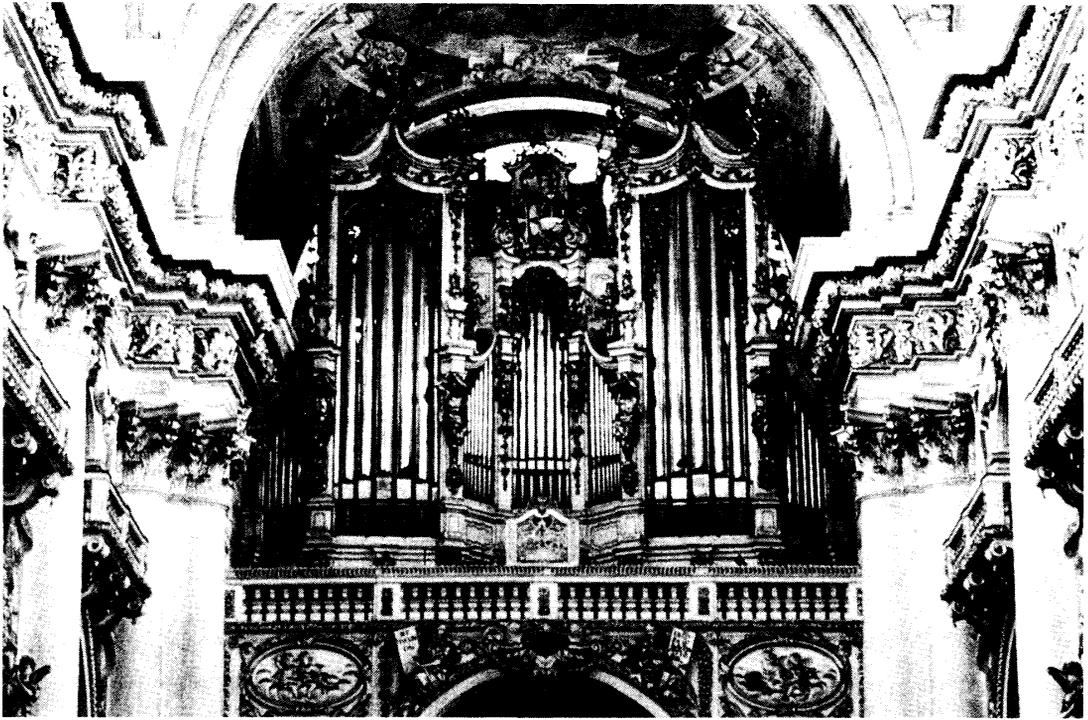




SACRED MUSIC

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FROM THE EDITORS

Eucharistic Adoration

The faith was restored to the countries of eastern Europe after the upheaval of the Protestant Reformation in the sixteenth century by public adoration of the Blessed Sacrament in all the parish churches. In Austria, Hungary, Bohemia, Poland and the nations surrounding them, all Masses were celebrated with the Blessed Sacrament exposed on the altar. The Council of Trent had clearly defined the doctrine of transubstantiation and confirmed the teachings of the Church about the Real Presence of Jesus Christ in the Holy Eucharist, the sacrament of the Body and Blood of Jesus and the renewal of His Sacrifice. Truly acceptance of the Mystery of Faith had suffered through the denials of the heretics, but the efforts of the Counter-Reformation re-established and increased the faith of the Catholic people in this central doctrine of our religion.

The baroque architecture of the seventeenth century conceived of the church as God's heavenly throne-room, with the ceiling decorated to give the worshipper a vision of heaven; God Himself dwelt in the church and before Him on the altar the Sacrifice of Calvary was repeatedly renewed. The splendor of the scene, the beauty of the ceremonies and the glory of the music anticipated the liturgy of heaven of which the Eucharistic presence here on earth was but a foretaste of what was yet to be achieved in the heaven to come.

FROM THE EDITORS

Transsubstantiation, which accomplishes the Real Presence in changing the substance of bread and wine into the substance of the Body and Blood of Christ, is the essential element of faith in the Holy Eucharist. Denial of that doctrine results in denial of all the teachings about the sacrament. How can the Sacrifice on Calvary be re-presented if the Body and Blood of Christ are not present? How can we eat of His Flesh and drink His Blood, if He is not present? How is it that He will dwell with us as Emmanuel, if He is not present? The Mystery of Faith demands that transsubstantiation be accepted and all the rest will follow from that.

Faith is God's gift, which grows with practice. When we believe and express that belief, then our acceptance of truths is stronger and deeper. For organists and choir directors, just as for singers and in fact, all Catholics, faith in the Mass is central to the Christian life, but belief in the Mass as the renewal of Christ's redemptive Sacrifice demands the clear acceptance of Christ's real and lasting presence in the Blessed Sacrament. The core of faith is transsubstantiation.

Faith grows with believing. We need to make frequent acts of faith in the Blessed Sacrament and the whole doctrine taught by the Church about it. As church musicians we have so many opportunities to exercise faith. We are able to select hymns and motets that honor the Eucharist; we can explain the texts to our choir people; we can receive Holy Communion; and we can spend time in adoration of the Sacred Species. Above all, we can affirm our faith in the Real Presence by adoring in worship the Lord God who dwells in the tabernacle or in the monstrance before which we kneel. Exposition, benediction, processions and holy hours will all add to faith in the Real Presence.

As the exposition of the Blessed Sacrament in the parish churches of the Austrian Empire during the period between Trent and Vatican II brought back the faith to thousands, so in our day, the perpetual adoration of the Blessed Sacrament in special chapels set aside solely for that purpose, will restore the faith in the redemption wrought by Christ. Many parishes are organizing and practicing perpetual exposition and adoration.

When we are able, we must encourage our pastors to begin such adoration, and when we are blessed by having opportunities to spend time in such adoration, we should use it. God communicates with us, instructing us about Himself, strengthening our faith and giving us the grace to overcome our sins. Eucharistic adoration is the key to fulfilling the renewal called for by Vatican II.

Let us once again sing *Ave verum Corpus, Pange lingua gloriosa, O Salutaris hostia, Tantum ergo Sacramentum, Ecce Panis Angelorum* and the many other Eucharistic hymns that were once such an important part in the repertory of every choir.

R.J.S.

The Catechism of the Catholic Church

As this edition of *Sacred Music* goes to print, the new universal catechism entitled, *The Catechism of the Catholic Church*, is finally available in English. It was originally issued in French in 1992 and most of the other language editions appeared last year. The English was delayed because of difficulties in the translation.

The catechism is of paramount importance in the life of every Catholic. There has been only one previous catechism issued by the Vatican for the universal Church, *The Roman Catechism*, which was published after the Council of Trent. Neither the new catechism nor *The Roman Catechism* is what most people expect to see in a catechism. These are not questions and answers as the catechisms school children formerly used

to learn their faith. Rather, the two universal catechisms of the Church are narrative presentations of the faith of the Church. The new catechism is the result of a proposal made by Cardinal Law of Boston at the 1985 synod of bishops. The cardinal and the bishops present recognized the need for a twentieth century universal statement of the faith which would embrace modern developments and the teaching of the Second Vatican Council. Such a catechism would also be a sure guide for all catechists and religious leaders across the world. The catechism was seven years in preparation and went through many drafts. All the bishops of the world were given a chance to comment on the earlier drafts. The result is an inspiring volume which renews one's faith and makes one proud to be a Catholic.

The Catechism of the Catholic Church is organized in four sections. The first takes up each article of the Creed. The second discusses the sacraments. The commandments are treated in the third section and the last section takes up each phrase of the *Our Father*.

Although *The Catechism of the Catholic Church* has only a few paragraphs regarding sacred music (these paragraphs are found in the section on the sacraments in the parts which discuss the liturgy), it is of vital interest to all Catholics. The first section on the Creed is what Catholics believe. That belief is celebrated in the sacraments which enable us to put the Creed into practice (commandments). When we believe, celebrate and observe the Creed, we are in a relationship with God which is prayer (cf. No. 2558). It is obvious that all those directly involved in the liturgy, in celebrating our belief, should have a very special interest in the catechism. They need to know what they believe in order to celebrate that belief. Further, intimately connected with the celebration of their belief, those involved in the liturgy are specially motivated to live that faith out and to have a significant relationship with God. Thus, all the sections of *The Catechism of the Catholic Church* should be of special interest to those who participate in the liturgy. Clearly, this would involve all those who sing in choirs. They have a professional obligation to know what they are celebrating.

Choir members and choir leaders should take it upon themselves to study the catechism. This might be a bit awkward in a rehearsal setting, but smaller discussion groups could be formed to read the text and discuss it. Perhaps discussion leaders could be assigned and even the parish clergy and staff might be willing to become involved. It might take a better part of a year, but the benefits will be worth the time. Such study reaps immense benefits in terms of improved family life, a more intense spiritual life, increased devotion, enthusiasm for the liturgy and the choir's role in it.

It has been said that the new catechism is intended only for educators and for bishops and priests. Nothing could be further from the truth. The statement of the faith found in the catechism is accessible to all who approach it. It is written in straight-forward, non-technical terms. It can be understood by anyone. In other words, if you can read the daily paper, you can read the catechism. There is only one other requirement: that you approach it on its own terms, i.e., that it is a statement of the faith of the Church.

I am suggesting in this editorial what I recently suggested to my own parish: every Catholic, and certainly every Catholic home, should have a copy of this volume and it should be read. At about \$20 for the paper and about \$30 for the hardbound editions, it is certainly affordable. *Read it!*

REVEREND RICHARD M. HOGAN

LEX ORANDI, LEX CREDENDI: THE OUTRAGE OF INCLUSIVE LANGUAGE

(This article was given as an address at the conference marking the twenty-fifth anniversary of the founding of the Saint Paul, Minnesota, chapter of Catholics United for the Faith (CUF), April 16, 1994.)

“God created man to His own image: to the image of God He created him, male and female He created him.” (Genesis 1:27)

The characteristic of sex is the first-mentioned quality describing the first human beings created by God, as recorded in the very first chapter of the first book of the Bible. He created them in His own image, and He created them male and female. Before they are distinguished as tall or short, young or old, fat or lean, white or black, blond or brunette, they are divided as males and females, so essential and basic is that distinction. We continue to think the same way today. Look at the usual birth certificate and the information it provides. Often it says only “Male Child” or “Female Child,” sometimes even omitting the Christian name. The weight, height or health of the child is not important. But its sex is. God created them “male and female.” And there is no changing that, despite all the obscene efforts at sex changes that the press so loves to exploit.

It is important that the differentiation of sex is based in the very person, not just in the obvious external or internal organs of reproduction, or other physical manifestations of sex. The very person is male or female, created to be such by God in whose image we are made. The person is made up of body and soul, and the characteristics of sex are rooted not just in the body, but in the soul as well. The characteristics of sex are expressed in the functions of the soul, in the intellect and the will. How one thinks and how one chooses manifest the sex of the person.

The various and differing qualities of the two sexes have been observed and studied from earliest times. Each sex has characteristics distinguishing it. How they complement each other has long been observed. Neither is superior in all things. Each has its own set of strengths and weaknesses with respect to the other; each is the victim of original sin and it suffers the consequences. Each is made in God’s image, and each is called to eternity in God’s presence. For the continuation of the race we must have two sexes, which attract each other and complement each other. Sex is of the utmost importance in God’s plan for the human race. Sex is essential in the formation of the person, his character and his entire life. There is little argument over these points. If you will, these are “the facts of life.”

But there is argument when one transfers to the area of verbal expression of these facts. The expression of sex through language is causing in our times a controversy involving the selection of words used to describe God Himself. There is disagreement about the use of certain words in the scriptures and in liturgical texts.

Language is the most fundamental and at the same time the most complex means of expression for the person. The gift of speech is exclusively human; God did not give it to the animals; the angels do not need words to communicate. Words are symbols of human ideas. Developed and used over the years words carry meanings and concepts that express the activities and ideas of persons, both bodily and spiritual, persons of both sexes. Words when studied and organized into a grammar, fit into categories that reflect the very nature of the human person who uses them. Thus, some words express qualities of the female sex and others those of the male

sex. Grammarians in time recognized these qualities and distinguished words by their gender, which was based both in the external form of the word and in its basic meaning. Words must express truth.

Grammatical qualities are different as various cultures differ, but the basic facts of sex and number are much the same through the various language groups spread over a large area of peoples. Rules of expression, based on usage, were created, and the discipline of grammar was born. Some changes in language occur over long periods of time, but the basic elements remain unchangeable, even after concentrated efforts have been made to effect change. (Interestingly, the language boundaries of Europe remain today at the same lines that existed in Caesar's time—in the Low Countries, in the Alpine districts between Italy and Germany, along the eastern European frontiers.) Within our English language, changed as it has in many ways through the passage of time and its exportation to every continent, certain elements remain the same over centuries of usage.

