

dealing with the enlightenment and with Vatican II. But more of this anon.

The book is divided into six main sections. Seven articles (pp. 7–69) discuss the era of Trent; of these H. Beck's informative article on polychoral music can perhaps be singled out for mention. Beck follows d'Alessi in tracing the earliest definite examples of genuine polychoral writing to two northern Italian composers, Ruffino d'Assisi and Francesco Santacroce, in the area Verona-Bergamo-Treviso around the second decade of the 16th century. It became known at Rome (e.g., C. Festa) shortly thereafter. The second main section is made up of ten articles on the baroque (pp. 75–144), of which those by G. Massenkeil (pp. 92–107) on concerted church music, and G. Gruber on *musica religiosa* (pp. 133–44), describing the rise of the oratorio, cantata, *sepolcro*, *lamento*, etc., are worthy of special note. Section three treats the 18th and early 19th centuries (pp. 149–207). Nine articles describe the age of enlightenment, and Fellerer's own contributions (pp. 149–52, 198–201) are surprisingly relevant to the contemporary situation. Romanticism is the subject of the fourth section (seven articles on pp. 217–75), and here mention must be made of W. Wiora's valuable analysis "Restoration and Historicism" (pp. 219–25), as well as J. Schwermer's article of Caecilianism (pp. 226–36), which is notably more objective and hence more valuable than that of Ph. Harnoncourt "Katholische Kirchenmusik vom Cäcilianismus bis zur Gegenwart" in *Traditionen und Reformen in der Kirchenmusik, Festschrift K. Ameln* (Kassel, 1974), edited by G. Schuhmacher, pp. 78–133.

The volume's penultimate section deals with the period from the *Motu Proprio* to Vatican II (pp. 283–357). Of these thirteen articles, six discuss the music of the missions, a subject rarely treated in volumes of this kind. The authors include S. Mbunga and A. D. McCredie in addition to Fellerer himself (pp. 329–52), and these essays are especially timely in view of the renewed interest in ethnomusicology and liturgico-musical adaptation in the wake of the post-conciliar reforms. The final section discusses Vatican II and church music (pp. 363–405) in four articles, two by conciliar *peritus* and CIMS president J. Overath. These latter articles (pp. 370–94) are extremely important, for they bring into the discussion certain conciliar documentation not previously published.

As was true of volume one, each section concludes with a list of selected literature (pp. 70–1, 145–6, 208–13, 276–80, 358–60, 406–7). More literature is listed in the pages containing corrections and additions to volume one (pp. 408–10). In addition to the index of names for volume two, there are also a subject index and an index of places for both volumes.

Since it is impossible to discuss the entire volume in detail, the legitimate liturgist may be permitted to comment on the practical significance of several important sections for the practicing musician and pastor of today. Members of both these groups should find it uncommonly rewarding to reflect on the implications of the age of the enlightenment and its effect on liturgy and church music. Here pp. 149–52 and 198–201, for example, are

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After a delay of three years, the second volume of Fellerer's *History of Catholic Church Music* has appeared, and its contents are, in general, high compensation for the impatient waiting. The period from the Council of Trent until the present is treated in fifty articles by twenty-four authors in addition to Fellerer himself, and the volume's strong points remain much the same as those noted in volume one (Cf. *Sacred Music* (Spring, 1974), Vol. 101, No. 1, pp. 35–6). Thus Fellerer's own bridge passages (in addition to several independent articles) again prove very helpful, e.g., the situation between Trent and Vatican II, pp. 1–4; liturgical worship and private devotion in the 17th and 18th centuries, pp. 75–7; and romanticism and liturgical reflection, pp. 217–8. Further, the articles on congregational singing, though understandably concentrated on the German language area, are nonetheless a gold mine of information, especially those by M. Härting on the German congregational hymns of the counter-reformation (pp. 59–63); those of the baroque age (pp. 108–18), and on the influence of the enlightenment (pp. 173–5). Finally, valuable orientation is offered the practicing church musician in the sections

especially germane, not least when they are compared with the present post-conciliar situation (pp. 363–9). Parallels suggest themselves at once to the reflective reader of statements like these: “The rationalistic faith which penetrated Catholic theology during the enlightenment is the foundation of the superficial, externalized church music of the time. . . . In the anthropocentric sense of the enlightenment, music itself became a bearer of expression, and was no longer determined by the liturgy. . . . The task of the liturgy during the enlightenment was to promote the edification of the people through reason.”

Probably the most valuable, and certainly the most timely section of the book, is that dealing with Vatican II and church music. The core of this section is formed by two articles dealing with the liturgico-musical innovations of Vatican II and the decisions of the council, authored by the former secretary of the subcommittee *De musica sacra* of the conciliar commission on the liturgy, Monsignor Johannes Overath. (This subcommittee was chaired by Abbot-Bishop Cesare d’Amato of S. Paolo fuori le Mura and included the following members: Iginio Angè, president of the Pontificio Istituto di Musica Sacra, Rome; Abbot Jean Prou, Solesmes; Johannes Wagner, secretary of the Liturgical Institute, Trier.

Overath’s articles are of particular value for three reasons. First, the method followed is completely logical and appropriate. Following although not citing the correct canonist Hans Barion in *Das Zweite Vatikanische Konzil- Kanonistischer Bericht II: Der Staat 4* (1965), p. 358, Overath reminds us that according to the norms of canon law (C. 18), one of the still valid norms of legal interpretation is the connection between the (conciliar) texts to be interpreted and the intention and will of the concrete lawgiver (the fathers who took part in the council) before the texts were voted upon. In this light, it is clear what great importance must be attached to the *relationes* or explanatory statements read to the fathers before they voted on the texts, and it is Overath’s great service to have made more readily accessible the pertinent passages from the original *schema* (in Latin) of the *Constitution on the Sacred Liturgy*, the *relationes* of Bishops Calewaert and Enciso concerning articles 36 and 54 of the constitution, and the complete text (in German translation) of Abbot d’Amato’s *relatio* explaining the final formulation of chapter 6 of the constitution. (pp. 372–4, 375, 378–80).

Since the method proceeds from a substantial amount of primary documentary evidence, it produces the second great advantage of Overath’s articles: the tone is completely objective and factual, and hence entirely convincing. On this basis the author is also able to correct widespread misconceptions and one-sided interpretations (e.g., Jungmann, Lengeling, pp. 370, 376–7, 388, 389).

Finally, the conclusions to which the evidence points are of vital interest to both pastors and church musicians, and this by the express will of the conciliar commission on the liturgy, which presented in Abbot d’Amato’s *relatio* helpful indications for the work of the post-conciliar

reform. To take the question of the vernacular as an example: Bishop Enciso expressly said, in explaining the sense of article 54 of the constitution, that no doors were closed for those who wished to celebrate the whole Mass in Latin, but neither were doors closed for those who desired to use the vulgar tongue in certain parts of the Mass. That lesser persons have one-sidedly gone ahead where the council itself was wisely reticent, belongs to the more incredible pages of post-conciliar history. Every openminded reader will surely agree that these articles urgently call for translation, for they would notably enrich both pastoral practice and serious discussion.

The work is solid, reliable, and up to date, and thus can be highly recommended not only to students and church musicians, but to liturgists and theologians as well. To the editor and his co-workers, a very grateful *Bravi tutti!*

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