

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

SACRED MUSIC
AND
LITURGY REFORM
AFTER VATICAN II

Proceedings of the
Fifth International Church Music Congress
Chicago-Milwaukee, August 21-28, 1966

Johannes Overath, *editor*

CONSOCIATIO INTERNATIONALIS MUSICAE SACRAE
Rome, 1969

© Copyright 1969 by Richard J. Schuler and Johannes Overath

Printed in the United States of America at the
North Central Publishing Company, Saint Paul, Minnesota



Library of Congress Catalog Card Number: 77-94119

NIHIL OBSTAT:

James M. Lavin, M.A.
Censor deputatus

IMPRIMATUR:

✠ Leo C. Byrne, D.D.
Coadjutor Archbishop of Saint Paul and Minneapolis
Saint Paul, Minnesota
June 12, 1969

REVERENDISSIMO AC ILLUSTRISSIMO DOMINO
PROTONOTARIO APOSTOLICO
HYGINO ANGLÈS
SACRUM



Pope Paul VI, Monsignor Anglès and Monsignor Overath, March 26, 1969.



Vatican City, August 12, 1966

DI SUA SANTITÀ

—=—
N. 76670

Your Excellency,

The Fifth International Congress of Sacred Music, to be held under the auspices of the "Consociatio Internationalis Musicae Sacrae," in collaboration with the Church Music Association of America, is most important because it will be the first such conference since the close of the Second Vatican Ecumenical Council.

The Holy Father takes deep interest in the deliberations of this Congress, because it was He Who established the "Consociatio" by His Letter "Nobile subsidium Liturgiae" of November 22, 1963, entrusting to it the responsibility of organizing these International Congresses to promote progress and wise development in this important field.

The Fifth Congress has rightly been concentrated upon the great problems of sacred music arising from the decisions of the Council. In particular, various study sessions, directed by experts from different nations, and with invited specialists including some not of the Catholic faith, will be devoted to studying in depth the theological, psychological, historical and pastoral foundations of these principal problems. It is only by profound meditation upon these fundamental problems that an equitable application of the high directives of the Council can be made, thus avoiding hasty or improvised solutions which may, in the future, damage the very cause they seek to promote.

Among the consequences flowing from the Conciliar decisions in the field of sacred music, outstanding is the extraordinary production of studies concerning the essential relations between religion and the musical art. It is fitting, then, the Congress' study sessions should begin with this subject.

Other problems exist, however, of more immediate practical application. The most important of these, without a doubt, is the admission into the Liturgy of the vernacular languages, as sanctioned by the Vatican Council in order to favor more active participation in the Liturgy by the faithful. On this point, as well as on the others, the Congress will remain faithful to the Constitution on the Liturgy, which lays down general fundamental rules, permits certain concessions, clearly defines the motives underlying them, and the limits within which they must be maintained.

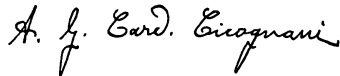
His Holiness is pleased to note that in its public sessions and practical executions, the Congress will illustrate the basic principle of the Conciliar Constitution on the Liturgy, that, namely, of inserting all new liturgico-musical elements into those magnificent achievements which the Church created and has faithfully pre-

served throughout her long history. The Council called these the "treasury of sacred music" and commanded that it "be conserved and promoted with the greatest care." Such conservation and promotion are evidently not intended to take place outside that environment in which and for which sacred music was born, but rather within the practical liturgical execution, for "the glory of God and the sanctification of the faithful" which the Constitution itself defines as the final purpose of sacred music.

Confident that the deliberations of the Congress, by God's assistance and guidance, will contribute richly towards the fulfilment of the decisions of the Second Vatican Council, and towards the momentous cause of sacred music, the Holy Father willingly imparts to Your Excellency, to the organizers of and all those participating in the Congress, His special paternal Apostolic Blessing.

With the assurance of my high esteem and cordial consideration, I remain

Devotedly yours in Christ,

A handwritten signature in cursive script, reading "A. J. Kard. Cicognani". The signature is written in dark ink and is centered below the text "Devotedly yours in Christ,".