Many words are capable of a variety of meanings. Consult the dictionary and see how one word can have many uses. Note how the context is so important to the meaning. Words are able to be used in a "marked" or "unmarked" manner. The distinction between marked and unmarked is often found in all manner of contrasts. The generic, unmarked word usually includes the specific, marked word. The unmarked words occur entirely independent of sex or social status or even the grammatical forms, while the marked words have some restricting or specifying quality attached to them. Let me explain what is meant by "marked" and "unmarked." For example, we have the word, "poetess," which is marked for gender, next to "poet" which is unmarked. The word "poet" can include both male and female poets, but "poetess" is exclusively feminine. The marked word is thus a specification or restriction of the unmarked word.

Or we have the use of the word "men" to indicate not sex, but a distinction used in the military between the "officers" and those who are not commissioned and are without rank. Used in an unmarked sense, "men" can refer to all persons who possess the male sex, but in a marked military sense, "men" is distinguished from "officers," who in one sense are men (possessing the male sex) and in another they are not called men, since they are called "officers." (Can you imagine the problems in translating the *Credo* to say "for us men and officers, he came down from heaven?")

Another example. If we talk about "cat" and "kitten," cat is an unmarked form including kitten, which is a word marked or specified for age or size. In those words that are "unmarked" we include the entire concept; thus "man" (unmarked) includes all those who possess human nature: it includes men (marked), women, children, the unborn. To understand which form—marked or unmarked—is being used is easily and clearly determined by those who are speaking and those who are listening. Words must not be taken out of the context.

The great campaign underway today for the use of so-called inclusive language has made all of us conscious of certain words that the advocates of this effort insist be avoided. Without wanting to, the use of male-oriented words in even the reading of the scriptures can cause concern and sometimes annoyance for some, depending on their position in this controversy. Some words have almost assumed a kind of "taboo." This phenomenon is, of course, above any linguistic position. A "taboo" is rather the stigmatizing of certain words for religious, superstitious, political or social reasons, and restricting their use in certain company where they are unacceptable and not to be employed. In some societies, words referring to hell or certain bodily functions and parts are not to be spoken. They are under taboo. This is one technique that is being employed today in an effort to remove so-called exclusive language from our liturgy.

There are other words that contain a message beyond their basic meaning, indicating that by merely using a certain word a person indicates that he has a particular political position or a philosophical or even theological point of view. Society has tacked on an additional meaning to an ordinary word. Thus, in Mussolini's Italy, the Italian form for "you" was altered from *lei* to *voi* as part of the Fascist plan. According to whether one used the former or the new expression, one indicated one's acceptance or rejection of *il Duce*. Today, much the same kind of self-revelation can be found with respect to the reading of the scriptures and the avoidance of words that are thought to exclude the female sex. The Italian who said *voi* was giving the equivalent of a fascist salute; the bishop who uses inclusive language is making a little genuflection in the direction of feminism.

Truly, there is no such thing as exclusive language. It is undeniably true that one can use speech to urge the consideration that women should be excluded from this or that enterprise, just as one can use speech to demean others and their activities, but the language in and through which these injustices are advanced cannot of itself be "gender exclusive." The concept of inclusivity (as its partisans would have us understand it) is a phantasm, a category mistake, a *chimaera* buzzing in a vacuum. As Father Paul V. Mankowski writes in an article in *Faith* (Vol. 26, No. 1): "Exclusion and inclusion have a political valence, but not a linguistic one, and the attempt to pretend otherwise is itself a politically motivated fraud!"

Sex and language are two separate things. Gender and sex are not the same. Sex refers to a human quality, found both in body and in soul; gender is a quality of words, found in their form and in their meaning. While gender often coincides with sex in the meaning of a word, sex does not always determine the gender of a word. Latin, for example, has many words in the feminine gender that are without sex significance in themselves: for example, *navis* (ship), *rosa* (rose), *camera* (room), *domus* (house), etc. French and Italian have no neuter gender, and so words without any sexual association in those languages fall into either the masculine or feminine genders. In German, diminutives are neuter; thus the word for maiden in German is a neuter noun, *das Mädchen*. Only English has made the shift to an almost total co-incident of sex and gender. But even in English, remnants remain of former days. We often refer to ships as feminine; we call the Mississippi the "father" of waters; a trumpeter, even when the instrument is played by a woman, is designated as a masculine noun, certainly in form and probably in an understanding that goes back to days when only men played a trumpet.

God is a masculine noun in English and most other languages. Jesus, Himself, taught us to call God, our Father. Our ideas about God, in whose image we are made, come from our knowledge of ourselves. We know from our knowledge of human nature what the concept of father means to us. From that we conclude to the concept of God and the qualities He possesses. God sent us His Son to tell us about the Father, and He described the Father to us in our own human concepts and language. We must live and be as Christ has taught us, so that we might know God in knowing ourselves. Thus many of the characteristics of God are expressed in our concepts of human fatherhood. All fatherhood comes from God, and the human fatherhood that we know from experience gives us a notion of God, albeit a very inferior one.

It goes without saying, that God is without sex, even though He has revealed to us that within the Holy Trinity the Three Persons have a relationship in which One is spoken of as Father and Another as Son. But there are those who object to using the terms "Father" and "Son" with respect to God. Sex, in the human understanding of that quality, is not found in God; the concept of fatherhood in God expresses many qualities beyond the physical actions of sex. Indeed, the use of the term "Father" makes it possible for us to have some kind of idea about some of the basic qualities

of God, a weak reflection of which can be found in human beings, made in His likeness. The use of "Son" expresses the relationship of the Divine Persons to each other in their generation, not in any meaning that refers to sexual action.

While God has no sex, we cannot say the same of Jesus Christ, who became incarnate and perfectly human, and therefore possessed of human sexuality. *Et homo factus est*. He was made man. Man in this case is an unmarked word, indicating human nature which he shared with the entire human race. He became a member of the human race. But it is also a marked word, since it also means that He assumed male sexuality, in body and in soul. Jesus Christ is a male person, born so and possessing all the characteristics of the male sex in body and in soul.

This fact does not exclude the female sex from participation in the Incarnation or the Redemption. Both sexes had a role to play, and both have a continuing part in the Divine Plan. The woman, Mary, was absolutely essential to the Incarnation of the Son of God. Without her, God could not become man. She had to conceive and bear Him. In this mystery no human male person was involved. Jesus was conceived by the power of the Holy Spirit; He was born of a virgin, who remained such before, during and after the miraculous birth. Without Mary the Incarnation and the Redemption would never have occurred. She is essential. The male sex was not needed and was excluded in the mystery of the Incarnation.

But the Divine Child born of Mary was a male person, possessed of both divine and human nature. He came into this world as priest, prophet and king to achieve the Redemption by bringing the entire human race back to God's order by living and teaching us about the Father, His Father who dwells in heaven. Thus the male sex has its role in the Redemption by Jesus Christ, and the female sex its role in the Incarnation effected by Mary.

Language must express reality. It must declare the truth and only the truth. The *Credo* states the facts of faith about the Incarnation and Redemption. Its expressions were hammered out through centuries of councils and the work of theologians, refining and correcting the expressions that carried the truths of revelation. In Latin, the words of that creed are clear: *Patrem omnipotentem; genitum non factum; consubstantialem Patri; et Homo factus est*. Only in the English translations does the problem of "inclusive" and "exclusive" language occur. Spanish, Italian, French and even German-speaking people cannot comprehend the difficulty in our country over these linguistic matters, and many are totally in amazement of the great delay in the promulgation of the English translation of the *Catechism of the Catholic Church*.

We must face the question of "why?" Why is there this controversy, this attack on our language, this outrage against what has stood for centuries as an expression of Catholic truth and ordinary common sense? Where does this upheaval come from? Who is responsible?

It cannot be that women today are unable to read a text within its context to grasp its true meaning. It cannot be that the distinction between "marked" and "unmarked" words escapes them. It cannot be that the various meanings of key words cannot be grasped by women. It cannot be that they do not understand that sexuality has no reference to God, and with reference to human nature its functions are complementary in the two sexes. Ignorance of the language or its usage is not the question. Women as well as men know clearly what our English language says and does not say.

What then is the problem? I submit that we have here an organized and vicious attack on the Priesthood, and through the Priesthood on God, the Incarnation and Redemption. In a word, this is a planned, anti-Christian effort to destroy the Church and all that it teaches.

The Catholic Priesthood is possessed and exercised in this world solely by members of the male sex, because priests are not priests in their own right but only

in the person of Jesus Christ. He is a male Person, possessing both divine and human nature. He is the Priest. Others merely share in that office by being ordained to act in His Person. They say "I" and "Me" and "My." They speak in His Name. They are, indeed, "other Christs." Their sacramental actions as priests are directed toward the entire race, just as the Redemption applies to all members of the race, excluding no one. But Jesus, who acts in His priests, is a male Person, the One who was crucified and who arose from the dead. He cannot possess two sexes simultaneously. Therefore, priests who are acting in His Person are male and the Priesthood will remain exclusively male.

We need not consider the role of Mary in the Incarnation, a prerogative she cannot share with any male. She alone is the Mother of God. The female sex rejoices in the role of one of its own, and the world needs no greater or more beautiful model than Mary, Mother of Jesus Christ.

The feminists wish to destroy the Priesthood since they cannot possess it. They are attempting to do this through the destruction of our language, changing the meaning of words and the grammatical structure of its usage. If one changes the words, the reality beneath is changed. If one removes the masculine nouns and pronouns, then one changes the reality about God Himself, about the Incarnation and the Redemption, about the Priesthood, about the whole of Christian doctrine. Destroy what you cannot have!

What is the motive of the feminists? It is always difficult, and sometimes unjust, to judge a person's motives. But the evidence so apparent to the observer that continuously surfaces in feminist publications and actions is the hatred of the male sex for reasons known only to the woman who adopts a feminist position. They are very personal and often lie rooted in harm done to them in childhood or youth. They may be found in a disappointment or in abuse. They often demonstrate hatred that is transferred from an individual to the entire male sex. There is no question that many women have suffered at the hands of male persons; it is true that men have dominated women and used them wrongly; it is true that many men continue to treat women in a patronizing and selfish manner. These must be brought to light and corrected. But the method that will be successful (as far as our fallen race can hope) will not be the present campaign to promote inclusive language. To abuse our English language (as the feminists are doing); to change the traditional language of our faith (as feminists are demanding); to attack the Priesthood as a solely male institution (as feminists continue to do); these methods will achieve nothing. In fact, if such efforts continue to be employed, then the role of women in society will diminish and be in danger of returning to the conditions of pagan Rome, before the Catholic Church, through the model of the Blessed Virgin Mary, exalted womanhood to its present high estate that, God willing, it will continue to exercise in spite of the radical feminists.

MONSIGNOR RICHARD J. SCHULER



AN INTERVIEW WITH PAUL AUGUSTIN CARDINAL MAYER, O. S. B.

(On the occasion of the 30th anniversary of *Sacrosanctum Concilium*, December 4, 1993, His Eminence granted an interview to Father John T. Zuhlsdorf in Rome. These perspectives on the liturgy and sacred music are the fruits of their conversation.)

Cardinal Mayer has great experience of the Church and the liturgy from rich vantage points. He is a Benedictine monk and *abbot emeritus* of the Abbey of Metten in Bavaria. (In 1846, Boniface Wimmer, a monk of Metten, founded the Abbey of St. Vincent at Latrobe, Pennsylvania, which in turn founded the Abbey of St. John at Collegette, Minnesota.) Cardinal Mayer was a *peritus* (expert) at the Second Vatican Council. From 1949 to 1966, he was rector of the Pontifical Ateneo Sant' Anselmo in Rome, which in 1961 was erected as the pontifical liturgical institute. He served from 1971 in the Roman Curia, first as secretary for the Sacred Congregation for Religious, and then as prefect of the Congregation for Divine Worship and the Discipline of the Sacraments. After the events at Ecône, Switzerland, in 1988, he was named the first president of the Pontifical Commission *Ecclesia Dei*. Since his "retirement," His Eminence has been very active, visiting religious communities in different countries, ordaining priests, and enriching the Church in many other ways. Recently a *Festschrift*, *In Unum Congregati*, was published in his honor on the occasion of his 80th birthday.

CARDINAL MAYER

FR. ZUHLSDORF:

Your Eminence has a special perspective on Vatican II. If I am not mistaken, you were present at San Paolo fuori le mura on January 25, 1959, the day Pope John XXIII announced his intention to convene a council. You were also involved with the preparatory stages before its opening and then participated as an expert. Was your Eminence involved in any of the discussions on the reform of the liturgy?

CARDINAL MAYER:

Actually, I was present at the solemn Mass celebrated by Pope John at San Paolo. The Holy Father's intention to convene an ecumenical council was not expressed in the homily of the Mass, however, but afterwards in the abbot's parlor to the cardinals who were present. We learned about it that evening on the radio. The rectors of the pontifical centers of academic studies were then involved in the preparation of the council from the year 1959. This involvement became for me very intense from July 1960 onward, when the Pope appointed me secretary of the preparatory commission entrusted with formation for the priesthood and with Catholic education.

FR. ZUHLSDORF:

So at that time you were already well known as an expert on priestly formation.

