

253 concerning the divine praises at Benediction, one will surely agree—except when the congregation does not have in hand the text which it does not know *memoriter*. And that “Masses with Children” are indeed “one of the most useful adaptations of the liturgy” (no. 572), is something with which not all will agree. Surely the late Cornelius Bouman was right to stress in his own inimitable way that the Mass of the Roman rite was not made for children or the village idiot...

Summa summarum: the pages of this book do not breathe the aridity of academic liturgical rationalism still advanced by the *piccoluomini*, but instead are replete with the spirit of Eucharistic service grounded in the sure and certain hope of sharing in the eternal worship of the *ecclesia orans*. Monsignor Elliott’s manual is the best treatment of a difficult but important subject currently available in English. It is highly recommended to all, but particularly to pastors and members of their parish liturgy committees. And it takes no great gift of prophecy to foresee that this book will also—and perhaps more importantly for the future!—find a ready market in major seminaries and religious houses of formation, where it should be made required reading as the official textbook for pastoral liturgy courses and (permanent) diaconate training programs. In view of this book’s many outstanding qualities, fair-minded readers everywhere will join in acclaiming the author: *Bene scriptisisti, Peter...intra in gaudium Domini tui!*

REVEREND ROBERT A. SKERIS

Where Have You Gone, Michelangelo? The Loss of Soul in Catholic Culture by Thomas Day. Crossroad Publishing Co., 370 Lexington Avenue, New York, NY 10017. Pp. xii + 226. \$19.95.

By its own admission, Mr. Day’s new book is not a systematic treatment of the loss of soul in Catholic culture, but rather a very personal view (p. x) of the “style” of contemporary U.S. Catholicism. The method used is largely that of “oral history,” which “frequently takes the form of many ‘personal’ film documentaries—with verbal pictures of events, flashbacks, swift changes of scene and commentary.”

The personal perspective perhaps explains why the author’s purview so frequently seems limited to the Philadelphia-Boston-New York “tri-angle.”

This being the case, a systematic review and discussion of the personal viewpoints and reactions presented in the book, is impossible, and any prospective “reviewer” must perforce limit himself to one or the other observation on a very few of the passages which call for comment.

Readers of Mr. Day’s earlier book, explaining

his views on why Catholics can’t sing (New York, 1990), will find here much that is familiar, such as his positive recommendations for improvement at pp. 171, 181, 188. But there are many new insights and thought-provoking comments too and for these we are all in Mr. Day’s debt. At p. 159, for instance, the author rightly stresses the theological concept of *pars integrans* (St. Pius X and Vatican II) as fundamental, and his observations on the trendy fads of the day are perceptive and accurate. Then again, the index (for which the reader is grateful) reveals the absence of names and titles whose studied inclusion would surely have enriched the book’s final form, for example, regarding the theme of cult and culture. And anyone who has in recent years been involved with the *cappella papale* and celebrated each year on the feast of Ss. Peter and Paul in the Vatican, will point to the present Holy Father’s example as a good way to deal with the situation described at the top of p. 164.

At pp. 99-102, the author recounts (chiefly on the basis of Susan White’s 1990 survey) the story of the Liturgical Arts Society, which he considers paradigmatic. The vignette would have been more convincing if explicit reference had been made to the two basic approaches to what was then called the “liturgical movement” (which in turn fathered the so-called “reform” of the liturgy in the wake of the last council). These two approaches could perhaps be characterized in terms of thrust or direction, “up” and “down.” The first approach concentrated upon “bringing the liturgy down” to the level of the people, so that they could “participate actively” in it. Programmatic for this “popular liturgical” approach, for example, of Pius Parsch and his associates (in the U.S., priests like Virgil Michel, O.S.B., and Hans Ansgar Reinhold, to name but two examples) was the famous statement uttered by Lambert Beaudoin, O.S.B., at the so-called “Mechelen event” on September 23, 1909: *Il faut démocratiser la liturgie*. In terms of this approach, singing is the most important form of the “active participation” of the faithful, indeed it is the “role” of the faithful. Liturgical song thus has a *function* to fulfill, and it is in terms of this “function” that it must be judged.