His Excellency
The Most Reverend William E. Cousins, D.D.
Archbishop of Milwaukee
2000 West Wisconsin Avenue

Milwaukee, Wisconsin 53233

NOTE TO THE AMERICAN EDITION

The papers prepared for the Fifth International Church Music Congress are the work of scholars from many lands. Thus they were written originally in a variety of languages, including French, German, Italian, Spanish, Dutch and English. Before the opening of the Congress, translations were made into the languages of the delegates and these were distributed in advance to the specially invited scholars, who studied them and submitted their comments. Since then, further effort has been made to improve the English translations.

Special thanks are due to all those who have helped bring this volume of the proceedings of the Congress in English into print. For their help with the translations, the proof-reading and the general work of publication, I am deeply indebted to the late Monsignor Walter H. Peters, and to Reverend Robert A. Skeris, Reverend George Welzbacher, Virginia Schubert, Minnie M. Schuler, Louise Dankelmann, Herman Wolf, Richard M. Hogan and Richard G. Muellerleile.

Richard J. Schuler

TABLE OF CONTENTS

Foreword	xiii
Motto of the Congress	xv
Introduction	3
I. STUDY DAYS OF CIMS IN CHICAGO	29
Opening Address Right Reverend Johannes Overath	31
<i>Religion and Art</i> Most Reverend Rudolf Graber	36
<i>Liturgy and Art</i> John Hennig	52
<i>Liturgy and Music</i> Karl Gustav Fellerer	71
<i>Theological Meaning of "Actuosa Participatio" in the Liturgy</i> Reverend Colman E. O'Neill, OP	89
<i>Function of Sacred Music and "Actuosa Participatio"</i> Most Reverend Miguel Dario Miranda y Gómez	111
<i>Structure of the Missa cantata in the Roman Liturgy</i> Gottfried Göller	117
<i>Problem of Congregational Singing and Art Singing in the Liturgy</i> Eric Werner	135
<i>Possibilities and Limits of Congregational Singing</i> Joseph Lennards	148
<i>Gregorian Chant and Liturgical Singing in the Vernacular</i> Right Reverend Urbanus Bomm, OSB	163

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

Discussions of Practices in Post-conciliar Church Music	169
1. Memorandum of the Church Music Association of England and Wales	169
2. <i>Disputed Statements</i> Jacques Chailley	170
3. <i>New Music and Congregational Singing in the Liturgy</i> Committee on Musicology of the Allgemeiner Cäcilien-Verband	181
4. Resolution on the Use of Profane Music in Worship	182
5. <i>The Renewal of Sacred Music</i> Right Reverend Guilherme Schubert, representative of Jaime Cardinal de Barros Camara	184
6. Resolutions from Spanish-speaking Countries	188
7. Proposals of the Austrian Diocesan Music Commissions Right Reverend Franz Kosch	189
8. Proposal on Attempts to set Vernacular Texts to Latin Polyphonic Compositions Committee on Musicology of the Allgemeiner Cäcilien-Verband	190
9. Comments on the Problem of Setting Vernacular Texts to Latin Compositions Ernst Tittel	191
First General Assembly of CIMS, August 25, 1966	194
List of Participants and Speakers in Chicago	197
II. CONVENTION DAYS OF CIMS AND CMAA IN MILWAUKEE	
	203
Program	205
Sermons	220
Most Reverend William E. Cousins	220
Most Reverend John B. Grellinger	223
Right Reverend Urbanus Bomm, OSB	226
Reverend Peter Peacock, OFM Cap.	228
Right Reverend Johannes Overath	232
Lectures	234
Reverend Colman E. O'Neill, OP	234
Most Reverend Miguel Dario Miranda y Gómez	234
Paul Henry Lang	238

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

Remarks at Formal Opening of the Congress	251
Reverend Elmer F. Pfeil	251
Most Reverend William E. Cousins	251
Right Reverend Rembert G. Weakland, OSB	252
Right Reverend Johannes Overath	253
Right Reverend Higinio Anglès	255
Reverend Wilhelm Lueger, CSsR	256
Documents	258
Chronicle of Preparations for the Congress	268
First General Convention of the Church Music Association of America	271
List of Composers whose works were Performed	273
Biographies of Composers whose Works were Premiered	275
List of Choirs that Participated in the Congress	278
Organizational Committees	279
Appendices	282
1. Partial Listing of Reports of the Congress in the World Press	282
2. Statement on the Criticisms of the Fifth International Church Music Congress in the American Press	285
3. Published Proceedings of the International Church Music Congresses	286