CARDINAL MAYER:

At that time I had already served as the visitor of the Swiss seminaries from 1957 to 1959. Then I was a consultant to the Congregation for Seminaries.

FR. ZUHLSDORF:

Would you explain the intention, aspirations, and "spirit," if you will, of the council fathers behind the liturgical reform? Does Your Eminence think that the council fathers' intentions are well reflected in *Sacrosanctum Concilium*? Where might they diverge?

CARDINAL MAYER:

The council started with the reform of the sacred liturgy, certainly out of interior reasons, since the liturgy belongs to the heart of the Christian faith. Moreover, the schema elaborated by the competent preparatory commission had attained to a certain maturity, which was without a doubt due in considerable measure to the liturgical movement that from the beginning of the century had tried to revive the great liturgical tradition of the Latin Church. It had, so to say, rediscovered the liturgical year and the spiritual treasures contained in the liturgical books, and had tried to involve more actively the faithful. There was considerable activity, you know, at the Benedictine monasteries of Maria Laach and Solesmes and Beuron. Pius Parsch had given us books on the liturgy and liturgical year. The Holy Father, Pius XII, had given us the encyclical *Mediator Dei* and had begun a reformation of the liturgical books for the Easter vigil and the *triduum*. It has been over ninety years since Pius X's *Tra le sollicitudini* of November 2, 1903. All of this work has to be considered when thinking of the "intentions" of the fathers.

We must admit with great thankfulness that the council underscored the right understanding of the sacred liturgy distinguishing it from a mere "cultic" function. This was already prepared by the liturgical movement. But the council also recognized in the liturgy the exercise of the priestly mission of Jesus Christ and therefore the summit toward which the activity of the Church is directed, and at the same time the font from which all her forces flow. The liturgical celebration as the action of Christ the Priest and of His Body the Church is therefore a sacred action surpassing all others. No other action of the Church can equal its efficacy to the same

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degree. On the other hand, the council stressed that the liturgy doesn't exhaust the entire activity of the Church.

Before man can be called to activity in the liturgy, he must first be called to faith and conversion. Moreover, the council gave a great number of directives for the renovation of rites and texts. Among these were the principle of a noble simplicity, and that the celebrations should have a more varied reading of the sacred scriptures, and that care should be given to the specific character of cultures of different peoples, the aspect of inculturation. Particularly, the council wished that all the faithful participate with a true, conscious, and active participation in the liturgical celebrations; not as standers-by, or silent observers, but as conscious and active people. They should themselves offer the Sacrifice not only through the hands of the priest, but also in communion with the priests.

FR. ZUHLSDORF:

There is great confusion now about the meaning of "active participation," isn't there?

CARDINAL MAYER:

I think that arose afterwards from the misunderstandings of the council. Active participation was almost exclusively misunderstood to be singing, speaking, making gestures, and so forth, as well as the distribution of different offices. But it was nearly forgotten that the most necessary active participation is the interior answer to what Our Lord does, what He gives in His Word, and particularly what He gives in rendering present His life-giving paschal mystery and then in our participating interiorly in this mystery. This is the most needed and most active participation.

FR. ZUHLSDORF:

I have heard it put that the real "active participation" begins with our baptismal character.

CARDINAL MAYER:

That is correct, in a way. Moreover, there is a "reception" that can be immensely active. By responding in his heart to what Our Lord is giving, this is "active" participation.

FR. ZUHLSDORF:

Would you say that it was this sense of "active participation" that was intended by the council fathers?

CARDINAL MAYER:

I would say that surely many desired a change in attitude of the congregation which was sitting or kneeling in the pews without a visible, audible, perceptible participation. But afterwards, some liturgists interpreted that active participation was to be expressed by physical things, talking, singing, processions and so forth. And that is right. But the most active and necessary participation is an interior participation in what the Lord does. That is a great difficulty now. Some liturgists are always looking for more things people can do. You can do this or that now. You might even find dance! Stressing nearly exclusively exterior activity, they miss the point. The point of the liturgy is to respond with love and faith to what Our Lord is doing.

FR. ZUHLSDORF:

Looking at the documents themselves about this notion of "active participation," does Your Eminence find an ambiguity that may have been imprudent in that time of revolution when the council was going on?

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CARDINAL MAYER:

When a solid theological formation is not present, ambiguity is a problem. Especially if the Sacrifice of the Mass is reduced only to the *cena*, the banquet, then one thinks about what one "does." You do not care sufficiently anymore about the fruit of the participation in faith and love in the Sacrifice of the Lord and of the priest. This is the most important aspect. Concerning this very point, corrections were made in the editions of the missal that came out after the council. In the *Institutio Generalis* of the first edition of the missal of 1969 in the second chapter, number 7, (March 26, 1970) specific references were added to the person of the priest in the Sacrifice of the Mass as *personamque Christi gerente*, that the priest "presides" bearing the person of Christ. This had been left out before. I am sorry about the "presider" staying there. But the phrase *personamque Christi gerente* had to be added. Before, it only referred to the priest celebrating at the supper. They also had to add that in the Mass *sacrificium Crucis perpetuatur...* the sacrifice of Christ is perpetuated. That was not in the first edition. They also put in references to the Real Presence of Christ being present in both of the Eucharistic species. Even today, they forget this, don't they? They also added the word *consacratio*, when before they spoke only of *narratio*. This *narratio*, by the way, could be something dangerous if it is understood as just telling the story of the "institution."

Do you see what one had to do to clarify these things? Some wanted to make the liturgy, in a way, acceptable even to the Protestants, to bring the celebration of Holy Mass close to their notion of *Abendmahl*.

FR. ZUHLSDORF:

How would you compare the intentions expressed in the document *Sacrosanctum Concilium* and the actual reform that was carried out in the years following the council?

CARDINAL MAYER:

I think we have to distinguish between three phases of the reform. The first phase was the work of the council, the constitution on the sacred liturgy. I said already that one has to acknowledge that there were profound insights and good general guidelines given there. The second phase was the work of the Consilium headed by Cardinal Lercaro and Bugnini as secretary, established for the implementation of this constitution. Also in this second phase there is the on-going work of the Congregation for Divine Worship which continued after the Consilium. At the same time, there was the work of the conferences of bishops, and the influence of national liturgical commissions, to which on September 26, 1964, there was addressed a first "instruction" on the liturgy from the Consilium. This entrusted the task of regulating the liturgy and the pastoral liturgical action in an entire nation to the bishops. Finally one has to consider and evaluate the third phase: the concrete implementation of the liturgical reform in the dioceses, parishes, and religious institutes.

In that second phase, mentioned before, you have to distinguish three particular things: first, the reform of the existent texts and the creation of new texts and rites with rubrics, the different books, such as the missal and lectionary, and the office books for the *Liturgia Horarum*; secondly, the translations into the various languages; and thirdly, adaptation and accommodation to particular circumstances. The bishops didn't participate in creation of new texts. That was the Consilium. The bishops prepared the translations which Rome could approve. To the bishops' conferences was committed the task of the opportune *aptationes*, adaptations to particular cultural conditions. These adaptations had to be approved by the Holy See. The so-called *accommodationes* are committed to the celebrating priest, who often

CARDINAL MAYER

can choose between various forms, for instance in the penitential rite, or when it is stated, *his vel similibus verbis*. The aspect of adaptation was mostly entrusted to the priests.

FR. ZUHLSDORF:

Would this include the notion of the “options” we have now?

CARDINAL MAYER:

Yes, options. Adaptation, however, is a deeper concession to the genius of single peoples and cultures. This is inculturation. Now, many say that the more one integrates symbols and gestures of an indigenous culture, the better the inculturation is obtained. This is true, in a certain way. But the more urgent need is the interiorization of what is happening in the liturgy. This is the *real* inculturation. We continually switch the meanings around. Some liturgists often go just by the exterior things. Priests too, no? Who talks today about the Cross? So often they talk only of the *Alleluia*. But this is not all there is in the paschal mystery. We are almost in a situation now in which Easter Sunday has been separated in people’s minds from Good Friday. That doesn’t mean that we have to be sad and mourning, but the Church must stay under the Cross, too. Otherwise it won’t be the Catholic Church. We recognize in the Resurrection, and also the outpouring of the Holy Spirit at Pentecost, the Father’s response to Jesus’ Sacrifice. St. Paul, in Philippians, said we have to know the whole mystery, the Resurrection and the suffering also. The Church has to go the same way Our Lord has gone, of course, in the power of the Spirit. This is not sad or depressing. But I am afraid that some liturgists are missing the point. Our priests are committed not only to the celebration of the Eucharist, but also to the sacrament of reconciliation.

FR. ZUHLSDORF:

Doesn’t the new typical edition for the rites of ordination for the priesthood address this same point in the interrogations made of the ordinands? The new edition puts back a specific reference to the priest’s office of forgiving sins.

CARDINAL MAYER:

That is right. I insisted on that when I was at the Congregation of Divine Worship.

Going back to the idea of ambiguity mentioned before, we have to preserve the right understanding of the mystery of the Church. So much attention has been drawn to the second chapter of the constitution on the Church (*Lumen gentium*), the “People of God.” And rightly so. But the first chapter is on the *mystery* of the Church. This seems to be nearly forgotten. If you forget the mystery of the Church, you are in danger of interpreting the People of God aspect not enough in its connection with the People of God as in the Old Testament, but rather in the populist sense, or a democratic way. This subverts its meaning. The democratic understanding of our times pushes aside the vision of the “temple” and of the Church as Christ’s bride, and so all the interest focuses on the “presider” who could be understood as being “elected” by the people, instead of as the priest acting *in persona Christi*.

Regarding that second phase and its three great tasks, we can see that the translation of texts and the adaptation to local needs was not without its risks. That adaptation must be done with the focus on interiorization of what Our Lord is doing, not on what we do. This is the right idea of inculturation.

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FR. ZUHLSDORF:

Sometimes you hear talk that there was an agreement made by the translators of the texts after the council (I don't necessarily want to say conspiracy) not to render accurately or faithfully the new Roman texts.

CARDINAL MAYER:

I would say that perhaps there could have been an agreement on a personal level, maybe. Of course, in the English-speaking world, the work of ICEL has suffered from some preferential nuances. I remember very well Archbishop Ryan Dermot of Dublin, who was for a short time the pro-prefect of Propaganda here in Rome. He died too soon. He was a scripture scholar. And he told me that he had many reservations about the work of ICEL. He said he would give me his materials on this, but he died then... too soon. There were others, too, who were deeply pre-occupied. ICEL denies all this, denies any ideological preference whatsoever. But this denial is hard to substantiate when you see what happened in the translations. Now, of course, many are watching hopefully this new group CREDO in the U.S.

Let us, however, return to that third stage, mentioned earlier. That stage involved the concrete implementation of the reforms in the parishes and is committed, not to some agency, but to the priests. This phase shows a few great currents. A rare one would be an obstinate refusal of any implementation. That would be represented in some way by the movement around Lefebvre. Others are determined to be faithful to the documents and directives, and honestly try to implement them. This means that they also had to read them. Moreover, there was a kind of wild creativity which individual priests were indulging.

FR. ZUHLSDORF:

But in a way it's hard to say that these are isolated priests, since workshops and seminaries and, basically, the dominant liturgists, have virtually imposed a kind of style on the liturgical formation of our priests and liturgists today. Is that fair to say?

CARDINAL MAYER:

Well, yes, there is something to that. But to the people they appear as individuals, for they are not so much aware of the trends being taught in the workshops, and so forth. They don't know that these experiments may have an ideological background. We see that today devotions like Eucharistic adoration have been nearly wiped out, because a national liturgical commission chose to quote only part of a document of the competent congregation referring to it. They underscore the *cena* and are nearly silent about the Real Presence. Some liturgists also want to take us back to early centuries of the primitive Church, in which a notion of the Eucharist didn't yet consider "adoration." They don't understand the growth in the *sensus fidei*, and that the gift of the Eucharist, in the Blessed Sacrament, has been grasped always more deeply. It is true that the Eucharist was conserved for the sick at first. But more and more it was understood that Our Lord, really and substantially present, should be adored. We do not adore the "sign," we adore the reality!

I want to add something about that second phase and the Consilium. Now, for example, we have a richness and variety of scripture readings that before we didn't know, both in the Mass and in the office of readings as well as the rites for other sacraments. Also, from the treasures of prayer of the Church we have new prayers and prefaces that we didn't have before in the Mass. The use of the mother tongue has also contributed to the understanding of the rites. This opened up the liturgy of the hours to more people as part of their prayer life. But afterwards we will have to say something more about this, won't we, and also about Latin.

CARDINAL MAYER

You know, there is a characteristic of the way the reform of the liturgy is misunderstood, a kind of extremism. Before there was only Latin, and now some pretend that it needs a special permission to use it, even for the new order of Mass. It's incredible, really. Before, the gestures at Mass were so precisely defined, and now there are so many options available that nothing seems fixed down. But also positive achievements must not be forgotten, for instance the new Masses for Our Lady. I am glad to have signed that book as prefect of the congregation. The council had ruled out this extremism. In the constitution, *Sacrosanctum Concilium*, with number 23, the council says "There must be no innovations unless the good of the Church genuinely and certainly requires them and care must be taken that any new forms adopted should in some way grow organically from forms already existing."

