christ's sacrifice on Calvary and she receives Him in holy Communion, maintaining always a reverent, prayerful silence. Present in the church at the same time is a Jew who is acting as undertaker at a funeral. A most cooperative man, he wishes to carry out the rites of the Church and help his clients to participate in the rites. He sings, answers the responses and takes part in the procession. Which person can be said to be practicing *actuosa participatio*? The

baptized woman who neither says nor does much externally or the unbaptized Jew who eagerly sings and does many external actions? The answer is the blind old lady. The key to the problem lies in the fact of baptism which marks the soul and gives one the right to share in the divine life of grace. All external activities aid that; they do not create participation. The blind and deaf woman is indeed participating, while the Jew, since he is not baptized, cannot participate.

In the rush to bring about active participation in the liturgy, many false ideas were adopted in the United States. It was announced that choirs were to be disbanded, since they interfered with participation of the people, preventing them from singing. Everyone was urged (even forced) to sing hymns at Mass, although singing was not to his liking or within his talents (salvation depended on singing!). One had to use the "liturgy-aid" that was handed out at the door, and one was not to read from an old hand missal or (God forbid!) say the Rosary. Standing replaced kneeling; hand-shaking and hand-holding were required for participation. The notion that true active participation must first of all be interior was not grasped. The distinction between *actuosa* and *activa* was not made clear. The treasury of sacred music that the council ordered to be preserved and fostered was abandoned, because a congregation could not sing a six-part Mass of Palestrina nor even a unison Gregorian gradual. And since all singing had to be done by all members of the congregation, according to these opinions, only the simplest hymns could be used. The famous Father Gelineau declared that perfection in music and its performance in the liturgy was not what musicians should look for. He allowed for religious art in concert form, but the great classical liturgical works were not to be used within the liturgy. The current erroneous idea that the treasury of sacred music is to be "preserved and fostered" in concert halls and not within the liturgy probably can be traced back to Gelineau.

Among the erroneous ideas that have found great circulation is the notion that listening is not active participation. Yet one of the most demanding of all human actions is that of listening. It requires strict attention and summons up in a person his total concentrative effort. It is possible, for example, to walk without really knowing that one is walking or advert to where one is going. It is possible even to sing, especially a very familiar tune, and not be conscious of actually singing. But one cannot truly listen without attention. Especially in our day of constant radio and TV broadcasting, we are able to tune out almost every sound we wish. For proof of this, ask any college professor or high school teacher! To listen attentively demands full human concentration. Listening can be the most active form of participation, demanding effort and attention. Truly, as the scriptures tell us, faith demands hearing, *fides ex auditu*.

Surely the baptized Christian who listens with care to the proclamation of the gospel or the singing of the preface at Mass truly has achieved participation, both *activa* and *actuosa*. The Church does not have the entire congregation proclaim the gospel text, but rather the deacon or the priest does it. It is the duty of all to listen. The canon of the Mass is not to be recited by everyone but all are to hear it. Listening is a most important form of active participation.

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

Every age has participated in the liturgy through baptism, as members of the

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

We must then carefully consider the role of each individual, and we must consider the cultural and personal conditions of each one who must find in the liturgy the primary source of his spiritual life. A variety of opportunities for liturgical activity is needed, and good pastoral direction will supply the need. The Church herself does so by the very rubrics of the liturgical books, directing what is to be done. The Vatican Council taught the need of various functions and various roles to carry out completely the liturgical actions. What is useful for a university community may not be workable for a mission parish, or what might be possible in a large urban church might not be feasible in a rural setting. In my parish we are able to sing the orchestral Masses of the classical period with a choir of sixty voices, soloists and twenty or more instrumentalists, a practice that we do on thirty Sundays of the year. But I don't for even a moment think that such a program can be imitated very widely, and yet for the congregation that assembles on Sundays at Saint Agnes Church in Saint Paul, Minnesota, this is a form of participation in the liturgy that meets their needs.

Surely the spoken and sung responses and acclamations in the liturgy are the right and duty of all present. One must never exclude the congregation totally from participation by singing, but the variety of methods allows for many possibilities for participation by singing or by listening to singing.

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

With many false ideas about participation spread abroad, the true wish of the

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council, which was based on a century of continuing efforts to accomplish *actuosa participatio*, was not achieved. The means became the end, and destroyed both the end and the means. (Cf. "Participation" in *Sacred Music*, Volume 114, No. 4 Winter 1987)

2. One of the great privileges granted by the Second Vatican Council was the permission to use the vernacular languages in the liturgy. The constitution grants a limited use, intended chiefly for the benefit of the laity. Thus the readings, the acclamations and responses, as well as the administration of the sacraments, were able to be done in the people's language. I was in Germany in 1963 and had an opportunity to read the draft of the constitution being considered that summer by the council fathers and the *periti*. I found the plan for the introduction of the vernacular very interesting and most practical. Those who wrote the chapter on sacred music proposed to keep the solemn sung Mass in Latin, allowing the vernacular exclusively for the spoken liturgy. This would have made possible the preservation of the great treasury of church music, and at the same time it would have helped those missionary countries, where musical composition was not widely practiced, to borrow music in Latin from countries, such as Germany, France, the Slavic countries, *et al*, where composers were active. Church music in Latin could be used all over the world, and it would be a unifying element amid all nations in the universal Church. Meanwhile in the spoken liturgy, the vernacular would be widely used. However, this solution of the question did not find its way to the final draft.

The final draft of the constitution clearly states that Latin is the language of the liturgy (Para. 36). Latin it orders; the use of the vernacular it permits. The people are to be taught to sing in Latin those parts of the Mass that belong to them (Para. 54). But what unfortunately happened was that Latin was forbidden, even by bishops who wrote directions prohibiting its use, which was in direct contradiction to the constitution. Much of the attack on Latin came from an anti-Roman spirit too often found among the clergy, even bishops!

Just as there was no conflict intended between the singing of the choir and the singing of the congregation, so there was no conflict foreseen between Latin and the vernacular in the minds of the bishops who wrote the constitution. But a group of reformers, who had been defeated in its efforts to put its ideas into the constitution itself, found after the publication of the document an opportunity to push its position on to the whole Church by interpreting the constitution. As a result, Latin died, and with it the treasury of sacred music which the council had ordered to be used and fostered. The abandoning of Latin was the second fatal blow, coming as it did on the heels of the first blow which was the misunderstanding of what true active participation is.

