

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

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

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

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

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

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

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

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

JOHN T. ZUHLSDORF

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PAUL W. LE VOIR

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

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

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

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

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

Also added to this book are propers for Saint Max-



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

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FROM THE EDITORS

Our English Translations

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

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

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

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

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

Or this oration from the Fifth Sunday in Ordinary Time:

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

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

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

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

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

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

R.J.S.

FROM THE EDITORS