FR. ZUHLSDORF:

So if change is not required, it's wrong to change something, according to the council, and any change must be organic?

CARDINAL MAYER:

One cannot say that this number 23 of *Sacrosanctum Concilium* was considered adequately in that second phase. One cannot really say that the Consilium followed that principle. Some have said that now, instead of having a *gewordene Liturgie*, we have *gemachte Liturgie*, instead of a liturgy that developed, we have a liturgy that was made. It was one done on the table.

FR. ZUHLSDORF:

Do you think that is true?

CARDINAL MAYER:

I would say to a certain extent. Generally liturgy grows through the life of the Church which is especially her prayer life. Now they sit down and write it. First, I said it was very positive that we have this new richness of scripture readings. On the other hand, I think nevertheless, one should also say that we have done a bit too much. It somewhat surpasses the priest and the faithful, especially some of the readings of the Old Testament. Yes, in the old order of Mass the readings were restricted, but this also guaranteed that certain readings would be heard, understood, and remembered.

FR. ZUHLSDORF:

And these readings were tied to the sacred music for the Mass. The antiphons and chants were tied to the readings.

CARDINAL MAYER:

Yes. Yet, it seems to me that in the selection of the pericopes, there was an exegetical approach rather than a liturgical approach in the choices made. Liturgy is always a serving of and adoration of God. We must adore God. The exegetical point of view can be different. The *Novus Ordo* has a strongly didactic element. We have to admit that the liturgy has also this purpose, but to put it first is wrong. First, is the cultic, understood correctly of course. We have to concede that the didactic intention often dominates now, no? But the first important aspect remains adoration, *latría*.

So, in some ways in that second phase the Consilium went beyond what it was intended to do. And perhaps they gave too much freedom, too many options. These freedoms were given also at the same time as the mother tongue had become, first, an option, and then used nearly exclusively. When only Latin was used in the liturgy, the danger of abuses was not so great. But with the mother tongue, quite a few priests began to think that they could change words and gestures according to their own whims.

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FR. ZUHLSDORF:

In contrast to some priests and lay faithful who seem to take little account of *Sacrosanctum Concilium* and related documents, there are many hopeful (and sometimes long suffering) Catholics in the world who think that a true renaissance of liturgy and sacred music would come if only our bishops would assure that we, as a Church, would just “do as the council asked.” Do you think that this is too optimistic?

CARDINAL MAYER:

I would say that this is at least a realistic possibility... if we really try to do what the council wanted, especially that we deepen the understanding of the *mystery*, the values of the *sacrum*, the values of the Cross and the Resurrection that must be really present in the hearts and the minds of the priest and then also the people. It is a possibility, if we avoid the wild creativity and stay with what the universal Church has recommended. It is possible if, as I have said before, instead of running after some new little findings, we first take to heart the interiorization of the meaning of the liturgy and especially of the Mass, and return to its integrity. We must help the people understand, appreciate, and love it. This would be something great. If we could avoid this wild creativity, we could avoid also creating new wounds in many good people. We must also avoid giving ammunition to those who will sometimes with great bitterness attack the new liturgy.

FR. ZUHLSDORF:

This idea of attack on the new liturgy relates back to what you were saying about those wide trends of how the reforms were implemented in that third stage. From your perspective of having been the first president of the commission, *Ecclesia Dei*, do you think that the use of the 1962 missal is a challenge in a negative sense or a positive challenge?

CARDINAL MAYER:

I must say that, according to the mind of the *motu proprio, Ecclesia Dei*, use of that missal should really be more freely given to those who reverently desire it. But we cannot think that the 1962 missal will become again the missal of the whole Church. We must try to keep the *Novus Ordo* in its real, given form and not go beyond. Those who follow the 1962 missal, on the other hand, shouldn't think that the Church can be “saved” only with the 1962 missal. They should avoid being polemic and try positively to develop and share with others the transcendent value of the liturgy, the adoration value of the liturgy, the mystery value of the liturgy. They should reveal these values to others without attacking those who participate in the Mass according to the *Novus Ordo*, sincerely acknowledging, as they are asked to do, the doctrinal and juridical value of the new missal.

FR. ZUHLSDORF:

One hears talk today of a “reform of the reform.” Some people hope that the Church will return to the 1962 missal and abandon the new liturgy. Some people completely belittle the older form of liturgy. Some want a kind of *tertium quid*, combining the best of both. After all your experience, where would Your Eminence stand on this? What role could the 1962 missal play in the “reform?”

CARDINAL MAYER:

I would say that if we used the 1962 missal, or maybe better the values that are more easily expressed in it, without extolling every detail, and if we avoid the polemics, then, given also especially the witness of the people who follow that

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missal, the reverence and deep gratitude they should express, then they can have an influence. Again however, at this moment we must allow a certain calm to come about. But this calmness would require also that the bishops would be more open to petitions, granting solidly founded permissions to use the 1962 missal. On the other hand, those who follow the new liturgy, should stay with the new liturgy as it should be celebrated. If possible they should bring to it those values that have been endangered: reverence, for example, and a deep theological and spiritual understanding of the content of the Mass. One bishop was recently published saying that the Mass is "boring." Maybe he doesn't really understand what is going on.

FR. ZUHLSDORF:

The council asked that Latin be maintained (*Sacrosanctum Concilium* 54), that Gregorian chant be given pride of place in the liturgy and that the musical heritage of the Church be used and fostered (114-116). We know too that sacred music is *pars integrans* in the liturgy. What do you see as the key element that safeguards these things from becoming merely expressions of nostalgia? What must priests be sure to teach the people when they use these traditional Catholic expressions in the parish?

CARDINAL MAYER:

This *pars integrans* that the council expresses, means that music is not merely a decoration, something which is just added to the liturgy. Sacred music *is* liturgy. Of course, it is not its essential aspect, but it does belong to its integrity. So, the council says that music helps to give glory to God, using the beauty also created by man, using the gifts that God has given to men. Sacred music, then, in a special way gives something beautiful back to God. It is said that no art is so closely linked to the liturgy as sacred music, for it expresses and deepens the minds of those who participate in it, no? It is in a very special way a "giving back" to the Father of the Incarnate Word, a word of praise that we incarnate. Cardinal Ratzinger has written about this aspect, bringing together sacred music and the mystery of the Incarnation. Sacred music brings out certain values of the Word, which cannot be expressed with the spoken word alone. The mystery of the Incarnation and the paschal mystery come out more completely with music.

Of course, Gregorian chant is bound together with Latin, though there are some that dispute this. It is suggested that one can adapt chant to other languages, but this is not really successful, is it? I would say too, that Latin should not have been completely abolished as it has been *de facto*. The council did not say it should be abolished. It said Latin should be used. You remember that while at *Ecclesia Dei*, I received a letter once from a chancery office in the United States, asking me if I didn't know that the council had abolished Latin!

FR. ZUHLSDORF:

It is remarkable that anyone would put a signature to that! But, Your Eminence, Latin is a special language for the liturgy, is it not, at least for the Latin rite?

CARDINAL MAYER:

It is a *sacred* language, in a way, as there are sacred times, places, people. And it is universal. Yes, of course. Especially now, when we have so many languages in a world that is becoming increasingly smaller, when people travel so much for different reasons, it is hard to find any possibility of feeling *at home*. With the Latin, this was a given. No, there is no doubt about the importance of Latin, even practically.

Concerning music, not all music for the liturgy must be Gregorian chant. We also have the great treasures of polyphony too, from Palestrina all the way to Haydn, Mozart, Bruckner, and many other great Catholic composers.

CARDINAL MAYER

FR. ZUHLSDORF:

I have heard it said that the Church has given two things as its heredity to the whole world: art and saints.

CARDINAL MAYER:

Yes, I have heard this too. And the Church should do more to promote these. There is a great apologetic value, too, of the arts and saints. Saints and art express our real values.

FR. ZUHLSDORF:

Could you say a few words about formation? If bishops and rectors of seminaries were to come and ask you for advice concerning the liturgical and musical formation of aspirants to the priesthood today, what would you tell them? And what would you like to tell seminarians or young priests, about Latin, liturgy and music?

CARDINAL MAYER:

They should know, of course, from the council, and from the documents and directives given since, what the *Church says* about music and Latin and the liturgy. I would say also that we should regain something of what has been lost. We should follow the orientations given. There is nothing really new here, if we would only put into practice what is set down.

We must also get over this prejudice against Latin, no? In the secular world a new kind of flowering of Latin is sometimes to be observed. On the other hand, in the Church we see a kind of pitiful and deplorable attitude of resistance, a desire to throw it all away.

We may also consider that those wonderful Latin chants, the Marian antiphons, those to the Holy Spirit, to the Blessed Sacrament used in the different liturgical seasons, have been prayed and sung with great devotion by so many saints, and by generations and generations of faithful. I think that from this fact there must be something special in these chants. We don't have to sing them exclusively, of course, that is clear. We can use the mother tongue too, that is very positive, and new good liturgical music can be and must be developed with the mother tongue. But the freedom we now have with languages and music should be used without this complete burning of the Latin.



AN OPEN LETTER TO A VISITING PRIEST

Dear Father,

I am choirmaster at the large suburban parish in the Upper Midwest where recently you spoke to the teenagers of the parish at a special "youth Mass." It was a privilege to have so well-known a priest and world traveler visit us. I was present for the Mass and your sermon to the young people.

This parish, like many others, has instituted a "youth Mass" at which a combo of two guitars, a bass guitar, an electronic keyboard, and a rock'n'roll drumset perform in the hope of attracting the youth to come to Mass. On the evening in question, the ensemble of five singers sang "Lift up Your Hearts," "We are God's People," "Here I am, Lord," "We are one Body," and "Glory and Praise to Our God." Other music used was written by Haugen and Dufford. I would judge the music to have been entirely "soft-rock" in style. There were some slight tuning and amplification problems. About 75 young people were present and another 50 adults.

During the course of your sermon, you told the audience that the Pharisees were "conservatives" in liturgical practice, and that is why Jesus had His differences with them. You also made it a point to congratulate the ensemble for their efforts, and you praised especially the leader.

LETTER

I was interested in your comments about the Pharisees. They were indeed “liturgical conservatives,” but it might be stretching the gospels a bit to propound that it was their conservatism that troubled Jesus. He seemed to be more concerned with their pride and disparagement of the poor. For all we know, Jesus may have admired the Pharisees for keeping their tradition alive.

Our parish has had a running skirmish in the last year regarding liturgical practices, including the music used for worship, an area in which I have been trained and have some expertise. I am concerned about the music performed by the ensemble that you so warmly praised. Their tunes and accompaniments do not conform to the wishes or ideals established by the Church for music in Catholic worship.

A reading of the documents on music for worship will show clearly that such music serves two functions: the glorification of God and the sanctification of the faithful. This sanctification is accomplished by elevating the minds and hearts of the hearers to God, and in such a way it will also edify the faithful. The Second Vatican Council made some changes in liturgical matters and allowed the introduction of the vernacular, but it most emphatically did not rescind any of the centuries-old principles about the purpose of music in the liturgy. Although there has been some confusion following the council, Archbishop Rembert Weakland, O.S.B., has indicated that there is need for a “course-correction” and specifically a movement away from the clang and clatter which was demonstrated at your Mass.

There is a clear connection between truth, teachers and culture. In the gospel story of the rich young man seeking edification on the fullness of life, it was “inculturation” to the highest things that he was looking for. He called Christ “Teacher,” and that term now applies to all of Christ’s successors in the work of evangelization.

Evangelization in the fullest sense cannot stop with merely the preaching of the gospel; it extends onward to “inculturation,” which means bringing people *from* their culture *to* the culture of the Church. Cardinal Ratzinger re-iterated an old truth when he stated that faith begets cult, which begets culture. It follows that the more perfect the faith, the more perfect the cult, and thus the more perfect the culture. We only need to look to the time after the Council of Trent, which clarified the truths of faith, to see that connection between faith, cult and culture blossom into the great period of the 17th century. Conversely, it is impossible to claim that the culture of the street demonstrates the faith. It is similarly impossible to raise the minds and hearts of the faithful to God by reflecting in the music of worship that which is not of God, or worse, is of anti-God.

The attributes of God, Whom we worship, include the Aristotelian highest things: truth, beauty, goodness. In God these have their perfection, and it is toward God that we strive. If we take seriously the appellation “teacher,” then our teachers—our bishops, priests and those who direct our liturgy—must lead the faithful to the fullness of Catholic culture, including those highest elements: truth, beauty and goodness.

The Second Vatican Council declared that music for worship is *pars integrans* of the Mass, on a plane with the text. Not surprisingly, Cardinal Ratzinger referred to music as an “enfleshment” of the Word. It is a fair conclusion that music destined to “enflesh” the Word should be, like the tabernacle and the chalices, made of the finest elements and consecrated, as it were, like the fingers of the priest at ordination.