3. The third difficulty for the implementation of the council's reform of church music lay in the controversy surrounding the idea of the "sacred." It was popular to deny the existence of anything "sacred." The Church had long taught that there were sacred persons, places and things, all sanctified by being set apart for the special use of the Deity. Included was sacred music. Musical sounds, of course, of themselves are neither sacred or secular; they become sacred through their association with sacred words and by the style of musical writing that through connotation has come to be accepted by the community as sacred music. Music has many uses in life: military music, dance music, music for eating, for weddings, funerals and music for worshiping God. What we hear in church we don't expect to hear in a bar, and visa versa. What is played for a military parade cannot be used as an evening serenade. So also is there music for church, agreed upon over centuries, as for example, Gregorian chant.

tory of the modern secular symphony orchestra are not meant for church use. They are intended chiefly for the entertainment of the community. The purpose of church music is the glory of God and the edification of the people. It is not intended for entertainment, even at weddings. Our American advisory committee on music, appointed by the bishops, declared that the purpose of church music is "to create a truly human experience," but the council, echoing a thousand years of tradition, said that the purpose of church music is to glorify God and to edify the faithful. By denying that premise, the dyke was opened to the admission into the church of all secular music and the abandoning of the treasury of sacred music.

Instruments that have a history of secular use only were brought into church: the piano, guitar, drums, combos of winds, all regarded as entertainment instruments, playing profane compositions, performed by vocal quartets and accompanied by dancing. Church music had become a "truly human experience," which of course is just what musical entertainment is, a human experience. But the glory of God, the council's stated reason for music in church, had been replaced by the pleasure of man. The pipe organ was signaled out by the council as the instrument of high esteem, and other instruments that are suitable for sacred use were allowed to be brought into the church too if they contributed to the dignity of worship (Para. 120).

The introduction of secular music into the liturgy did more than any other element to destroy the sacredness of the liturgy, the spirit of reverence, indeed the very devotion of the people. Music, in fact, is so closely united to the liturgy, particularly in its close connection to the liturgical texts, that the council calls it *pars integrans* (an integral part) of the liturgy. When secular texts replaced the sacred liturgical texts, the liturgical year was destroyed in the process. An important sacramental which the council was at great pains to promote, was lost. Pentecost and Christmas, a Marian feast and Epiphany, could hardly be distinguished from each other with the texts of the proper of the Mass replaced by secular texts or even by the ubiquitous "four hymns." What was at first called "hootenany music" and later elevated to "contemporary music" was nothing more than entertainment that had nothing at all to do with the liturgy of the Church. At best, these attempts at music for liturgy might have been pleasant at a picnic, a pow-wow, or a bus trip, but hardly suitable for the worship of the Triune God.

Closely connected with a denial of the sacred was the abandoning of the requirement that music for worship must be art. In abandoning Latin, the treasury of sacred music was pushed aside, from Gregorian chant to the compositions of the 20th century. With the insistence that participation of the people required the disbanding of choirs, the treasury of sacred music no longer had anyone to perform it. With the introduction of secular instruments, styles and texts, the creation of church music fell into the hands of those whose musical qualifications were poor and sometimes totally lacking. The quality of art demanded for the worship of God was beyond their ability. Those who had been devoting themselves to writing for the liturgy now gave up that labor of love, since the use of Latin, the singing of choirs, the writing for sacred instruments in a sacred style were all gone.

Within a short period, the great flowering of liturgy and church music envisioned by the fathers of the council turned into a catastrophic destruction of all that had been building for nearly two thousand years. The effort to destroy the Roman liturgy, and in particular the *Missa Romana cantata*, had succeeded. It was not the intention of the council; it was not the work of the council; it happened in spite of the council. The natural thing is to ask "why?" As Pope Paul VI said, the smoke of Satan can be seen in the Church. It is an old axiom that when the Holy Spirit is active in the Church, the Devil is also very active. There has long been an anti-Roman hatred in the Church, often found among the clergy. The council was an opportunity to

bring to light some of the underground ideas called Modernism long suppressed through the efforts of Pope Pius IX and Pope Pius X. During and after the council, that heresy was spread by means of the great international assembly that the council brought together in Rome and then send forth to every continent. An international network of people in every area of church life, called IDOC, carried the ideas of Modernism into every land, infiltrating the religious life, seminaries, catechetics, schools, liturgy and church music. The same errors were found in all parts of the globe and at the same time. IDOC had all the earmarks of a conspiracy.

Need we be discouraged about the state of liturgy and church music in our country today? Well, it is not encouraging. With a very few exceptions, here and there around the country, church music in the United States today is in total collapse, a dire catastrophe, a complete failure. But we must attempt to correct that and put the wishes of the council into effect. After all, when the Council of Trent closed in 1563, for a hundred years there was war and fighting in Europe, nations falling away from the Church, religious orders failing, heresy rampant. But then dawned the 17th century and with it a flowering of religion: new theology, new church music, new religious orders, new architecture, new saints and a spreading of Catholicism in Europe and in the newly discovered western hemisphere. The cause of all this was the Council of Trent and those who put it into effect. When it was finally put into practice, a great age dawned. So also will it come about in these time when the Second Vatican Council is finally given a chance and is put into practice. We may not live to see it in its full blossom, but we must begin and to the best of our abilities, lay the groundwork and put into effect here and now the will of the Church, the directives of the Second Vatican Council.

MONSIGNOR RICHARD J. SCHULER



La Caridad Church, Camagüey, Cuba

THE SHAPE OF THINGS TO COME IN LITURGY

The banning of the so-called Tridentine rite when the *Missa normativa* was introduced had an effect counter to the one intended. So far from achieving unity through uniformity a near schism became an actual schism when Archbishop Lefebvre rejected rapprochement with Rome and ordained four bishops. Beneath the surface of uniformity meanwhile there had been little union of hearts and minds. A large section of the faithful only unwillingly conformed. When there was an opportunity to attend a Tridentine Mass they took it. In England notably this was the case owing to Paul VI's indult which favored such opportunities with the permission of the local ordinary.

This, of course, is now old history since the Tridentine Mass may be legitimately celebrated whenever and wherever there is a call for it. The plain perception behind this new ordering is that in present circumstances uniformity so far from fostering unity may be the death of it. For a considerable portion of the faithful the previous rite moves them to devotion and the present one does not. The *Missa normativa* as usually practiced (and this is to be emphasized) has failed to win them over.

It would, however, be unsatisfactory if things were to be left like this. There are subjective elements certainly in devotion, but the Mass is more than "a devotion." If it is to have the Church's sanction there must be something fundamentally *right* in the way Mass is celebrated and in the way in which we participate in it. Nor can there be two "rights" in fundamental opposition to one another. If there can be a right there can also be a wrong.