The second approach, that favored by Maurice Lavanoux and his associates in the Liturgical Arts Society, involved leading the people upward to the “heights” of the Church’s liturgical prayer, so that they could “participate actively” in it. Typical is this statement by a prominent advocate of the viewpoint, Abbot Ildefons Herwegen: “The liturgy does not express primarily and principally man in his own suffering and struggle, his wishes

and his feelings. The liturgy is not anthropocentric, but is rather the expression of the life and experience of the ecclesiastical community as the mystical Christ." In terms of this approach, *music sacra*, as sacred song joined to words, is a necessary or integral part of the solemn liturgy, and hence is directed to the same purpose as is the liturgy itself: the glory of God and the sanctification of the people.

The "big picture" discussed at pp. 144-149 seems skewed, as any serious study of the sources makes clear. It is regrettable that the author so confidently repeats the old saw that in "the late middle ages...the worship life of the Roman Catholic Church was...scandalous," without factoring into his generalization evidence, for example, like that recently presented about England between 1400 and 1580 by Eamon Duffy. And that "Rome commanded" after Trent precisely because so many prelates desired St. Pius V to do so, is no matter for reproach, but a simple fact of history. One wonders whether the "corruption" castigated at p. 145 is related to the sloppiness" praised at p. 225. The author does not say.

Both the legitimate liturgist and the competent *Kapellmeister* will be thankful to the author for presenting (pp. 102-115) a valid and telling critique of "Environment and Art in Catholic Worship," showing why it and "Music in Catholic Worship" typify those documents which later generations will hold to their ears like seashells in which there echoes the music of an ocean of mud (K. Kraus).

There is much to be gained from a careful and reflective reading of this lively book.

REVEREND ROBERT A. SKERIS

Choral

On This Bright Easter Morn by Craig Phillips. SATB, brass (2 trps., horn, 2 trbs.), organ. OCP Publications, 5536 N.E. Hassalo, Portland, OR. 97213. \$2.

Setting an Easter hymn by Janine Applegate, this largely tonal music demands the technical and aural ability of a thoroughly accomplished choir. The melodic leaps and unprepared dissonance, while quite effective, require a good deal of skill and confidence from the singers. The texture is practically all homophonic with occasional divisions in the soprano. The independent organ part and brass fanfares give the work a solemn and triumphant mood which is wholly appropriate for this great holy day.

THOMAS MOSSER

Passion Music by Daniel Pinkham. SATB, optional organ, strings. Thorpe Music Co. (Theo Presser, agent). \$1.30.

Four Holy Week texts, published separately, can be used in both liturgical and devotional services. *In Monte Oliveti, Tristis est anima mea, O Vos Omnes, and Vineae mea electa* are responsories for the old Tenebrae. The settings may be sung with both the Latin and English texts. If done outside the Triduum, organ and/or orchestra may be employed. The music was commissioned by the Ithaca College School of Music. An experienced and competent chorus is needed for an *a cappella* performance.

R.J.S.

Sing to the Lord a New Song by W. A. Mozart, ar. by Henry Kihlken. SATB, organ. Coronet Press (Theo. Presser, agent). \$1.25.

Adapted from the *Gloria Patri* of the *Laudate Pueri Dominum* from the *Vesperae de Dominica* (K321), this short piece (one minute, thirty seconds) has a text taken from Ps. 96. It is easily performed by most choral groups and should be effective as a motet on most occasions.

R.J.S.

Sing His Praise by G. F. Handel, ar. by Theron Kirk. 2-part mixed, organ. Coronet Press (Theo. Presser, agent). \$1.15.

An easy, interesting piece of two minutes duration, this setting of a psalm text can be useful for a beginning group that wants something to perform that will be quickly accepted by any audience. High school choruses might find it good for a sacred piece on a program.

R.J.S.

Magazines

UNA VOCE (France). No. 185. November-December 1995.

A long article explains the Church's reasons for not ordaining women as priests. A report is given of the first colloquium of the International Center of Liturgical Studies (CIEL) which took place at Notre Dame of Laus, near Gap in the French Alps, under the sponsorship of Cardinals Oddi and Stickler. There were about 65 participants, the majority clerics. Subjects treated included: the orientation of the altar, the graces that come from the liturgy, the role of the priest in the liturgy, the origins of the liturgy, and how the liturgy expresses the hierarchy of the Church. Several of the lectures were historical in nature, the most central being that given by Count Wolfgang Waldstein, emeritus professor of the University of