Thus, you see my confusion at your accolades to the ensemble at your Mass. How can you claim that the music we heard, taken as a whole with its instrumental accompaniment and the noticeable rhythmic underpinnings, is suitable for worship? How could it fulfill the principles which still govern music for worship (the glory of God and the sanctification of the faithful), if it is not a manifestation of beauty?

Many noticed that the music caused some teenagers to sway their hips while others mocked the musicians, hardly an elevation of the mind and heart. Hardly an enlightenment. Is this what the rich young man was seeking from the "Teacher?"

The Church's prohibition against the use of instruments associated chiefly with secular music (drums were used with other combo instruments) is still in force, and the evident impact of the rhythm on the participants should have prevented the use of this music at Mass. Certainly it should *not* have been praised. As teachers, we should demonstrate to those under our charge the positive principles set forth by the Church for selecting music for worship. We need not demonstrate sinful actions to teach Catholic principles of morality, so why should we use music which is not acceptable to the Church in carrying out the very worship of God?

Our parish is proud that it offers "choices" in music, and we do have a schola that sings Gregorian chant for one Mass each month. But that "choice" cannot be between stones and loaves, between good and bad, between right and wrong, between the beautiful and the ugly. Truly, Father, one is not a teacher if he offers a choice that admits of less than the fullness of Life, less than Beauty, Truth and Goodness. The right music for worship is a reflection of the true choice.

You mentioned that in travels in Europe you have seen thousands of teenagers making pilgrimages to Catholic shrines, lining-up for hours to enter a church. The music that was evident at these gatherings was Gregorian chant. How do you account for the amazing sales of chant recordings today? (an unparalleled opportunity for evangelization and inculturation).

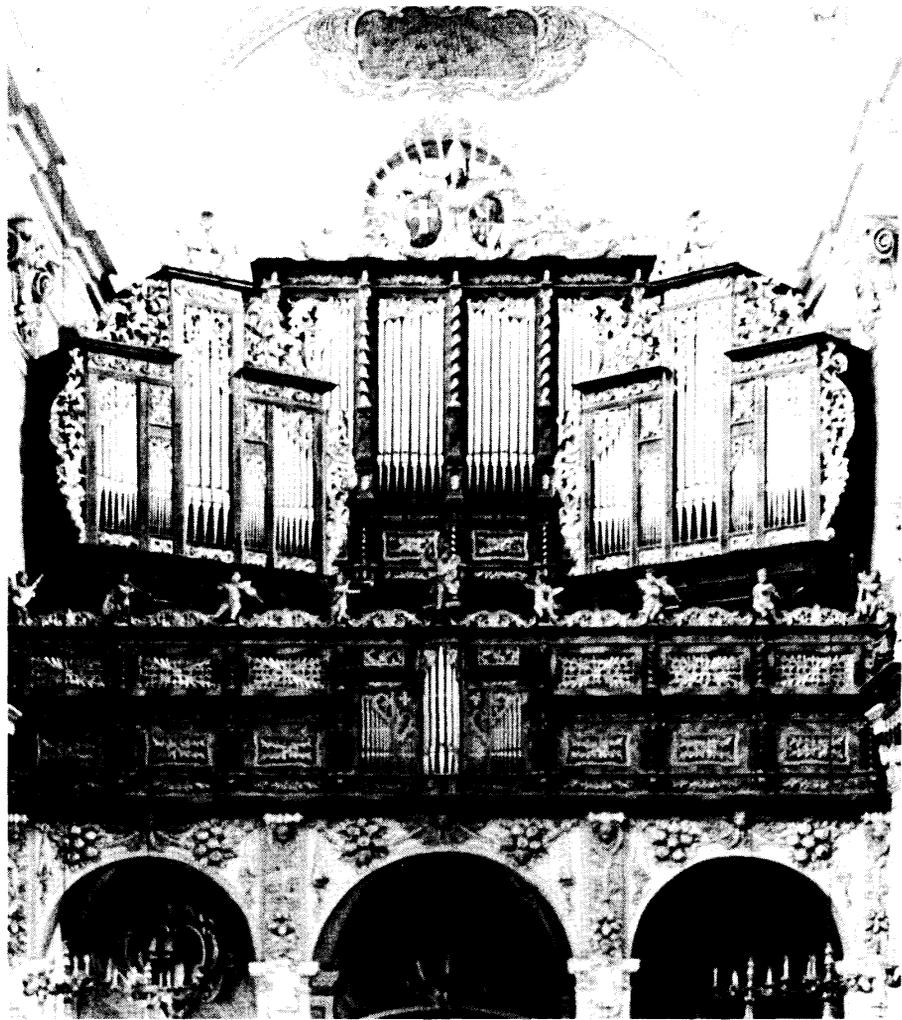
Chant is the song of the Church; the council gave it "pride of place." St. Pius X called it the highest form of music for worship. It is the best possible "enfleshment" of the Word. It is not, as you claimed, a "choice among choices." Children and teenagers are discriminating and discerning audiences. They recognize rock'n'roll, either soft or hard, for what it is, and they generally understand that it simply does not belong in worship. They are aware of the culture from which it sprang but are perhaps unable to articulate their discomfort. This is the task of the teachers, and they have failed them.

As a parent, I am the primary teacher of my children. You may call it Pharisaical, but I insist on their learning which music is appropriate for worship, just as I direct their use of television and movies. The Pharisees were conservative in their liturgical practice (a point that you did not really demonstrate was wrong), but in their other practices they were worthy of praise: they held to the traditions of the ancients; they believed in Divine Providence; they acknowledged the existence of angels and the life to come. They opposed a priestly aristocracy which was often dishonest and rapacious, and without doubt they would have stood against the bringing of the culture of the street into the worship of the temple.

I hope, Father, that with the great charisma you have with young people, you will be able to lead them to the truth, the beauty and goodness that they seek, and then be able to manifest their faith by their worship of God through the kind of music that reflects its Source who is Truth, Beauty and Goodness.

A CHOIRMASTER

LETTER



HOLY WEEK AND EASTER IN FOUR COUNTRIES

A one-semester sabbatical leave gave me the opportunity to participate in the liturgy of Holy Week and Easter in four countries: the United States, England, Austria and France. The common thread in that experience was the great dignity and reverence with which the liturgy was celebrated, and, in most cases, the links with the great artistic traditions of the Roman Catholic Church, as expressed through the music sung and the use of Latin.

Holy Week began with Palm Sunday at Saint Agnes in Saint Paul, Minnesota. There the solemn Mass was entirely in Latin and in chant. When the Twin Cities Catholic Chorale does not sing Masses with orchestra during Lent, the chant choir takes over. The ordinary and the proper were sung in Gregorian chant from the choir loft. The complete passion was chanted solemnly by three cantors in Latin from the sanctuary. Because all the liturgical services of Holy Week, including *Tenebrae*, are celebrated with great reverence, dignity and solemnity at Saint Agnes, I was reluctant to be anywhere but there. However, based on my experiences, I do not regret my decision to travel because it gave me a good perspective on my faith.

EASTER

On a blustery, rainy, early evening in London I attended Holy Thursday Mass in the parish church of Our Lady of Victory on Kensington High Street. When in London, I usually attend church at Farm Street (Jesuits), the Brompton Oratory or Westminster Cathedral. I feel, however, that it was fortuitous that our time schedule made a trip across London difficult, because it was heartening to experience the beauty, reverence and decorum with which the liturgy was celebrated in a London parish church not especially known for the solemnity of its liturgy or music. The Mass was celebrated in English and Latin. The music, sung by a small, excellent mixed choir consisted of both polyphony and chant sustained by the organ. The congregation at this church was diverse in all respects. Those chosen to have their feet washed represented that diversity: young, middle aged, elderly, men, women, people of different races. They were seated in chairs along the main aisle, thus allowing all in this rather small church to have a good view. The priest who performed the ceremony wore a small purple apron over his alb. I had never seen this before. After the washing, each person participating was given a small cross. After Mass there was the usual procession to the altar of repose during which the *Pange lingua* was sung in English, but the *Tantum ergo* was in Latin. Aside from this less than satisfactory and rather unexplainable mix of Latin and English, I left the church impressed by the dignity of the service and the sense of universality established by the familiar Latin, including the *Tantum ergo*.

On Good Friday, I was in Vienna, where I had gone with a friend on an opera tour. At our hotel, I picked up a very handsome brochure in English entitled *Easter in Vienna* (it was also available in several other languages), which gave a description of the religious significance of Holy Week and Easter along with a listing of the hours of the services at a dozen Catholic churches in Vienna and what music would be sung by the choir. As an example of the richness of church music in Vienna, here is the listing for Easter Sunday choral high Masses:

Stefansdom	F. Schubert, <i>Mass in E flat</i>
Peterskirche	F.J. Haydn, <i>Nelson-Messe</i>
Augustinerkirche	F.H. Haydn, <i>Nelson-Messe</i>
Michaelerkirche	W.A. Mozart, <i>Krönungsmesse</i>
Franziskanerkirche	F.J. Haydn, <i>Nelson-Messe</i>
Universitätskirche	W.A. Mozart, <i>Krönungsmesse</i>
Minoritenkirche	W.A. Mozart, <i>Krönungsmesse</i>
Votivkirche	A. Dvorak, <i>Messe in D</i>

I found this brochure published by the pastoral office of the Archdiocese of Vienna to be extremely helpful, and only wish that Paris would do something similar to announce Sunday high Masses at the churches known for their excellent music. Short of going to the church, I am always at a loss to know even the hour of the high Mass.

We decided to attend the Good Friday liturgy at the Stephansdom. The cathedral was very crowded, and it was only after some people left part way through the service that we found seats where we could see well. I think some of the coming and going came from the fact that a general tourist brochure had announced a concert of the Schütz *Passion according to St. John*. Those expecting a concert left when all they found was a liturgical service!

Although the liturgy was entirely in German, which I do not understand well, it was a very prayerful and moving experience. The solemn and dignified ceremonies were celebrated by the cardinal. The passion was sung in German with a polyphonic *turba* chorus. Instead of having the congregation come forward one by one for the adoration of the Cross, there was a procession around the church with three stops for adoration. The procession was composed of the clergy clothed in red and gold brocade vestments and some twenty-four Knights of Malta. The cross that was

EASTER

carried had a wooden cross-arm made of a huge tree branch and reminded me of some crosses I have seen represented in German and Flemish paintings. During the procession the choir sang Palestrina's *Popule meus* alternating with chant. At the end of the Mass there was another procession, this time to the altar of repose. As the procession left the sanctuary, all the lights were turned off there, and the Eucharist in a monstrance covered with a diaphanous veil moved through the church accompanied by the singing of works by Gallus and Haydn. After benediction the celebrant sang *Christus est für uns gehorsam geworden bis zum Tod* (Christ is made obedient for us). All answered, *Ja, bis zum Tod am Kreuz* (Obedient even unto death on a Cross), and the procession left in silence. As we left the cathedral on a warm, windy night in Vienna to walk back to the hotel, we observed the steeple of the Stephansdom silhouetted in white against a black sky. The liturgy was solemn and devout, and we felt united to the universal Church on this most solemn of days. We also saw on Italian television the Stations of the Cross led by the Holy Father in Rome. The meditation for each station was given in eight languages! What a privilege to be able to be a part of it through the marvels of television!

On Easter Sunday in Vienna, a sunny spring day, we attended two high Masses: at 9:15 AM the Mass sung by the Vienna Boys Choir in the Burgkapelle and at 11:00 AM the high Mass in the Augustinerkirche. The Mass in the Hofburg chapel was sung entirely in Latin. A group of about twelve men, former members of the boys choir, chanted the propers from the sanctuary. The Vienna Boys Choir sang Beethoven's *Mass in C* accompanied by orchestra from the second balcony of the very small chapel. (It seats about 250 people on the main floor.) One cannot see the choir in the upper balcony, but as someone remarked, this is the way it should be because we are not attending a concert, but participating in a Mass. I was truly amazed by the great reverence and prayerfulness of all who participated in the Mass, the more so because one has to buy tickets for this Mass and I had expected that many in attendance would be tourists rather than worshipers.

We then went to the Augustinerkirche nearby to hear Joseph Haydn's *Nelson Mass*. If I had been home in Saint Paul, I would have been singing the same Mass at Saint Agnes with the Twin Cities Catholic Chorale so it took all my self control not to sing with the choir in Vienna. We have since learned that the *Nelson Mass* was also sung on Easter Sunday in the cathedrals of Salzburg and Innsbruck as well as at the Church of St. James in Prague and at St. Peter's and the Franziskanerkirche in Vienna. The Augustinerkirche was filled to overflowing with as many, if not more, standing as seated. We arrived too late to find a seat and so we stood for two hours. However, it somehow did not seem too long because of the glory of the music. The proper was not sung at this Mass and there was no Gregorian chant. The Mass was in German except for the music by the choir.

Both Easter Masses were beautifully sung and very devout and inspirational. However, I preferred the Mass in the Burgkapelle, perhaps because of the chant propers. I found the Mass to be a more complete prayer because it included the proper of the Mass which seemed neglected at the Augustinerkirche. Even though we bought seats for the Vienna Boys Choir Mass, I felt that it was more prayerful and less a Mass for the once-a-year Easter Sunday visiting Catholic.