Mischief in fact can lie in speaking of the "old" and the "new" rites, and to do so has been deprecated in official documents. Even to use the terms "reformed" and "unreformed" could give the impression that the so-called unreformed rite was somehow corrupt. We should do well to speak of "revised" and "unrevised," and still better of the present and the previous *editions* of the Roman rite. The continuity of the present with the past would then be suggested, and this is the key to the whole matter.

Secondary elements matter to the extent that what is primary is bound up with

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and given expression through them. For some, these secondary elements have so failed to express the Mass as they have hitherto experienced it that they have declared the present rite invalid. For others at the other extreme — and likewise a much diminished group — the present rite does not and is not meant to express what the previous one did, and they are glad of it. While for the majority between these two extremes validity is not in question, the two rites are seen as at odds with one another in their interpretation of the Mass. The differences between them are held to be irreconcilable. On the one hand there is Godwardness, ceremony, silence, and Latin. On the other there is manwardness, informality, the raised and continuous voice, and the vernacular. The one is *preconciliar*, the other *post*. Continuity is virtually confined to the words of consecration.

Of course this is a caricature. Differences are a good deal more blurred, and much that is in common remains. There was indeed a time when the “card table” altar was in favor, but this was in defiance or ignorance of the official ruling that the altar wherever possible be made of stone. Altars may have been brought forward but altars they remain. The priest might now face the people but it is the Sacrifice of the Mass that he offers as he always has done along with the people, “my sacrifice and yours.” He may have discarded the maniple (not that he has to, any more than the biretta) but the vestments that he wears are what they were previously, with sometimes trendy variations. In fact, there is no instruction to bring the altar forward to the middle or the edge of the sanctuary, and it is no more than recommended (*praestat*) that it be detached from the wall. We have in fact to distinguish between what has been decreed and the interpretation widely and uncritically put upon it. Moreover, even the decrees of a general council can be susceptible of *relectio*, of being “re-read” in the light of future developments, and of receiving an ampler expression.

One such query could be directed at *Sacrosanctum Concilium* itself, the conciliar decree on the liturgy. A “noble simplicity” we there read is what should characterize the liturgy. However, as anthropologists such as Victor Turner have pointed out, mankind’s cultic celebration is not characterized by simplicity: it is in fact complex. To express in human cultic terms the Eucharistic mystery — this is the glory of the historic Mass. Maritain once described the Mass as a “slow dance.” Such a “dance,” having form and meaning, is not to be had without the equivalent of choreography and those trained in its movements. Of course, some ceremonial elements can be overdone. To prune, however, should not be to destroy. If the conciliar document itself can be open to criticism, it is not beyond the bounds of possibility for lesser rulings to call for second thoughts.

The bishops seem to have concluded that the experts’ work in issuing the new norms and instructions must be regarded as beyond the competence of mere diocesans to discuss. How much upset we should have been spared had they decided to test the ice before putting their full weight on it. Could not pilot schemes have been devised to educate the faithful in the significance of the reforms, to test their readiness for them, and not least to observe warning lights where the *sensus fidelium* found a serious preference for the old? On their part, the faithful could no doubt feel that many a good bishop was no happier than they were with the turn things had taken.

Leaving aside the sizeable body of don’t-knows and don’t-very-much-cares, what of the other, the approving, the enthusiastic side of the divide? This was led by the *periti* or rather by the popularizers of what the *periti* were all supposed to hold. Everywhere pastoral centers gave out the party line. In some countries there was a whole penumbra of asininities. Later generations will hardly credit what is to be read in James Hitchcock’s *The Decline and Fall of Radical Catholicism* (1971). From the

first, however, Rome was on the alert as the pages of *Notitiae*, the official bulletin, bear witness. There is material there for a history of the aberrations committed in the name of the reform. Altogether these are covered by one word, *desacralization*, and it is with this that the third *Instructio* (1970) was largely concerned.

From the rite itself with its annotations and from the comments in *Notitiae* it is quite clear that the *Missa normativa* expressed the same doctrine as its predecessor, and is to be approached and celebrated with no less care and reverence. The doctrines of the sacrifice and of the real presence are fully maintained, and where care and reverence are shown in the celebration of the *Missa normativa* the devotion of the faithful is aroused and nourished.

Is all therefore well? With the Tridentine rite now available wherever there is practically a demand for it and priests can be found to celebrate it, should not we all be more or less happy? However, where differences remain unresolved, can we afford to be in that state of mind? Catholics, wherever they may be, should be enabled to worship with fulness of devotion and without nagging reservations.

We must grasp straight away that the main cause for contention is over *ceremonial*. By this word is meant the complex of actions and attitudes through which in the first place the *sacral*, the sense of the holy, is conveyed. Priests are not born *leitourgoi* any more than they are born to the ballet and can dance without being taught. Nevertheless, all can learn the basic disciplines of the sanctuary, and all need to do so if they are to play their part. Rubrical direction is a necessity. If some of the Tridentine *minutiae* are excessive and were rightly dropped, the trouble with the *Missa normativa* is that the rubrics are too often inadequate. Liturgical Rousseauism has been at work, as if the fewer the rules the nobler the simplicity. For instance celebrants need to be told (and shown) exactly how to “extend” their hands when reciting the *orationes*, and what to do with them in conclusion. There is all the difference between a measured movement and one that is gauche or perfunctory. The voice also needs to be moderated according to the exigencies of the rite. Through repetition the canon or Eucharistic prayer is bound to be familiar, and it calls for a somewhat lowered voice which better conveys the Godwardness and awe which should characterize it. In any case, it is more important to know what is being done than to hear what is being said. It is the priest's actions that tell all.

One need not go into further detail. The people at once respond to the right signals. Of course, where the vernacular is concerned matters would be helped by a better English version. Whether the promised revision fulfils our expectations remains to be seen.

The liturgy of the word certainly is properly celebrated “facing the people” and from that part of the sanctuary which is nearest to them, while no church should be without a pulpit or a substantial ambo. The liturgy of the word is of its nature *versus populum*. But the rest of the Mass in general is *versus Deum*, and even before the sacrificial part, it is best led by the celebrant on the near side of the altar and facing it. How eloquent of what is to come would then be his mounting to the altar for the offertory.