FOREWORD

This volume of the proceedings of the Fifth International Church Music Congress, which was held in Chicago and Milwaukee, August 21–28, 1966, has come into print a year later than originally planned because of the serious and prolonged illness of its editor. In view of the rash and apparently uncontrollable innovations in liturgical practices of the past few years, some may doubt whether such a report of a congress held two years ago may still have any meaning; some may even question if the Congress itself was worthwhile.

However, in defense of both the Congress and this volume of proceedings it must be pointed out that it was Pope Paul VI who established the *Conso-
ciatio Internationalis Musicae Sacrae* in 1963, and it was the same Holy Father who charged the society, as a professional organization of specialists, to undertake the task of advising him in all matters concerning church music. When indeed would professional advice in such matters be more necessary than at this very time! Moreover, the Congress of 1966 was the continuation of international liturgical cooperation, begun in the Holy Year of 1950, when under Pope Pius XII, Monsignor Prof. Dr. Higinio Anglès organized a meeting of outstanding church musicians and church music societies at the Pontifical Institute of Sacred Music in Rome. Other congresses followed the Roman meeting: Vienna in 1954, Paris in 1957, Cologne in 1961. The fifth congress, held in Chicago and Milwaukee, has the distinction of being the first convened following the Second Vatican Council and the founding of CIMS, as well as the first congress of its type to take place outside Europe.

Great gratitude must be expressed to the inaugurator of this international work, Monsignor Anglès, who as a priest and a musicologist worked indefatigably, despite advancing years, to promote the genuine musical culture of the Church. His is a true and exemplary love of the Roman Catholic Church and its liturgy and music, which grew out of a spirit of faith and prayer. It has been his deep and constant concern that the Church might continue to thrive and extend its mission of bringing God's grace to all parts of the

world. Therefore, the editor and all those associated with him in preparing this volume respectfully dedicate it to Monsignor Anglès, whom we hail as our priestly brother, our honored colleague and our true friend.

It may not be too surprising, in these times of ferment, especially to one knowledgeable in liturgical and musical conditions, that it is necessary to refer to the constant attacks made against the Congress and its organizers who were maligned personally, falsely and unfairly. These attacks began prior to the opening of the Congress, continued through the days of the meetings and are to be found in the subsequent reports made concerning it. For this reason it is necessary to include in this volume (cf. p. 285) a statement that will assist in correcting the false reports heretofore made, and at the same time supply information not reported before in its entirety. The chief purpose of the volume is, however, to inform the unbiased reader about the themes of the Congress, the expertly prepared contributions of the specialists, and the rewarding course that the Congress took.

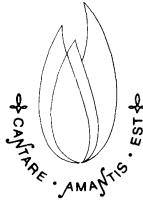
It is necessary, of course, to publish the report in several languages. Because of varying circumstances in liturgical and musical developments in the different countries, it has been found necessary to adjust the editor's Introduction to conform with the particular issues of importance in each language area.

The Rev. Dr. Richard J. Schuler, chairman of the organizational committees in Chicago and Milwaukee, has undertaken the publication of the English edition, and Prof. Dr. J. P. Schmit of Luxemburg, elected president of CIMS in October, 1967, at the meeting in Rome, has assumed the responsibility for the French edition. The German edition is the work of the editor, Monsignor Prof. Dr. Johannes Overath.

Not least, the gratitude of all is owed to the international experts who took part in the Congress either through their written treatises or in person, to those who delivered the lectures, to the composers, the church musicians and choir-members—in a word, to all who contributed to the success of the Fifth International Church Music Congress.

Cologne
Feast of St. Pius X, 1968

Johannes Overath



MOTTO OF THE CONGRESS

The words of St. Augustine, *Cantare amantis est*, were the motto of the Congress. Together with the fiery tongues representing the inspiration of the Holy Spirit, these words hold a profound truth for the church musician. The study of history or the mastery of various styles will not solve the problems current in artistic life today. Neither will all the discussions or great organizations for sacred music succeed in solving the tensions within church music circles today. Rather, it will be the action of the Holy Ghost within the hearts of true Christians that will bring forth music worthy of the lover singing to his beloved. *Cantare amantis est*.