Easter Monday is a holiday in Austria as it is in most European countries. Several of the churches were scheduled to have a high Mass, including the Stephansdom where the choir was to sing Mozart's *Spatzenmesse*. However, we went to Melk Abbey for the day, visiting the recently gloriously restored abbey church and the famous library. The sun was bright and the sky was blue. Early spring leaves and blossoms were budding on the trees. Easter weekend in Vienna was a truly joyous experience.

On the Sunday after Easter I attended Mass at the Church of Saint Sulpice in Paris. Saint Sulpice still lives up to its tradition of great organ music. In fact, 1994 is the 150th anniversary of the birth of Charles-Marie Widor, who was titular organist at Saint Sulpice for 63 years from 1870 to 1933. He was followed by Marcel Dupré and Jean-Jacques Grunenwald. The current titular organist is Daniel Roth. The organ, which was given its current form in the nineteenth century by the organ builder Aristide Cavallé-Coll, was restored in 1991. The organ music on *Quasimodo* Sunday was glorious, but the choral music was less inspiring. The choir sang a Mass in French (except for the *Kyrie*) by Daniel Roth with congregational parts. There was no Latin, and the whole experience, aside from the organ music, was less inspirational than Vienna. The program for the organ music was as follows: a prelude on the Gregorian intonation *Quasimodo*; at the offertory, Bach's choral *Christ lay in the bonds of death*, and at communion, an improvisation of the Gregorian anthem *Mitte* (Put your hand in the place of the nails).

During the concert after Mass, Roth played the *Offertory for Easter* by A.P.F. Boely, *Cantabile* by César Franck, and the *Prelude and Fuge in D major* by Bach. I have always wished that there were a tradition of choral music at Mass in France. The contrast with the great Austrian tradition was never more striking than this year when I experienced the two in such close proximity. Saint Sulpice has reason to be proud of maintaining its great tradition of organ music, but it is regrettable that there is not an equally strong choral music program.

I have heard the theory that since French church music was essentially based on a strong tradition of plain chant, when chant was abandoned along with Latin, something had to be concocted to replace it. These were the pseudo-psalms in French for congregational singing. Much of this music was then translated into English or served as the inspiration for the music sung at Masses in America. What is personally tragic to me is that many of the French congregations sing well. They participate, but in what? Those who set the musical program intentionally led them away from any word of Latin or any chant that is part of the heritage of the French and Roman Catholic Church. The consequence is that when there is, for example, a current effort to sing the proper of the Mass in chant at the Cathedral of Notre Dame in Paris, no one sings because they no longer know the chants, and because no aids, such as song sheets, are provided to assist the congregation. Attending Mass in Paris is less inspirational than going to Mass in London or Vienna, and rather like too many Masses in the United States.

From my experiences during this Holy Week and Easter season, it is clear that the artistry of the music and solemnity of the ceremonies are a powerful force that lift the mind and heart to God and unite the congregation across differences of language in the worship of God in the Roman Catholic Church.

VIRGINIA A. SCHUBERT

REVIEWS

Books

The Reform of the Roman Liturgy, Its Problems and Background by Klaus Gamber (tr. K. D. Grimm). Una Voce Press, San Juan Capistrano, CA. 198 pages, \$19.95.

Pro captu lectoris, habent sua fata libelli. Ever since Terentianus Maurus recorded this *sententia* in late antiquity, it has applied as well to authors, whose fate, like that of their writings, depends upon the capacity of their readers. Klaus Gamber's book bears this out, for it has been received in widely differing ways. Some found the work not only stimulating and worthy of reflection, but moving and prayerful, indeed an "amazing book" of "enormous significance," perhaps "the most important book written in the last 15 years regarding the call for the reform of the *Novus Ordo* liturgy and the reinstatement of the Tridentine Mass."

Others, though, are less enthusiastic, and in fact have serious reservations, judging that the inconsistencies and criticisms contained in "what comes off like an incessant barrage of rantings, often confused and confusing" are, at least in the long run, neither healthy nor helpful, since Part I of the book (at least) is "an unrelenting attack on the liturgical reforms not only following Vatican II but also leading up to it, starting with those of Pope St. Pius X."

Klaus Gamber (from 1962) was head of the liturgical institute, originally founded at Regensburg under Archbishop-Bishop Michael Buchberger in 1957 to conduct and promote research in the areas of liturgical studies and the history of Benedictine monasticism in the diocese of Regensburg, in order to make the results of this scientific work fruitful for practical pastoral work.

Gamber edited (often in collaboration with other scholars) the series of monographs entitled *Studia Patristica et Liturgica* (18 volumes), fifteen volumes of *Textus Patristici et Liturgici*, and 26 other volumes supplementary to both series. His specialty was palaeography, the study of ancient manuscripts, which he learned under the guidance of Benedictine Father Alban Dold, the pioneer of fluorescent palimpsest photography. (A palimpsest is a leather or parchment manuscript which has been re-used after the original writing has been scraped away or erased. Since the original writing was seldom completely eradicated, it can often be read, at least in part. Some palimpsests can therefore have great value for the specialist palaeographer.) Gamber did his first scientific work in "collecting fragments" at the palimpsest institute which Dold had headed since

1917 at the Archabbey of Beuron/Hohenzollern. Like his master, Gamber was a self-taught man. (After eighteen years of private work on a thesis about the authorship of the ancient treatise *De Sacramentis* commonly attributed to Saint Ambrose, Gamber received his S.T.D., not from a West German university, but from a communist-bloc country, the theological faculty of the University of Budapest [Fr. Polykarp Rado, O.S.B.], which caused a minor sensation in 1967.)

Specialists in manuscript studies must often deal with fragments, and the title of the *Festschrift* presented to Alban Dold on his seventieth birthday in 1952 was in fact *Colligere Fragmenta*. It is not surprising that Gamber's work was often criticized for drawing broad hypothetical conclusions from very scanty (often literally "fragmentary") evidence. All of these factors should be borne in mind when approaching this author and his work, which represents a notable achievement by any standards.

The English volume contains a preliminary section with a preface by Father Gerard Calvet, O.S.B., of Le Barroux, and two other brief pieces. To mark Gamber's seventieth birthday in 1989, a group of friends and colleagues had prepared a *Festschrift* containing, in addition to fourteen scholarly articles, brief congratulatory messages from several cardinals and bishops. Since the honoree had gone to his reward before the *Festschrift* was published, it became, perforce, a memorial volume: W. Nyssen, ed., *Simandron-Schriftenreihe Koinonia-Oriens* 30 (Köln 1989). The memorial tribute of Bishop Braun of Eichstätt (pp. 20-21 in *Simandron*) becomes in English, a "preface" at pp. xv-xvi, but omits the second sentence of the German original, without indicating that this has been done, thus creating the impression that the episcopal "preface" (untitled in the original) was written specifically for this English volume or its (Italian ?) source. The sentence omitted reads: "The memorial volume for him offers me a welcome opportunity for a word of greeting and of thanks."

Editor W. Nyssen's memorial article at pp. 23-27 of *Simandron* is headed "testimonial" in English (pp. xi-xiii); in it (p. xiii) the citation of Cardinal Ratzinger is imprecise and hence misleading...*wirklich aus der gottesdienstlichen Mitte der Kirche denkt* means "truly thinks out of the worshipping heart or center of the Church," which is something other than "truly represents the liturgical thinking of the center of the Church." Gamber, and not the "liturgical thinking of the center," is the subject of the sentence...And one wonders why the last sentence of Nyssen's memorial appreciation is reproduced only partially? Did an anonymous editor do the trimming? The complete sentence reads: "In the midst of the diligent search for sensations in the Church of our days, his lonely path of sacrifice has now come to a sudden end."

A propos translation: while the thoughtful theologian noted only three typos, he encountered more than a dozen "opaque" passages and inaccuracies, some of them perhaps caused by unfamiliarity with the technical terminology occasionally used by the author.

The introductory pages vii-xvi are followed by the two main parts of the book, each of them representing a separate treatise by Monsignor Gamber. Part I, whose title was given to the English volume as a whole, was published as a pamphlet in 1979. Those of us who actively supported the German *Una Voce* from its early days in Berlin/Schöneberg, where the late Albert Tinz published its *Rundbrief* from the Kufsteiner Strasse as mimeographed circular letters, recognize the chapters of this section as a number of earlier articles originally published in other places, chiefly in the *Una Voce Korrespondenz* (UVK). Thus, for example, Chapter 2 - UVK 5 (1975) 142-51; Chapter 3 - UVK 6 (1976) 298-301; Chapter 4 UVK 7 (1977) 88-96; Chapter 7 - UVK 4 (1974) 283-7; Chapter 10 - UVK 2 (1972) 1-9 etc.

Part II was published in 1987 as a brochure *Zum Hern hin!* intended for the general reader as a kind of commentary on the problems presented by the modern altar and celebration facing the people. It was occasioned by an exchange of letters to the editor of a German Catholic weekly, *Deutsche Tagespost*, and once again combines earlier articles with new materials.

In short, the book we have before us is not a systematic treatment of its subject, but rather a compilation of occasional pieces, some of them twenty years old. Would it be wrong to see the principle of *colligere fragmenta* at work here?

In spite of the handicaps implied by these facts, several important themes recur throughout the book, and thus impart a certain unity. Among these themes—all worthy of serious reflection and earnest discussion—the legitimate liturgist notes:

* the *organis* development of symbol and ritual which has taken place in the *Ecclesia orans* during the course of a millenium and more;

* the *Christocentric* character of the divine liturgy, in which with all the warriors of the heavenly army we sing a hymn of glory to the *Kyrios* (*Sacrosanctum Concilium* 8);

* the proper *orientation* for liturgical prayer by priest and people who are together *conversi ad Dominum* (Saint Augustine).

There can be no doubt that this last aspect has attracted the lion's share of attention since the publication of Gamber's book. Building upon the work of predecessors and contemporaries like Joseph Jungmann, Cyrille Vogel, Louis Bouyer, Walter Drig and Joseph Ratzinger, Gamber (in spite of the view expressed in his *Liturgie Übermorgen* p. 251 [Freiburg

1966]) has shown that the oft-repeated claim that the early Christian altar as a rule pre-supposed "orientation" toward the people, is a myth and nothing more (J. A. Jungmann). Gamber's insistence on this point has not been entirely ineffectual, as the editorial published a year ago in the official organ of the Vatican's Congregation for Divine Worship and the Discipline of the Sacraments clearly indicates (*Notitiae* 29, May 1993, pp. 245-249). In what was surely intended as a response to this book, the sacred dicastery asserts that the eastward position of celebrant and faithful, while "a great tradition even if not an unanimous one," did not constitute an indispensable element of the liturgy and so "cannot be considered a tradition, fundamental principle in Christian liturgy." While striving to justify the westward position currently so widespread, the congregation also admits that it is "not an absolute value above and beyond all others...The principle of the unicity of the altar is theologically more important than the practice of celebrating *versus populum*." *Non jam frustra doces, Klaus Gamber!* (See *Sacred Music*, Vol. 121, No. 1 [Spring 1994], p. 19-26; Vol. 120, No. 4 [Winter 1993], p. 14-17.)

Those who knew Klaus Gamber personally, who benefited from his kind and courteous hospitality to other scholars and researchers, can testify to his fundamental attitude as a man of the Church. Quiet and reserved by nature, he possessed a great diligence and a strong sense of responsibility which prompted his efforts toward gaining a better insight into those "general laws governing the structure and meaning of the liturgy," which the last council calls for as a basic pre-supposition for any responsible discussion and practical activity in liturgical reform and renewal (*Sacrosanctum Concilium* 23).

Klaus Gamber was neither a traditionalist at any price, nor one who could come to terms with the perhaps too hastily introduced reforms of the liturgy after the last council. He was a "centrist" who by his researches in the history of liturgy could prove that the liturgy was constantly undergoing changes, that it did not congeal in cast-iron forms, but always took full account of the men who prayed it. After all, the fathers of Vatican II never dreamed that their reference to making the liturgical signs more transparent, would open the doors to a new wave of rationalism. And it was precisely such a rationalist attitude which Klaus Gamber opposed as vigorously as he could. For that, we are all in his debt. But for our part, we must exert ourselves to reach an appreciation of his motives and his points of view. The legitimate liturgist is vexed at the witless ease with which the ill-informed so readily over-simplify a complex situation, and he cannot help but recall the words which a genial jurist wrote more than half a century ago, for they apply as well to Klaus Gamber's book:

Have a care, my friend! This book is esoteric through and through, and its immanent esotericism increases to the precise degree to which you penetrate its pages. Therefore, better to leave hands off! Put it back again in its place on the shelf! Touch it no more with your fingers, be they washed and manicured, or stained with blood as is typical of the times. Wait and see whether you will meet this book again, and whether you are one of those to whom its secrets are revealed! The *fata libellorum* and the *fata* of their readers are somehow mysteriously intertwined. I tell you that in all friendship. Do not try to force your way into the *arcana*, but wait until you have been properly introduced and admitted. Otherwise, you might suffer an attack of rage which would be harmful to your health, and you might attempt to destroy something which is beyond all destructibility. That would not be good for you. Therefore, hands off! and put the book back in its place! Sincerely, your good friend, Benito Cereno.