Tridentinists are apt to be surprised when they learn that in the old missals there is a rubric envisaging celebrations *versus populum*. Godwardness can be and is to be preserved even when priests officiate facing the people. In mind at least the priest at the offertory turns away from the people. With them he is turned to what must now be his and their preoccupation, the sacrifice and communion upon it. This part of the Mass is not a proclamation in the same way as is the liturgy of the word. A proclamation it is indeed, but as an expression of awe and adoration. The ignoring of the distinction has bedevilled the reformist approach. The solemn actions surrounding the consecration are not understood as *language* in itself appropriate to

“proclaim” the mystery. The acclamations inserted in the revised rite are therefore *de trop*. For the reformers the Mass throughout is predominantly proclamation by word of mouth. Hence the emphasis on *versus populum*. The reformers in their zeal have emphasized *word* at the expense of action, of movement better suited to express the inexpressible. Even if he is facing them during the Eucharistic prayer, the priest’s eyes are not on the people nor in the first place is his voice directed to them. They, as it were, overhear what he says. When he shows where his own attention is focused, that is on the altar, the people’s attention is focused there too.

There is freedom, of course, for the priest to face the people for the whole of the Mass, and those who favor the freedom to do otherwise will respect the converse choice. Following the official instruction, however, sanctuaries in future should be so designed as to make possible both the one way and the other. It may be that sanctuaries can be so reordered as not to spoil the architectural perspective. Otherwise, reordering in the first place should not have been attempted. In some cases it may be feasible, where this is also desirable, to revert to the previous layout. Setting and celebration should accord.

Between Latin and the vernacular there should be no antagonism. This, as we have seen, is not the real division which is over sacrality — and there is room for both. It was by no means the council fathers’ intention to exclude Latin from the revised rite. Gone now are the days when bishops could ban Latin in their dioceses. What did they make of *Sacrosanctum Concilium* and its assertion that Latin remains the official language of the western liturgy? Especially do we need to appreciate the “treasury” of church music — associated with Latin — of which the council documents speak. Gregorian plainchant in particular is every Catholic’s birthright, and this is transcultural. In a unique manner it is *holy* music. No one wants to ram Latin down anyone’s throat, but while few would want to go back on the vernacular there are many nevertheless who love the Latin Mass, though some associate this exclusively and wrongly with the Tridentine rite. Few of those who love the Latin Mass are in fact latinists, nor do they need to be. Apart from the music which says so much, bilingual missals are available for both the previous and the present rites. With relative ease seminary students can master Latin sufficiently for liturgical purposes. To help them and others there is at least one Latin tutor on the market (*A New Approach to Latin for the Mass*, published by the [British] Association for Latin Liturgy, 16 Brean Down Avenue, Henleaze, Bristol BS9 4JF. There is also a tape for pronunciation). If a parish cannot rise to a full sung Latin Mass what is to prevent its having at least Latin singing, the *Gloria*, the *Credo* etc? Cathedrals and other prominent churches ought to promote Latin in due measure and to present the full range of plainchant, polyphonic and choral masterpieces.

Whereas hitherto it has been anathema to mingle elements of one rite with those of another, the recent permission to use the revised lectionary in Tridentine Masses is a hopeful development. It presages a desirable fusion of the two rites in a single one combining the advantages of both, and available whether in Latin or the vernacular. It might be objected that in a number of language groups prayers have been composed which have no Latin equivalent. So far as Latin is concerned, however, this could seem less of a drawback when we consider the quality of the new prayers, turned out by the score. Ours is not a creative period for liturgy, which must spring from the soil of a living religious culture and is not a committee product. We have nevertheless a still living *tradition* and it is for us to preserve it. Only so when the time is ripe shall we see genuine liturgical creativity. However, for that to come about our western world must first be reconverted.

DERYCK HANSHELL, S. J.



Cloister, St. Philip Neri, Chuquisaca, Bolivia

A LETTER TO A FRIEND

Dear Ed,

I must try to say *something* in response to your sad assessment of our church music, and it won't be easy.

What can I say to give you courage, when I myself quit as organist in disgust twenty-five years ago? The conclusions you are reaching now I reached when you were still a youngster. The shock was even greater for me than it is for you, for I was reared in the *old tradition*, and I couldn't believe that the Church, whose wisdom I had never doubted, could be doing what it was doing. But madness was rampant then, and there was no arguing with anyone. Even the more sober and sensible people were infected by the new malaise, and their vision had become blurred. There was no reasoning with them, either. I realized that R.C. liturgy and music as the world had known it for many centuries was dead, never to be resuscitated. With that death came also the death of an ancient trade, the profession of true organist. Ours is now an obsolete trade, and we are doomed to extinction.

It was hard enough to remain true to our vocation even in pre-Vatican II Catholic America. Ignorant pastors and congregations, ridiculously low pay, miserable organs, and an insensitive hierarchy, required heroism from the committed organist in order to persevere. But we had one consolation: the *ideal* of good liturgical music was clearly defined, and we had to reckon *only* with human shortcomings. Frustrating as the situation was, there was always hope that things could be improved. After all, everybody agreed that things should be done right, and even the untutored or indifferent pastor abided by rules and rubrics and guidelines coming from above. We had a clear road map and the goal was clear; only the means were often lacking. There was hope.

Now there is no hope. Those who pretended to "reform" did nothing of the sort. Rather than reforming or restoring, they violently tore down the entire edifice: they dynamited it. There is nothing left on which to build. Where beauty once flourished, now there remains only a heap of rubble infested by rats whose shrieking is called liturgical music.

LETTER

I always felt that the profession of organist was the most beautiful profession in the world — when conditions were right. They were often not ideal, but one dared hope to approach the ideal. We had a chance. Arriving from Rome, I ended up in a small town where I was called a nut because I liked Bach. Yet a year later my choir was singing a Lassus Mass very well, and the people liked the Bach I was playing on a Hammond organ. The pastor was proud, and many neighboring churches began to emulate us. I used my influence to spread the one important message I had: *Attract the best possible musicians by paying them living wages, install good organs to attract good organists, and you will have solved the problem.* For good music is the musician's job, not a matter of committees or commissions.

You have now spent enough years in the profession to realize that the present situation is hopeless. So, what can I say to give you courage? If you want to make good Catholic music, you will have to do it *outside* the Church. That becomes an artificial thing and cannot fully satisfy. It is like reciting a beautiful prayer as if it were only a piece of literature. It loses its meaning. Sacred music comes alive only when serving the function for which it exists. Otherwise it's no more than pretty sounds without a context.

There remains your love of music and your talent. My only advice is: nurture both. Music itself will never disappoint you, and you owe it to your talent not to neglect it. I know how difficult it is to maintain one's enthusiasm without a worthy outlet. That is why I left church music altogether, and that's why talented people are no longer inspired to become R.C. organists. The former great inspirer of music, the Church, has now become its graveyard, and what was once the envy of Protestants, our music, has become their laughing stock.