The creation of liturgical music takes place within the innermost recesses of the soul of the Christian artist. Here is the true Christian life which draws its strength from the *ecclesia orans*. Indeed, the Christian artist is the recipient of the entire spiritual inheritance of his community. This has formed his own inner experiences and his artistic knowledge. It is in his Christian soul, filled with the charismatic gifts of God's grace, that he feels the very *numine afflatur* of the Holy Spirit. Of course, this does not furnish him with his musical materials, nor can this ever be a substitute for serious training or true artistic talent.

The Holy Ghost, the *Creator Spiritus*, is the true source of all liturgical and artistic creation. As the late Cardinal Faulhaber said, liturgical music is "a fiery tongue of the Holy Spirit." Unquestionably, even in our modern world, music possesses a power for revealing the meaning of God's Word. In the last century Martin Deutinger said that "all art is a form of communication, not by words but rather by expressing the Inexpressible." The language of art, therefore, does not need words nor does it speak to the reason, but rather it touches the innermost heart of man and sets it beating faster.

Saint Augustine experienced this. He tells us that it was by hearing the sacred music of the Church that he was moved to sorrow for his sins. It is the same today. Sacred music can just as genuinely touch the heart of a sincere listener and move him to the spirit of faith and prayer. Pope Pius XI

said that "whatever springs from the inner life of the Church not only surpasses the world's most perfect works of art, but above all it serves faith and prepares her paths." Therefore, a true and sincere listening to sacred music within the liturgy is a legitimate form of *actuosa participatio*, and we have a pastoral duty to guide the faithful to a genuine listening to such musical art.

Gregorian chant and polyphonic music grew out of the liturgy. Those who wish to suppress these in favor of "simple" forms of community singing do not truly understand the essence of these examples of liturgical music. They do not know the inherent value of liturgical music if they wish to exchange it for mere busy activity. Nor do they know what the experience of our own day has often taught, *viz.*, the soul of modern man is readily opened by the work of the artist. To eliminate the great music of centuries from our liturgy would be to set aside a pastoral tool of the greatest value.

The language of music speaks to God, since music is the language of love. *Cantare amantis est*. It is created within the burning heart of an artist with faith, and yet it is understood by men of every tongue since it is the language of love, the love that God has implanted in the hearts of all those who believe in Him.

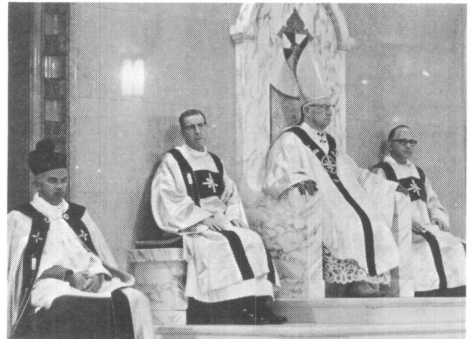


Monsignor Anglès.



Fr. Hayburn, Cardinal Miranda, Fr. Kelly, Monsignor Holleran.

*Monsignor Murphy, Fr. Madsen,
Archbishop Cousins, Fr. Udulutsch.*



Fr. Lueger.



Monsignor Overath.

Dom Gajard, Monsignor Kosch.