REVEREND ROBERT A. SKERIS

Discarding Images, Reflections on Music and Culture in Medieval France by Christopher Page. Oxford: Clarendon Press, 1993. 222 pp., xxiv. Cloth, \$38.

In the preface, the author describes his book as "a series of essays, united by their concentration on music and culture in France between the thirteenth century and the fifteenth. They all attempt to examine images of musical life in medieval France, and they are designed to be brisk and suggestive."

The old discussion about the relationship of the arts among themselves and the influence the age has on all of them individually and collectively is once again raised here. In a chapter entitled "Cathedralism," Page questions current theories of how the architecture of the gothic cathedrals influenced the theology, philosophy, music and visual arts of the period. A wide range of writers on the subject from the medieval period as well as contemporary authors are analyzed and evaluated.

The final chapter is entitled "Huizinga, *The Waning of the Middle Ages*, and the Chanson." In a revisionist approach to the period of the late middle ages, it is Page's thesis that this very well-known book has exercised too strong an influence on musicologists and their opinion of the fifteenth century as a declining era. In fact, Huizinga says very little about music but he should be challenged, says Page, on his interpretation of the later middle ages and the culture of the time, especially as it concerns the fifteenth century chanson. The fundamental thesis of Huizinga's book is that the fourteenth and fifteenth centuries in France, Burgundy and Flanders were not a time of preparation for a new growth of

culture but rather one of over-ripeness and decay. Page studies the works of Jeremy Yudlin, Craig Wright, Richard Strohm and Walter H. Kemp to criticize Huizinga. The role of music, particularly the chanson, in providing evidence for the study of the late middle ages and its social conduct, especially institutions such as chivalry in the Burgundian court, is really the main thrust of Page's book. He concludes that "it is time to consider the ethos, style and technique of the fifteenth-century chanson as the expression of ...a vital and confident culture, many of whose essentials—at least within the realm of chivalric courtliness—were to survive well into the sixteenth century."

This is a scholarly study meant for medievalists and musicologists. It signals the appearance of a new light in the area of the fifteenth and sixteenth centuries, and very interestingly, music has some good evidence to bring to bear on the general cultural evaluation of the times. The bibliography is extensive and the index good. There are many illustrations and musical examples.

R.J.S.

Agostino Agazzari and Music at Siena Cathedral 1597-1641 by Colleen Reardon. Oxford: Clarendon Press, 1994. 214 pp. Cloth, \$45.

This book is interestingly written and scholarly in its scope. It is the study of a musician known chiefly as a theorist and not as a composer. The author tries to emphasize his writing and performing of music in a period in Siena that up to now has been considered a time of decay and inactivity, the baroque seventeenth century.

A chapter entitled "A Sieneese Gentleman" accounts for life in Siena after its defeat in 1555 which most historians look upon as the twilight of the city, but it is most active as seen through the movements of Agazzari. He spent nearly all his life in Tuscany, but he was in Rome at the Jesù and the Apollinare and at the cathedral in Salzburg. He was a very pious man, devoted to worship of the Blessed Sacrament and the Mother of God. He left money in his will to foster these devotions. The author has uncovered an almost infinite list of details about him and the city of Siena, which are interestingly set forth. A similar treatment is given to the musical *cappella* of the cathedral, replete with facts.

Half of the book is concerned with the compositions of Agazzari. There are numerous examples, and the works are analyzed and discussed in their liturgical use. There is a catalog of Agazzari's sacred works in Latin arranged chronologically.

R.J.S.

Choral

Mass by Douglas Coombes. SATB soloists, choir and orchestra. Lindsay Music (Distributed by Theodore Presser, Bryn Mawr, PA 19010.) \$12.

A full-length setting of the common Latin texts of the Mass is a rare publication these days when the propaganda against choirs and the Latin language has virtually wiped out any opportunities for performance of such a work. The writing reminds one of the classical eighteenth century orchestral Masses, although the idiom is a modern one and the orchestra is larger than what Haydn or Mozart wrote for. It is not easy, but no difficult choral problems seem to be present. Orchestral parts are available on hire from the publisher.

Missa Brevis by Bryan Kelly. SATB, organ and optional trumpets. Robertson Publications (Distributed by Theodore Presser, Bryn Mawr, PA 19010.) \$8.75.

A short (duration: 15 minutes) setting of the Mass (there is no *Credo*), it can be performed both in Latin and in English. A frequent use of dissonance gives some bite to the sounds. The voice-leading is easy and there are no vocal problems. The Mass was first performed in Westminster Abbey, Easter 1991.

Missa Brevis by Bartłomiej Pekiel. ATTB, *a cappella*. Polskie Wydawnictwo Muzyczne (Distributed by Theodore Presser, Bryn Mawr, PA 19010.) \$22.

Part of a series, *Early Polish Music*, this setting comes from manuscripts preserved in Cracow. Poland had great musical life, especially in the renaissance period, when influences from Italy were felt in all the arts, including music and architecture. Publications such as this series deserve attention from the Polish communities in this country. Many of the great Polish churches built in this country during the last century would make wonderful settings for the celebration of Latin solemn Mass with this music.

Lamb of God, Grant us Peace by Z. Randall Stroope. SATB, organ. Mark Foster Music Co., P.O. Box 4012, Champaign, IL 61824-4012. \$1.50.

A troped text using both Latin and English, this piece is easily learned in a traditional harmonic treatment.

How Lovely on the Mountains by John Bertalot. SATB, organ. Augsburg Fortress, Minneapolis, MN. \$1.40.

The text is from Isaiah, 52:79. The harmony is traditional and there are no vocal problems. Interest is created by changes of key and a building of the organ accompaniment.

Quatre Motets by Maurice Duruflé. SATB, SSA, *a cappella*. Durand (Distributed by Theo. Presser Co., Bryn Mawr, PA 19010). \$1 each.

Based on Gregorian themes these are four very useful and beautiful settings of traditional texts: *Ubi caritas, Tota pulchra es, Tu es Petrus*, and *Tantum ergo*. The *Ubi caritas* is set for treble voices. They were first published in France in 1960.

Mass for Men's Voices by Peter Schickele. TBB, *a cappella*. Elkan-Vogel, Bryn Mawr, PA 19010. \$1.50.

In the days when church music was a subject in Catholic seminaries, this would be a real find, but with little or nothing done now to train students for the priesthood, this Latin setting of the ordinary of the Mass (including *Credo*) will not be a best-seller. It is very effective and not difficult, especially if the voices are doubled with brass, reeds or even organ. By writing for three baritone voices, the problem of seeking tenors is overcome and the piece becomes very practical for the ordinary group of male singers.

Ave Verum Corpus by Graham Farrell. Soprano, SATB and organ. ECS Publishing, Boston, MA. No price given.

Both the English and Latin of this ancient Eucharistic text may be sung. The Latin text is slightly different from Mozart's famous setting. The piece was commissioned by St. Mary the Virgin in New York City and used for the feast of Corpus Christi in 1978. An interesting organ part sustains the voices, which are nearly totally unison against the soprano soloist. There is a restraint and holiness in the composition that truly reflects the piety of the text and the faith that it evokes.

Magnificat and Nunc Dimittis by Robert J. Powell. SATB, organ. Augsburg Fortress, Minneapolis, MN. \$1.40.

Although the titles are Latin, the text is English for both these canticles from Luke. With a lot of unison, the pieces are not difficult, and might well serve for use in efforts to revive the singing of vespers and compline where these texts are assigned in the Catholic liturgy of the hours.

Ave Maria by Ellen M. Keating, OP. SATB, *a cappella*. Mark Foster Music Co., P.O. Box 4012, Champaign, IL 61824-4012. \$.95.

A simple setting as befits the text, both polyphonic and chordal passages add variety and expression. Easy and traditional in harmony, this can quickly be learned and often used.

In Assumpta Beata Maria by Luca Marenzio, ed. by James Cox. SATB, *a cappella*. Theo. Presser Co., Bryn Mawr, PA 19010. \$1.25.

This is the antiphon of the *Magnificat* for the feast of the Assumption of the Blessed Virgin. Both English and Latin texts are set for use. Marenzio (1553-1599) is known chiefly for his madrigals, but this setting of *Hodie Maria Virgo* is truly a masterpiece, and its revival in this edition is to be praised.

Alleluia by Philip Hayes, Ar. by Robert Preston. SATB, organ. Theodore Presser Co., Bryn Mawr, PA 19010. \$1.25.

The only text is Alleluia. But this could be useful for an extended treatment of the Alleluia before the gospel. It is easy and effective and bears repeated presentation.

R.J.S.

Magazines

UNA VOCE (France). No. 175. March-April 1994.

J. Havard de la Montagne writes about the role of organists in the church. In the classical period most composers were also organists or choir directors. Examples include Charpentier, Couperin, Rameau, Bach, Haydn and Mozart. In the nineteenth century in France organists were formed in specialized schools such as the Niedermeyer School. Niedermeyer was also responsible for developing a method of accompanying chant. Other programs for the preparation of organists included the Schola Cantorum founded by Vincent d'Indy, which later became the Ecole César Franck, and the organ classes at the Conservatory of Paris where Widor, Vierne, and Dupré all taught. The author laments the decline of the role of organ music both in concert halls and in liturgical ceremonies. However, many are studying the organ, and there are many organ recitals and concerts of sacred music that include the organ which take place in churches outside of the liturgy.

The last section of the article on Latin, the sacred language, makes the point that beyond the national cultures which divide us, there is an ecclesiastical culture which unites us.

An announcement is made of the next meeting of the Consociatio Internationalis Musicae Sacrae (CIMS), which will take place at Chartres on October 1 and 2, 1994. The theme will be: The Sung Bible. The lectures, which will be in French, will deal in particular with the richness of the Gregorian texts. In addition, Palestrina and Lassus will be honored 400 years after their deaths. This is the 800th anniversary of the founding of the Cathedral of Chartres.

V.A.S.

UNA VOCE (France). No. 176. May-June 1994.

Several articles discuss the material in a new book by Yves Chiron, *Paul VI, le pape écartelé* (Paul VI, the Pope torn apart) (Paris: Perrin 1993). The comment is made that Pope Paul VI did not understand that the very efforts to modernize the Church which he championed were some of the causes of the self-demolition which he deplored.

There is also an article on a new book by Rev. Michel Sinoir on the question of women priests which makes good points in favor of an all-male clergy. Several letters complimenting the author and supporting his point of view are also printed.

The full program for the CIMS conference in October which will take place at Chartres is also included in this issue.

V.A.S.

CAECILIA (Alsace). Year 103, No. 2. March-April 1994.

An article is devoted to the "pedagogy of participation." The comment is made that the participation of the faithful in the singing at Mass remains rather feeble and still needs to be developed. This is the case even though the author states that such participation was given a new importance by the constitution on the sacred liturgy of Vatican II (December 4, 1963).

In an article on the organ, holy machine, translated from the German and which first appeared in *Singende Kirche*, distinctions are made between the organ in Protestant and Catholic churches. Organs are silent during lent in Catholic churches, whereas in Protestant churches, there is a richness of music composed around the theme of the Passion to be used precisely at that time. Organ music is often based on Gregorian chant in Catholic churches which is not the case in Protestant organ music. It is interesting to note that Catholic organists had already begun in the last century to play Bach. This is an example of ecumenism before its time!

V.A.S.

CAECILIA (Alsace). Year 103, No. 3. May-June 1994.

The text of a letter from Pope John Paul II to Monsignor Domenico Bartolucci, director of the Sistine Choir, on the occasion of the 400th anniversary of the death of Palestrina is printed in French. There is an article on the role and placement of the choir in the post-Vatican II liturgy. This issue also includes the usual samples of music, calendar of events and suggestions for music for the Sundays of the season. The table of contents of *Sacred Music* (Winter 1993) is listed among the journals mentioned.

V.A.S.

Recordings

Motets by Machaut and Dufay. Vocal and instrumental ensemble directed by Helga Weber. Renaissance der Renaissance IHW 3.108 (DDD). Recorded 1990-91. Distributed by Neume's, 3712 Haines St., San Diego, CA 92109-6620. \$59.95, 3 CDs; \$39.95, 3 cassettes; \$3.95 shipping. Playing time 52:12, 58:11, 57:50.

"The isorhythmic motet is assuredly one of the most splendid creations of the music thought of mankind." So said Heinrich Besseler in the preface to the appropriate volume of his *Opera Omnia* of Guillaume Dufay. It's worthwhile reminding ourselves of this, for not too many people are aware of this truth today. The 28 works recorded on these three CDs include all six sacred motets of Guillaume de Machaut (those using Latin texts in both voices) along with the untexted isorhythmic hocket "David" (based on the melisma on the the final word of the chant *Alleluia Nativitas [Solemnitas]*). The remaining two and a half sides contain all fourteen isorhythmic motets of Dufay as well as the six cantilena-motets and *Alma Redemptoris mater*, classed here as cantilena although Besseler grouped it with the antiphons because the text is used liturgically. Three of Dufay's works are performed twice, two of them in an alternative instrumental version and *Ave Virgo* in alternative versions using one or two voices.