I am too old to hope that things may turn around in my lifetime. I could still be a link between the past and the future. Soon my likes will be extinct. Maybe your generation will have a chance to help rebuild what can be rebuilt. If you have any hope for a better future, then try to discount the chaotic present and work patiently for the day when you may be needed. Things will *have* to change. A new, perhaps more reasonable generation of priests and bishops will take over. Maybe some savior will act as catalyst and suddenly hope will revive all.

If that day ever comes, you will be needed. Think of that and carry your cross with patience in the meantime. Do your best and say, "Thy will be done." If I may be cynical, I might add that it is better to go to heaven singing rock music than to go to hell singing Palestrina. Of course, you and I know that one beckons toward heaven while the other corrupts. Sooner or later the world will realize it, too. I'm sure of that. Until then, those of us who now suffer can only pray that we may preserve our own sanity.

Sorry if I couldn't be more encouraging.

With my love to all of you,

KÁROLY KÖPE

REVIEWS

Magazines

UNA VOCE (France). No. 165. July-August 1992.

This issue contains articles on the *Dies irae* and the feast of the Visitation. There is also a tribute to Olivier Messiaen, who died on April 28, 1992. The point is made that while he did not write liturgical music *per se* and did not use Gregorian chant themes in his works, chant was one of his inspirational sources and his music was profoundly religious. His works often are associated with a religious feast and are preceded by a religious text in which he found his inspiration. The article includes several quotations from Messiaen. Here is what he said about Gregorian chant: "Quite frankly, I think there is only one valid liturgical music: plain chant. Nothing better has ever been and ever will be written! . . . plain chant has no composer; it was written by anonymous monks. That seems extraordinary! I cannot imagine a twentieth-century composer refusing to sign his work!" In describing his own music and referring to his critics, he said: "Those people expected that I would compose a sweet music, vaguely mystical and definitely soporific. As an organist I have the duty to comment on the texts that are proper to the liturgy of the day. These texts exalt very different truths, express very different feelings and call for very different graces according to the special color of the season that the office belongs to. Let us simply take as example the psalms. Do you think that psalms express vague and sweet things? A psalm screams, groans, roars, begs, exults and rejoices in turn. . . ." When asked last year to what form of progress he was attached, he replied: "A) a more complete knowledge of Christ; B) a more complete knowledge of the universe."

V.A.S.

UNA VOCE (France). No. 166. September-October 1992.

The first article is on the churches built in Africa at the time of the early Church with a list of the most important sites such as Carthage, Sbeitla, Mactaris, as well as others. In their construction the majority of the churches were oriented to the west instead of the east. They often also had a second apse, perhaps used for relics or the veneration of the saints.

There is an article on the CIMS (Consociatio Internationalis Musicae Sacrae) conference held last April in Rio. It dealt with sacred music and native cultures. It had two goals: 1. the carrying out of a program of research on the indigenous musical cultures of the Amazon region; 2. the unifying element of the liturgy and Gregorian chant in Brazil and the study and practice of Gregorian chant in Brazil today. Making reference to the conference on the environ-

ment to be organized by the UN, Gabriel Steinschulte proposed that there should be an effort not only to save the rain forests but also "musical forests" of native Indian peoples and not to tolerate the destruction of a cultural patrimony which is several centuries old.

Another article says that in implementing the constitution *Sacrosanctum Concilium* national liturgical conferences have followed the following four slogans: 1) one must be contemporary; 2) everything must be immediately understood rationally; 3) the Eucharist is celebrated (equally) by the assembly and its president; 4) the Mass is a meal. If the faithful are constantly taught these things, they are inevitably flattered by their role and accept them. Mention is made of the bicentennial of the massacres that took place in Paris on September 2, 1792, and in the days following, principally at the Carmelite convent, the seminary of St. Firmin and the abbey of St. Germain-des-Près. Of the 1,500 victims, 191 were beatified in 1926 by Pope Pius XI. Most of these were priests, including 3 bishops. A solemn high Mass was celebrated on September 2 of this year in the chapel of Notre-Dame du Lys in Paris to honor these martyrs.

There is also a review of a new book published at Fontgombault called *La messe commentée. Introibo ad altare Dei*, which explains the Latin Mass, including gestures, movements, the prayers and the history of the liturgy. It is based on the spoken Mass, but makes reference to the sung Mass. Its audience is to be the young who have not had the experience of the Latin Mass, and the reviewer says it could well be used to train servers.

V.A.S.

CAECILIA. Vol. 101, No. 4, July-September 1992.

This journal of the parish choirs of Alsace usually does not carry articles that are of special interest to readers of *Sacred Music*. However, in this issue there is the text of a message from the archbishop of Strasbourg which I found interesting with reference to what it says about liturgical language. In order not to deprive the people of Alsace of their rights, Archbishop Brand gives the following directives: 1) future priests will continue or begin again to practice and develop oral and written German; 2) at each parish religious ceremony at least one piece will be sung in German; 3) at all Sunday Masses at least one reading will be in German; 4) there will also be at least a short sermon in German or dialect; 5) as much as possible, the Our Father and the Hail Mary should be learned in German. From time to time, the Our Father at Mass should be said in German. Those who have recently arrived in the area should respect its patrimony. My comment: and what about Latin? The sample music includes two songs in French, one in Latin and one in German.

V.A.S.

NOVA REVISTA DE MUSICA SACRA. Vol 18, Series 2, No. 63, 1992. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

This issue is dedicated to the saints. Musical compositions for vespers (antiphons, hymns, the *Magnificat* and psalms) are printed for unison as well as part choirs, all in the vernacular. Pieces by J. Santos, M. Simoes, F. da Silva, Az. Oliveira and S. Marques take up most of the issue, along with a statement of the pastoral liturgy committee of Braga concerning the songs to be sung at Mass. It lists them, describes them and distinguishes among the various forms (hymns, acclamations, proclamations and dialogues). The various stages of participation as given in the Roman instruction of 1967 on sacred music are repeated.

R.J.S.

Choral

Thee We Adore by Michael Larkin. SATB, organ. Augsburg Fortress, 426 S. 5th St., Box 1209, Minneapolis, MN 55440-1209. \$1.10.

The text is from Saint Thomas Aquinas' *Adore Te*, and the music takes the tune from the Gregorian chant. A good piece for communion time or for Eucharistic devotions or processions.