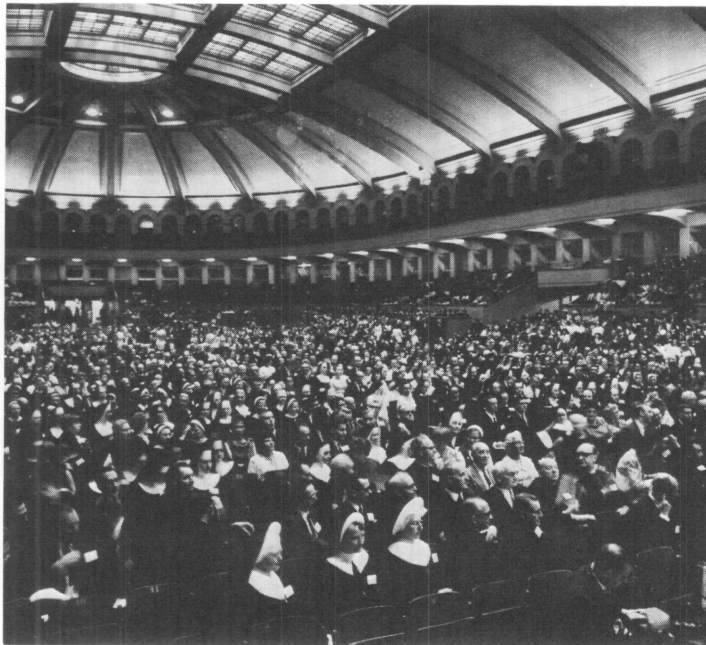




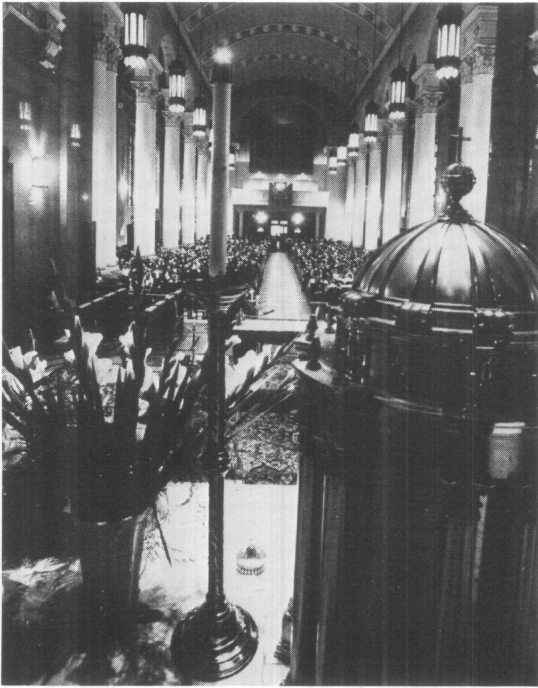
*Fr. López-Calo, Monsignor Anglès,
Fr. Arbogast.*



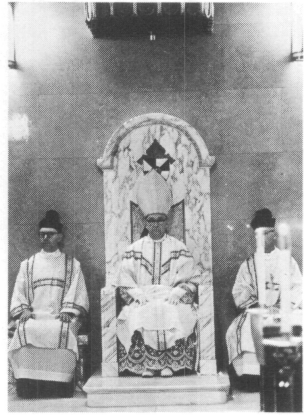
Abbot Urbanus.



Formal opening, Milwaukee Auditorium.



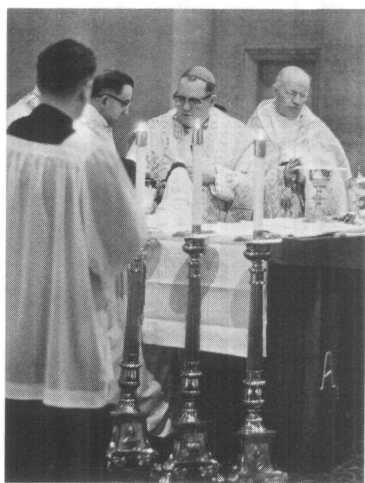
Closing Mass, St. John's Cathedral.



*Monsignor Peters, Archbishop Binz,
Fr. Waraksa.*



Theodore Marier, the Huber Chorale.



*Fr. Mytych, Cardinal Cody,
Monsignor Mulcahey.*



Max Baumann, Fr. Schuler, Fr. March.

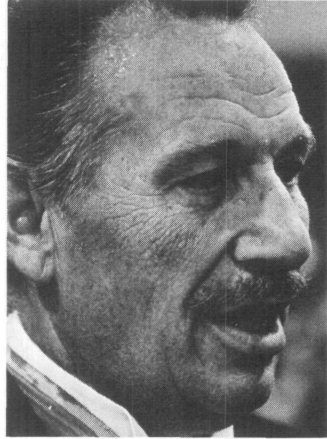


*John Biggs, Mrs. Richard K.
Biggs, Fr. Skeris.*



Fr. O'Neill.