All of the Machaut works have been recorded before, although *Martyrum gemma latria* has been available only on Eterna in East Germany. Four of Dufay's works are given their first recordings here: *Balsamus et munda cera*, *Inclita stella maris*, *O proles Yspanie*, and *O glorioso tyro*. Needless to say, even for the works previously recorded (seven of them only on LP), it would be difficult to collect all of the previous recordings, even just one of each selection, given the distance in time and space of their issuance on many labels. Fourteen chants (some fragmentary) are also sung to illustrate the foundation of the isorhythmic motets.

This ambitious project has been carried out in appropriate style. Among the six singers the names of alto David Cordier and tenors Wilfried Jochens and Gerd Türk will be familiar from recordings of professional ensembles. Helga Weber has directed her instrumental ensemble (here eleven players) for many years. Her previous recordings of Hildegard of Bingen, Machaut, Dufay, Dunstable, and others of the period were issued a decade ago on her own label, as this set is now, and they have recently been re-issued on CD by Christophorus. The boxed set of discs is slip-cased with a booklet of 180 pages containing lengthy notes with texts and three translations, illustrated with various manuscript facsimiles. Brietkopf und Härtel will publish new practical

editions of all the works, edited by Helga Weger and Marianne Richert Pfau.

It should be noted that musicologists have been caught up for a decade with the question of the use of instruments during this period. The Hilliard Ensemble recorded five of Dufay's motets for EMI a few years ago using no instruments whatever. Weber's use of instruments ranges from a single motet sung without instruments to several works more lavishly endowed with instruments than anything heard during the 1960's and 1970's from Alejandro Planchart, Thomas Binkley or Bruno Turner.

The new insight into Dufay's life afforded by Planchart's recent biographical research (*Journal of AMS*, Fall 1993) makes this collection even more useful. We are fortunate that the project was carried out so well, even if some will debate the choice of instruments. These recordings are not the last word on the subject of the motet, but they are the only complete set we have, and they at least furnish a frame of reference for the work of other interpreters.

REVEREND JEROME F. WEBER

OPEN FORUM Palestrina Quadro-centennial

Please permit one small correction. In the article on Palestrina and Lassus, 1594-1994, the otherwise splendid illumination of our kinship with these giants and parallel issues of our times has one error in stating that "the initiation of the salute to Palestrina began in Rome, at Saint Peter's, on February 2."

The XXVI International Congress of Pueri Cantores took place in the eternal city from December 28, 1993, through January 1, 1994, culminating in the celebration of Mass at Saint Peter's Basilica by His Holiness, Pope John Paul II. The Mass was in honor of the Blessed Mother of God, and the presence of some 8,000 "Little Singers" did much to add delight to the prayer, foster oneness of spirit, and invest the rites with greater solemnity. The overall theme of this congress was to celebrate the quadro-centennial of the passing of Palestrina and Lassus. Their music was prepared by all 173 participating choirs and sung through the course of the New Year's Day Mass.

PATRICK FLAHIVE
Azusa, California

More on the *Altare versus Populum*

I am sending you some thoughts on the altar facing the people by Cyril Pocknee (1906-1979), chairman of the Anglican Society and associated with the *English Hymnal*. The article, entitled "Facing the People," comes from the Spring 1994 issue (No. 36) of *Faith and Heritage*, published by the Prayer Book Society. The text follows:

One of the innovations made in the Roman Catholic Church in the last decade or so has been the custom of having the celebrant stand on the further side of the altar thus celebrating *versus populum*. In the Church of England there is a considerable cleavage of opinion on this matter and even those who call themselves Catholics are by no means agreed on this issue.

The publication by the eminent French Oratorian, Père Louis Bouyer, of *Liturgy and Architecture* (University of Notre Dame Press, Indiana) caused something of a sensation. Father Bouyer was one of the earliest advocates of Mass facing the people—long before it became *de rigueur* in the Roman rite. He later retracted his advocacy of this innovation and, in the work referred to above, stated with scholarly precision his reasons for reverting to the eastward position. This change of mind based on careful research is a warning against embracing liturgical innovations founded on a smattering of evidence and research. The conclusions of Louis Bouyer accord in the main details with similar conclusions published previously by the writer of this article in *The Christian Altar* (Mowbray). It is with satisfaction that we learn that so eminent an authority should have arrived independently at the same conclusion as an Anglican writer on this issue.

It is the contention of Father Bouyer and this writer that Mass facing the people is based on a misreading of the historical and liturgical evidence and that it is a modern innovation.

It has widely escaped observation in recent times that the great Roman basilicas such as Saint Peter's in the Vatican and Saint Mary's Major do not conform to the usual custom throughout Christendom of having the altar at the east end of the building; but instead the basilicas face west. Consequently the celebrant stood on the other side of the altar when he prayed in order to face east. Pope Vigilius writing in the middle of the sixth century noted that whereas most churches had their altars at the east end and the celebrant faced east the Roman basilicas were reversed and thus were "occidentated." This arrangement also seems to have prevailed in some of the churches of North Africa

prior to the invasions of the seventh century by the forces of Islam.

To pray towards the east is a custom of pre-Christian antiquity and its adoption by the Church almost from the outset of the Christian era is based on the idea that the Second Advent of Christ would be heralded in the east. There is a reference to this in Saint Matthew 24:30. In *The Christian Altar* we have given full evidence on this matter. When the Holy Mysteries of the altar are celebrated we look backward to their institution in the Upper Room by our Lord but also forward to their ultimate fulfilment in the Second Advent at the Supper of the Lamb of which they are the sacramental foretaste. "For as often as you eat this Bread and drink this Cup you proclaim the Lord's death till he comes" (1 Cor. 11:26). We can therefore claim New Testament authority for our custom in what is the earliest account of the institution of the Holy Eucharist. Almost all the historic liturgies contain a reference to the Second Advent or the Parousia. The Eucharistic Prayer in the 1662 Prayer Book speaks of our celebrating "till his Coming again."

The Series II Prayer has a greatly weakened reference "We look for the coming of his kingdom," which can be interpreted not as the consummation of all things in Christ our Lord at his Second Coming; but rather the building of the kingdom of God within the present material order. This is tantamount to a declaration of the perpetuity of the material universe. Indeed, not only in the Eucharistic Prayer of Series II but also in general theology there has been serious decline in eschatological emphasis and the increasing tendency to concentrate on this present life as the consummation of all things.

At the root of the cult of "facing the people" lies a confusion of ideas. The celebration of the Eucharist is the action of the People of God and not a meeting of a democratic assembly. The People of God is the *laos* deriving from the Septuagint—New Testament Greek term. Whereas democracy derives from the other Greek word for People, *demos*. It is not to *demos* that Christian prayer and worship is addressed but to *theos* our God through Christ the Lord.

Thus we see the idea of celebrating facing the people is based on a misunderstanding of its origins and use in the Roman basilicas and this kind of thing is an example of Alexander Pope's dictum, "A little knowledge is a dangerous thing."

DAVID PIZARRO
Mount Vernon, New York

NEWS

Monsignor Francis P. Schmitt died in West Point, Nebraska, where he was pastor of the Church of Saint Aloysius, May 2, 1994.

He was 78 years old and had been in failing health. A great lover of Gregorian chant and a promoter of the great treasury of Catholic church music, he was educated at Saint Lawrence College in Mount Calvary, Wisconsin, and at the Saint Paul Seminary, Saint Paul, Minnesota.

Immediately after ordination in 1941 he was appointed director of the Boys Town Choir which he brought to international renown by its travelling, recording and broadcasting. He worked hard to unite the church musicians of the country, and in 1957 with the cooperation of Arthur Reilly he and a group calling itself the Caecilia Associates took over the publication of *Caecilia* in its 84th volume. He served as editor until 1965 when the Church Music Association of America was established at a meeting at Boys Town combining the Saint Gregory Society of America and the American Society of Saint Cecilia. Publications of those societies, *The Catholic Chormaster* and *Caecilia*, were combined and named *Sacred Music*. Until his death, he maintained a lively and sincere interest in the Church Music Association and its journal, writing frequently for it. He was dedicated to the liturgical and musical principles of the II Vatican Council and worked to put them into practice through the workshops conducted at Boys Town and later in his own parish.

His body lay in state in the Dowd Chapel at Boys Town and later in West Point. Pontifical Mass was celebrated by Archbishop Eldon F. Curtiss at Saint Mary's Church in West Point and burial was in Saint Michael's Cemetery. R.I.P.

A conference on Latin in the liturgy and Gregorian chant was held at St. Mary Cathedral in San Francisco, California, April 9, 1994. It was under the joint sponsorship of the cathedral and the Latin Liturgy Association. Archbishop John R. Quinn of San Francisco celebrated the closing Mass which was preceded by an afternoon workshop and concert of sacred polyphony and followed by a reception. Faculty included Rev. James Aylward, Christoph Tietze, William Mahrt and Mary Ann Eiler.

Musica Sacra, founded by Richard Westenburg in 1968 at Central Presbyterian Church in New York

City, celebrated its twenty-fifth anniversary with the presentation of J. S. Bach's *St. Matthew Passion*, June 3, 1994, in Carnegie Hall. Richard Westenburg conducted the choir of 238 voices.

Monsignor Charles J. Baum celebrated the sixtieth anniversary of his ordination with solemn Mass on May 20, 1994, in Saint Mary's Church, Greenville, South Carolina, where he was pastor from 1952 to 1973. Music for the Mass included Gregorian chant, *Sanctus* and *Benedictus* from Gounod's *Mass of Saint Cecilia*, and Franck's *Panis Angelicus*. Bishop David B. Thompson of Charleston was present.

David Hill, organist and master of music at Winchester Cathedral, England, conducted the Cantores in Ecclesia of Portland, Oregon, in Maurice Duruflé's *Messe "Cum jubilo"* at Saint Patrick's Church in Portland, along with the Gregorian proper for the feast of the Holy Trinity. At Holy Rosary Church, on May 30, 1994, he performed Duruflé's *Requiem*, and at Saint Patrick's, for the feast of Corpus Christi, Byrd's *Mass for Five Voices* and the proper parts from his *Gradualia* were sung. Dean Applegate is director of the Cantores in Ecclesia.

John Cardinal O'Connor was celebrant for solemn pontifical Mass at Saint Patrick's Cathedral in New York, Sunday, May 8, 1994. Music included Vittoria's *Ave Maria*, Tallis' *If Ye Love Me*, and parts of vernacular Masses by Haugen and Proulx.

R.J.S.

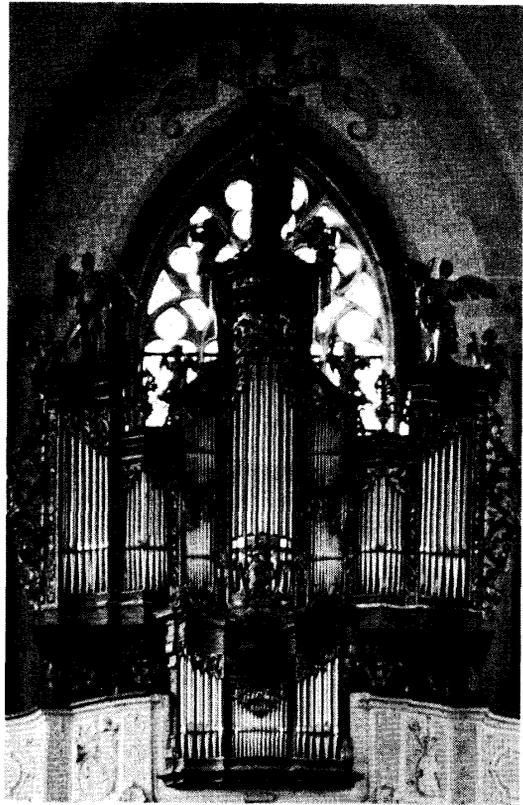
EDITORIAL NOTES

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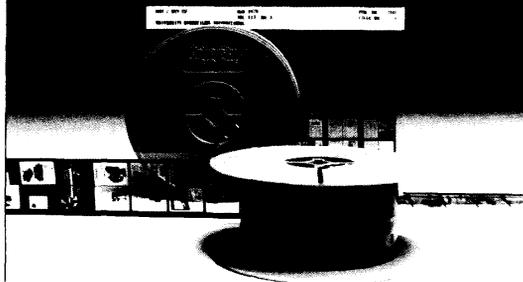


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Virginia A. Schubert is chair of the department of French at Macalester College in Saint Paul, Minnesota. Recently decorated by the French government with the *Officier* degree of the *Ordre des Palmes Académiques*, she is art director of *Sacred Music* and a frequent contributor. She is secretary of the Church Music Association of America.

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