O Bread of Life from Heaven by David Ashley White. 2-part mixed, organ. Augsburg Fortress, 426 S. 5th St., Box 1209, Minneapolis, MN 55440-1209. \$1.10.

A very easy two-part, sometimes four-part, but mostly unison setting of a Eucharistic text can serve well as a communion motet. The organ part is simple, interesting and supportive.

The King of Love My Shepherd is arr. by Robert Leaf. SATB, organ. Augsburg Fortress, 426 S. 5th St., Box 1209, Minneapolis, MN 55440-1209. \$.90.

This is an easy setting for choir of the Irish tune attributed to St. Columba with a text by Henry W. Baker. It could involve the congregation, various sections of the choir and finally the full choir.

Voce mea ad Dominum by Costanzo Porta, ed. by Ralph Hunter. SSATB. C. F. Peters, 373 Park Avenue S., New York, NY 10016. \$1.25.

A Latin motet for Lent, with English text also, this is useful for a good choir seeking some Latin music. Best performed *a cappella*, there is a keyboard reduction provided. Porta worked in Venice in the sixteenth century along with Lotti, Galuppi, Vivaldi and others.

Magnus Dominus by Benigno Zerafa, arr. by Charles Camilleri. 4-part, *a cappella*. Robertson Publications (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$2.50.

Available in SATB, TTBB and SSAA editions, this Latin motet (without English text) provides some interesting and beautiful 18th century writing. The voice leading and harmony make for easy learning, and the general text — great is the Lord and most praiseworthy — allows for frequent use. Zerafa worked in Malta after studying in Naples.

The Great Shepherd arr. by Donald Moore. SATB, organ. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$1.00.

Very simple, mostly unison and two-part, the harmony and voice leading offer no problems. The melody is taken from *The Sacred Harp*, and the text is by John Newton.

Jesus Christ is Risen Today arr. by Boyd Bacon. SATB, organ, optional brass. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$1.20.

This is the hymn tune Llanfair by Robert Williams dating to the late 18th century. The text is attributed in part to Charles Wesley. A triumphal Easter hymn, this can be most impressive if full musical forces are available. It is not difficult and very traditional in all its choral and harmonic idioms. The brass parts call for a quartet of trumpets and trombones and are available from the publisher.

Pentecost by Joseph Running. SATB, organ, trumpet. Augsburg Fortress, 426 S. 5th St., Box 1209, Minneapolis, MN 55440-1209. \$1.10.

A triumphant, brilliant piece based on the communion antiphon for Pentecost Sunday, *Factus est repente*, this would make a fine processional or recessional. The organ part is big and with the trumpet, and full chorus, the power of the Holy Spirit is truly evoked. It is not difficult. The trumpet part is provided.

All Glory, Laud and Honor by Melchior Teschner, arr. by David W. Music. SATB, organ, optional brass. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$1.20.

The text is from Theodulph of Orléans who flourished in the late 8th century, and is associated with Palm Sunday. It would make a fine processional in the entrance rite for the blessing of the palms. It is not difficult with traditional harmonies and considerable unison. Parts for the brass sextet (3 trumpets, 2 trombones and tuba) are available from the publisher for \$7.50. The piece is about four minutes in length.

God Has Gone Up With Shouts of Victory by G. F. Handel, arr. by Hal H. Hopson. SATB, organ. Theodore Presser Co., Bryn Mawr, PA 19010. \$1.40.

This is most appropriate for the feast of the Ascension, but it surely could be used for any festive occasion. Very singable in a style familiar to many from his *Messiah*, this piece will delight the choir and the congregation who hear it.

Crown Him Lord of All! by James Ellor, arr. by Donald Moore. SATB, organ. Coronet Press (agent: Theodore Presser Co., Bryn Mawr, PA 19010). \$1.30.

Based on the hymn tune, *Diadem*, with texts from the 18th century by Edward Perronet and John Rippon, this is an easily learned and useful piece. A descant enhances the final verse, leading to a climatic close.

R.J.S.

Organ

Sonata No. 1 in C minor by Herbert Howells. Graham Matthews and Robin Wells, ed. Novello. \$14.95.

Eighty years after its composition in 1911, this organ sonata may now be assessed as a major discovery in British organ music of the 20th century and in the total output of Herbert Howells.

Long thought to be lost, it is published here for the first time, edited by renowned organist, Graham Matthews and the noted Howells authority, Robin Wells.

It is a remarkably successful early work, often lyrical and expressive in the late-romantic idiom of its day. The first movement, marked *Allegro moderato e nobilmente*, offers a disciplined approach to sonata form. A lyric second movement is followed by the third, marked *Poco lento* and *Fugue*, which displays Howells' mastery of fugal writing. It can be seen that Howells himself established the link between late romanticism and early modernism in this work.

A challenging and beautiful sonata, it will provide striking recital material.

MARY E. SMISEK

Madrigal IX by Jean-Pierre Leguay. Editions Henry Lemoine, Paris. \$14.00.

This madrigal for organ, one in a series of madrigals for organ by the blind French organist, Leguay, exemplifies a masterful compositional style, incorporating a rich palette of tonal colors and many twentieth century idioms. Reminiscent of the writing of Olivier Messiaen, this challenging, atonal work incorporates trills, repeated-note passages, motive figures in the 12-tone style, chord clusters and sustained chordal passages. Devoid of time signatures, this

work includes directives of tempi, touch, etc. to the performer in this well-laid out and clear French edition. A composition for the advanced organist, *Madrigal IX* offers recital material of unusual color and interest.

MARY E. SMISEK

Benthos by Jean-Claude Henry. Editions Henry Lemoine, Paris. \$16.50.

Benthos (pour Grand Orgue) provides concert material of a challenging and contemporary nature. This fine French edition includes an adaption page for keyboards of 54 notes. A meterless score, the composition contains chordal sections, broken chord passages, contrapuntal sections, chromaticism and brilliant sixteenth-note passages work. For the advanced organist, *Benthos* will prove to be a brilliant recital offering.

MARY E. SMISEK

Veni Creator Spiritus and *Veni Redemptor* by Kenneth Leighton. Novello. \$19.00.

Veni Creator Spiritus is a prelude, written for the Dunfermline Abbey Festival. It was first performed by Andrew Armstrong at Dunfermline Abbey on June 21, 1987. Based on the Gregorian chant theme, this six minute work will provide a lovely piece useful for confirmation or Pentecost. Moderate in difficulty, it can be fine teaching or performing material.