Roger Wagner.



Dom Gajard, Virginia Schubert.



Fr. Schuler, Monsignor Overath, Fr. Burbach.

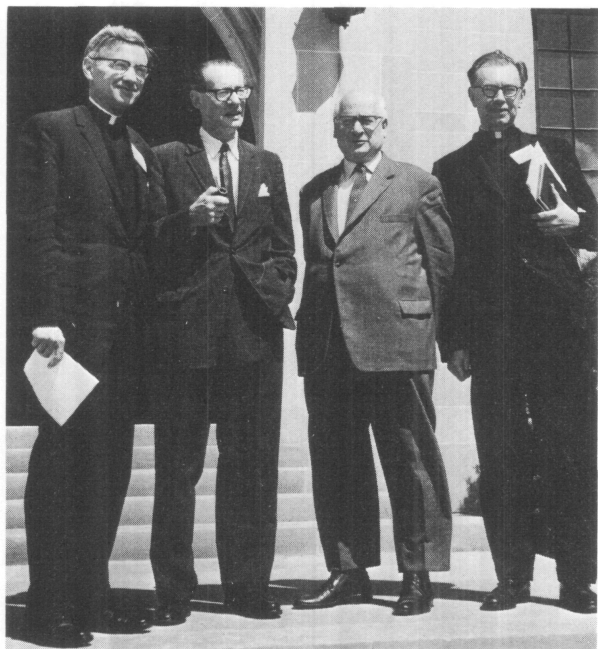


Monsignor Overath, Bishop Frotz, Monsignor Anglès.



Fr. Pfeil.

Governor Knowles.



*Fr. Schuler, Paul Henry Lang,
Karl-Gustave Fellerer, Monsignor Peters.*

Jacques Chailley.



SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

Rt. Reverend Johannes Overath

President of CIMS

INTRODUCTION

In Cologne, in 1961, at the Fourth International Church Music Congress, it was suggested that the next international meeting be held in London. Meanwhile, on November 22, 1963, with the chirograph, *Nobile subsidium liturgiae*, His Holiness, Pope Paul VI, established the Consociatio Internationalis Musicae Sacrae. One of the tasks entrusted to the newly organized society was that of arranging for international meetings of church musicians, continuing the series of congresses begun in Rome in the Holy Year, 1950, with subsequent assemblies in Vienna in 1954, Paris in 1957, and Cologne in 1961.

The Holy Father named the first officers of CIMS on March 7, 1964, and they immediately made contact with a committee of the English hierarchy according to the proposal made at Cologne to hold the next congress in London. After many conferences the conclusion was reached that "the time for an international church music congress in London is not yet ripe," as His Excellency, Bishop Charles Grant, chairman of the committee appointed by the hierarchy of England and Wales, wrote on November 5, 1964.

Since the first four congresses had taken place in Europe, and since the proposal had been expressed that an English-speaking country be the location of the next meeting, this course of action now suggested itself to the officers of CIMS, *viz.*, to discuss the possibility of holding an international meeting in the United States. Therefore, in the spring of 1965, many discussions and conferences took place between the officers of CIMS and leading church musicians in the United States, especially with the Rt. Rev. Coadjutor Archbishop Rembert G. Weakland, O.S.B., president of the newly organized Church Music Association of America, together with his colleagues in that society.

Chicago and Milwaukee were proposed as sites for the Congress: Chicago

for the days of study from August 21 to 25, and the neighboring city, Milwaukee, for the public congress from August 25 to 28, 1966. The suggested theme for both the more scientific, professional sessions as well as for the more practical, popular conferences of the first meeting of church musicians after the close of the Second Vatican Council was the consideration of church music in the light of the Constitution on the Sacred Liturgy, promulgated on December 4, 1963, and the Instruction of September 26, 1964, in order to ascertain the task of sacred music in the liturgy and in the other apostolates of the Church. In accord with the documents of the Council, the Congress would treat not only the need for the preservation of the *patrimonium ecclesiae*, which is common to all nations, but it would likewise consider the possibilities for liturgical singing in various vernacular languages in the sense of *actuosa participatio populi* and in accord with the laws and the very nature of the musical art and the several languages.

Experiments, made here and there, without the solid foundation of true scientific and artistic knowledge, have given rise to a situation which — *proh dolor!* — contradicts both the great musical tradition of the Roman Church as well as the very dignity of the liturgy, without fulfilling the pastoral goal of *actuosa participatio populi*. This condition, deplorable in many places, is the result of many causes, but not least among them is a one-sided tendency to use the vernacular in the liturgy. The moderate, but meaningful path of the Constitution on the Sacred Liturgy has already been abandoned in many places without necessary consideration being given to what are the limits as well as the possibilities of congregational singing. To point to specific examples is superfluous.

In view of these difficulties which faced the universal Church, it seemed hardly fitting to organize a congress emphasizing great presentations of church music compositions. Rather, it was thought better to invite genuine experts in church music, in musicology and in performance and composition, to study and discuss the questions raised by the Council together with the tasks placed on the church musicians by the Council. Personal invitations were sent by CIMS for the days of study, held at Rosary College in Chicago from August 21 to 25, 1966.

Thus the Fifth International Church Music Congress of 1966 opened with Catholic musicologists from the universities of Europe, America and the Orient present, along with many well-known Catholic composers and performers. As members of CIMS, they demonstrated a vital interest in the current situation in sacred music and a sincere concern for preserving its precious heritage and solving its new problems. Several non-Catholic musicologists and artists also cooperated in the work.

In a letter, dated July 26, 1965, Cardinal Cicognani, papal Secretary of State, gave the approval of the Holy See for the Congress, scheduled for Chicago and Milwaukee, and at the same time the Apostolic Delegate in Washington informed the American bishops of this fact.

August 21 to 25, 1966, were days of study at Rosary College in Chicago to which all members of CIMS were invited. With the close of these study sessions, the Congress moved to Milwaukee for four days of public events from August 25 to 28. This part of the Congress was conducted in conjunction with the Church Music Association of America (CMAA). His Excellency, the Most Reverend William E. Cousins, Archbishop of Milwaukee, expressed his pleasure that Milwaukee was chosen as the convention city and assured the delegates of the city's reputation for friendliness and the promise of a happy remembrance of Milwaukee. The invitation to the Milwaukee convention prompted a great response among those interested in sacred music in the United States. At the formal opening event in the Milwaukee Auditorium over seven thousand persons were present, and the other Masses, lectures and concerts all taxed the capacities of the churches and halls where they were held.

In retrospect, CIMS has every reason to be grateful to His Eminence, John Cardinal Cody, Archbishop of Chicago, and to His Excellency, Archbishop Cousins of Milwaukee, for their wonderful kindness and cooperation. To the Sisters of Rosary College for their gracious hospitality special thanks are due. And to all those who cooperated in planning and carrying out the Congress — priests, Sisters, choirmasters, organists and singers — to all, CIMS is very grateful. By no means least, thanks must be expressed to all the committees that worked so tirelessly to organize the Congress.

I

Before undertaking here a treatment of the actual subject matter of the Congress, it is necessary to review the whole of the recent liturgical reform both from the point of view of the facts and from the viewpoint of canon law. The Constitution on the Sacred Liturgy still remains the legally established foundation, within the framework of canon law, for all liturgical reform. Therefore, the exclusive prerogative of the Holy See in all liturgical matters remains secure, and every liturgical change, according to the Constitution, whether undertaken by a single bishop or by a conference of bishops, must first be submitted to the Holy See for approval.¹

¹ Hans Barion, "Das zweite Vatikan Konzil," *Der Staat* (Berlin, February 1964), Vol. 3, p. 2, 225. A recent decision of the Central Commission for Coordinating Post-Conciliar Work and Interpreting the Decrees of the Council is of interest here: "Dubium. Utrum