Veni Redemptor is entitled "a celebration." It also is based on Gregorian chant. It is somewhat longer (10 minutes) and serves well for service on Pentecost or for concert use. A challenging piece, its bravura-like ending section concludes this well-written composition.

MARY E. SMISEK

Hymn Settings for Organ and Brass, Set 1. Arr. by Walter L. Pelz. Augsburg Fortress. Score \$8.00.

This collection of hymn settings for organ and brass quartet is designed to accompany congregational singing. The format is flexible so that the accompaniments may be played in any order in consideration of the hymn texts. Suggestions for performance are given. Hymn tunes included are: *Deo gracias*; *Truro*; *Aurelia*; *Mit Freuden zart*; *Coronation*; and *Duke Street*. These very accessible arrangements will prove quite useful for weddings, festive occasions or general service use.

MARY E. SMISEK

Books

The New Oxford Book of Carols. Ed. by Hugh Keyte and Andrew Parrott, Clifford Bartlett, assoc. Oxford University Press, New York. Cloth, 702 pp. ISBN 19-353323-5. \$125.

What is a carol? The editors have restricted their definition to a piece whose content is "narrative, contemplative or celebratory, the spirit must be simple, the form strophic." Carols exist for many occasions besides Christmas, but the editors have limited themselves to Christmas and the feasts and seasons associated with it, e.g., Advent, Candelmas and those celebrations occurring within forty days of the observance of the birth of Christ. A distinction between hymns and carols is kept.

The volume is divided into two parts: composed carols and traditional carols. There are 123 composed carols considered, arranged chronologically and also geographically. The bulk of them is in English, although Latin and German texts also are treated. Traditional carols, numbering 78, are subdivided by languages which include English, Irish, Welsh, American, German, and the Slavic and Romantic tongues.

The original text and an English translation are supplied for each carol, both able to be sung to the melody. Carols from the medieval period are without accompaniment. Those conceived with harmony have instrumental or choral settings. A history of the piece and information discovered by recent musicological research is provided, correcting false tales long current about many familiar favorites.

This book must surely become the standard work on the subject, replacing an earlier Oxford publication of 1928. An extensive bibliography and titles of other works on carols make it a reference mine. But even with all that is covered in this work, there remains an enormous area of music from German, Slavic and Romantic lands that is untouched here. Obviously the English texts have taken precedence in an Oxford book.

The introduction of some 28 pages is most informative, and appendices deal with pronunciation of fifteenth-century English, performance practices for post-reformation German hymns, and various English and American practices.

The New Oxford Book of Carols is surely a necessity in any music library, but it is also a most interesting mine of information for the ordinary music lover to browse through very profitably for hours without end.

R.J.S.

NEWS

Saint John Cantius Parish in Chicago, Illinois, is celebrating the centenary of its foundation in 1893 with a festival of sacred music extending over the entire year of 1993. The program includes several solemn Masses, vespers and other hours, and sacred concerts. Among the musical works scheduled for the solemn Masses are Mozart's *Sparrow Mass in C*, Vittoria's *Missa O Quam Gloriosum est Regnum*, Schubert's *Mass in Bb*, Byrd's *Mass for Four Voices*, Mozart's *Coronation Mass*, Palestrina's *Missa Regina Coeli*, and Hassler's *Missa Secunda*. At vespers, Mozart's *Vesperae Solemnae*, KV 321 is scheduled. Among the choirs to perform at liturgies and in concert are the Resurrection Choir and Orchestra of Saint John Cantius, the St. Cecilia Choir, Our Lady of Victory Men's Choir, the Schola Cantorum of St. Peter's-in-the-Loop, Niles Concert Choir and Orchestra, the James Chorale, the Holy Name Cathedral Chamber Singers and St. Luke's Choir of Men and Boys. Conductors of these ensembles are Father Frank Phillips, J. Michael Thompson, Kevin Kelly, Father Stanley Rudcki, James A. Rogner, Richard Proulx, Anne Heider and Richard Webster. The program was arranged by Father Phillips, pastor of Saint John Cantius Church.

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Catherine Dower, retired professor of music history at Westfield State College in Massachusetts, has published a book entitled *Yella Pessl, First Lady of the Harpsichord*. She studies the career of the Bach specialist and authority on baroque keyboard music, who lived both in this country and in Hitler's Europe. Edwin Mellen Press, Lewiston, New York, is the publisher.

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Fr. Stephen Somerville, editor of *Fragments*, a periodical dedicated to liturgy and music, published in Toronto, Canada, has announced that the quarterly has ceased publication as of September 1992. The Toronto Pastoral Centre for Liturgy has also been closed by order of the archdiocesan authorities, and the archdiocesan liturgy commission has been discontinued. A new directorate of liturgy will be established. Father Somerville's writings have appeared in *Sacred Music*.

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The Choral Art Society of Portland, Maine, premiered a newly commissioned work by George Anthoniadis, entitled *Upon a Christmas Night*. It is scored for mixed choir, brass quintet and percussion. The text is taken from Latin and English scripture passages and from a fifteenth century carol. Robert

Russell directed the premiere performance, December 6, 1992, at the Cathedral of the Immaculate Conception in Portland.

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The Cathedral of Saint Francis of Assisi, Metuchen, New Jersey, began its ninth season of sacred concerts, October 18, 1992, with music for chamber orchestra and organ. *Canon in D* by Pachelbel, *Adagio in G Minor* by Albinoni, Handel's *Organ Concerto in F Major*, Mozart's *Sonata in C (KV 278)*, and Rheinberger's *Theme with Variation for Violin and Organ* preceded a presentation of Duruflé's *Missa cum júbilo*. John D. Nowik conducted the men of the St. Francis Cathedral Choir and the Brunswick Symphony Orchestra. Ruotao Mao was violinist and Martha E. Nowik, organist. Monsignor Dominic A. Turtora is rector of the cathedral.

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The Church of Saint Ignatius Loyola in New York City has announced the commission to build a new four-manual pipe organ for the building on Park Avenue. The instrument of 68 stops (91 ranks) will occupy the west gallery and be completed for Christmas 1992. N. P. Mander of London, England, is the builder, and Kent Tritle is organist. Father Walter Modrys, S.J., is pastor.

+

Károly Köpe played an organ recital at the Church of Santa Croce in Parma, Italy, July 9, 1992, as part of a series featuring internationally known organists. His program included Mozart's *Fantasia in f minore K 608*, Andrea Gabrieli's *Canzona "Suzanne un jour,"* Frescobaldi's *Bergamasca* and several works by J. S. Bach.

+

The third international president of Pueri Cantores, Monsignor Joseph Roucaïrol of France, has died. He was known as an organist and choral director. R.I.P.

+

During November, at Saint Patrick's Church in Portland, Oregon, the Cantores in Ecclesia performed Maurice Duruflé's *Requiem*, Jean Langlais' *Messe Solennelle* and motets by Olivier Messiaen, Thomas Morley, Thomas Tallis, Palestrina, Ralph Vaughan Williams and William Byrd. Dean Applegate is director, Delbert Saman, organist, and Father Frank Knusel, celebrant of the Latin Mass.

R.J.S.

OPEN FORUM

Columbus' *Salve Regina*

The 500th anniversary of Christopher Columbus' voyage gained great press these days but, to my knowledge, no one has mentioned that music played a role in relieving the tensions of the sailors' day. Although Columbus' diary is not extant, records by his son, Fernando, and Bartolomeo de las Casas, the great historian of the Indies, give the first instance of chanting hymns in Spanish America.

Each day the sailors prayed to God for a good day and successful passage, and a sailor was assigned to sing a prayer at daybreak that went somewhat like this: "Blessed be the light of day, and the Holy Cross, we say," after which the men recited prayers and chanted the *Salve Regina* (Hail, queen and mother of mercy). At dusk all of the sailors assembled, recited prayers, and apparently did not sing very well because Las Casas wrote, that the sailors sang the *Salve Regina* "after their own fashion."

It was common practice to sing the medieval Latin chants in Europe, even among peasants. Therefore, the Latin hymns were most likely familiar to the sailors in the 15th century.

The ability of Ferdinand and Isabella to finance Columbus' expeditions was an indication of the stability of their reign in Spain. That was also a reason musicians were more productive and there was a greater abundance of music. Isabella was a patroness of the arts and her court employed about forty singers and instrumentalists. Historians relate that her son, John, possessed a good tenor voice and, instead of taking a siesta, would meet with choirmaster Juan de Anchieta and enjoy singing with four or five choirboys.

On the eve of America's birthday, October 11, 1492, the sailors with Columbus assembled on the prow of the ship to sing the *Salve Regina*. At the sight of land, early October 12, 1492, the admiral and the captains of the other ships brought forth their royal banners. Each had a green cross with an "F" and a "Y" for Ferdinand and Isabella on either side of the cross, and the crowns of the king and queen were over the letters.

When the officers gathered the crew and passengers, they took possession of the land for Spain by planting a cross and singing the Latin chants, *Vexilla Regis* (Forth comes the standard of the King) and *Te Deum*, (We praise You, God), a hymn of thanksgiving.

CATHERINE A. DOWER

Thoughts on “The Liturgy Vacuum” by Andrew Nash.

Why so many priests let themselves be seduced by the show-biz style approach to liturgy is a question that has not been adequately answered. Nash’s article (*Sacred Music*, Vol 119, No. 2, p. 11-17) mentions the influence of television, but that is like saying that drugs cause addiction, without explaining what made the addict turn to drugs in the first place. Indeed, there were the “pushers” who peddled their would-be innovations in the name of reform, but how come so many priests became willing buyers? Why were so few able or willing to “say no?” Is it because the priest-turned-performer (or TV anchorman) derives greater satisfaction from being the star of the show, than from being a humble servant with his back turned to the audience? The constant eye contact with that audience and the forced “audience participation” give the celebrant a feeling of greater “relevance,” and whether the congregation is inspired or elevated becomes *de facto* secondary. If more priests had to attend Mass instead of celebrating it, they would probably re-examine much of what they are doing and stop trying to create liturgy themselves.

Liturgy, as Andrew Nash points out, must speak for itself, without comment and without the celebrant’s injecting himself into it. It is like good theater at its best. Good liturgy is like experiencing Shakespeare or Wagner. It needs no commentary. A good actor forgets who he is and becomes the part. Imagine how ludicrous it would be if Hamlet held a speech explaining his upcoming monologue, or if Isolde on stage announced: “and now let us all experience in its fullness the immortal *Liebestod* which follows . . .”

Those who do these things with the liturgy will, of course, not be converted by Nash or by these remarks. The only remedy is a command from above saying: “This is the format. You are to follow it to the letter and not deviate from it one iota.” There would be nothing unusual in this. Every music score and every stage work comes with that proviso: do it as put down in the score (or script) — or leave it alone.

As to the *versus populum* “heresy” (priest facing the faithful), it is not only based on erroneous historical assumptions, it also contradicts the spirit of what worshipers (including the celebrant) are attempting. We are all before the throne of the Almighty, and we address Him — awesome and invisible — led by the priest. The very act of facing *all* in the same direction makes the presence of the Invisible more real. Any good stage director will tell you that greater drama or suspense is created by having all turn toward some-

thing unseen, than by having them face something concrete. The priest interposing himself between petitioners and the Almighty becomes the focus of attention, a focus far less elevating or inspiring than the Invisible One. How much more powerful the experience of turning all toward the Lord, with the priest addressing the Throne in the same manner as those behind him! There is no need to look at the Eastern Church, as Nash suggests, to learn from others. Look at Moslems. Led by their imam, they all face toward Mecca in prayer, and the imam prostrates himself before the Invisible just like those behind him. He remains with his back to them even if they are all sheiks or emirs or sultans. Before God they are all one praying community. The Moslem prayer is good liturgy. It works and needs no commentary, not even for those who don’t know the tongue in which they are praying, Arabic.

These things have nothing to do with theology, but they do illustrate how human nature works. The trouble with self-styled liturgists is that they seem to be unaware of what makes the human psyche “tick.” Small wonder they readily — though perhaps unconsciously — adopt the methods of the world of television, which methods are more entertainment-oriented than concerned with the deeper truths of existence.

As a musician I could ask a simple question: why not perform the score as well as your abilities permit and without trying to improve on it? Transposed into liturgical terms: why not celebrate the great Mystery as devoutly as you can, without the compulsion to improve on *that*?

But if you may feel that improvement is needed, then maybe the “score” itself is flawed. If that is the case, then Lefebvre may not have been as wrong as we are being told he was.

KÁROLY KÖPE

CONTRIBUTORS

Father Deryck Hanshell, S.J., is associated with the English Latin Mass Society. An edition of his collected writings, including several in *Sacred Music*, is being prepared in England.

Károly Köpe was born in Turkey of an Hungarian family. He studied in Rome with Fernando Germani and served as organist at the Basilica of Santi Apostoli. He was director of the Moravian Music Foundation in North Carolina, and has recently returned to Europe.

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