While the Council was still in session the Consilium for Implementing the Constitution on the Sacred Liturgy was established. Along with other post-conciliar commissions it has the task given it by the Council "to put its (the Council's) decrees into effect as soon as possible." A German canonist, Hans Barion, surveying the situation in the entire Church, has discussed the Consilium and its method of organization, its objective and structural peculiarity. He has noted that the post-conciliar complex of new administrative bodies in a certain sense is anti-curial.² Thus the Consilium for Implementing the Constitution on the Sacred Liturgy appears to be a body opposed to the Sacred Congregation of Rites, even though the two are connected by a common leadership. After the retirement of Cardinal Larraona as Prefect of the Congregation of Rites and at the same time the retirement of Cardinal Lercaro as President of the Consilium, Benno Cardinal Gut was appointed chairman of both groups. Earlier the secretary of the Consilium had also been named sub-secretary of the Congregation of Rites. While the appointment of a single cardinal to serve as head of both these organizations seems to lessen somewhat the contrast of curial and anti-curial forces, it is, nevertheless, just this conflict that compels the Pope to exercise a continual personal intervention in the disagreements, because in important liturgical questions it should be the thinking and the will of the universal Church that decides the issue, and not merely small sections of the Church or objectively insufficient viewpoints or even one-sided pressure groups.

At this point it is the question of the structure of the Consilium and the appointment of its consultors to which we must turn. The question is whether these men demonstrate in their professional viewpoints an outlook geared toward the good of the universal Church, or whether there is not rather a concentration here of certain vested interests that in their efforts for

potestas legislativa quae, ad normam Decreti Ss. Concilii Oecumenici Vaticani II *Christus Dominus*, n. 38, § 4, intra certos limites tribuitur Conferentii Episcoporum, delegari possit Commissionibus episcopalibus quae ab ipsis Conferentiis constituuntur. Commissio Centralis coordinandis post Concilium laboribus et Concilii Decretis interpretandis, re mature perpensa in Coetu, die 24 mensis maii 1966 habito, respondendum censuit: Negative. Ssmus. Dominus Noster Paulus Pp. VI in audientia die 10 iunii 1966 infrascripto impertita hanc decisionem ratam habuit et adprobavit. Hamletus I. Card. Cicognani a publicis Ecclesiae negotiis." *Acta Apostolicae Sedis*, An. LX, N. 6 (June 28, 1968), p. 361.

² Hans Barion, *op. cit.* (March 1966), Vol. 5, p. 350. In this connection one should note the attitude of the Holy Father in his address to the Consilium on October 13, 1966, when he said: "It is the obligation of the old and venerable Congregation of Rites to defend the present forms and to establish the new forms as definite and binding directives. In this experimental phase of the renewal, which is being introduced and tested in various regions within the Church, it is the obligation of the Consilium to be watchful, to correct deviations which might arise here and there, to put a stop to things which are begun without permission and on private initiative that might disturb the good order of public prayer and lead to errors in doctrine . . ." *Notitiae* (Vatican City, 1966), Vol. II, p. 300.

liturgical reform are minded to go far beyond the instructions of the Council. Undoubtedly, professional competence has not always been the clear basis of their selection, and anyone who compares the opinions expressed by the bishops in the Basilica of St. Peter with the directives issued by the members of the Consilium cannot escape the impression that a certain selectivity has been at work in their pronouncements. This sufficiently explains the one-sided liturgical practices evident since the Council.

Church musicians, of course, are interested in what factual presentation was made of sacred music, its schools and associations in the Consilium by those who are professionally competent. It should come as no surprise that among the episcopal members of the Consilium not a single authentic professional musician is to be found, even though in the Basilica of St. Peter during the Council professionally competent voices on the subject of sacred music were to be heard among the Fathers themselves. The consultors of the Consilium were named for the very purpose of providing professional knowledge to the Consilium, which was then sub-divided into committees with specific tasks. However, the president of the Pontifical Institute of Sacred Music in Rome, the president of CIMS, and the president of the International Federation of *Pueri Cantores*, all of whom were named consultors by the Holy Father, are not in fact numbered among the working committees entrusted with the various musical problems before the Consilium. These officers of these international church music organizations did not learn the smallest detail concerning the preparation of the first instruction of September 26, 1964, until the very day of its publication, not to mention the preparation of the *Graduale simplex*. Further, they were not once invited to attend the meeting of the "small group of liturgists and musicians" who, as the secretary, Reverend Annibale Bugnini, wrote on October 20, 1965, were entrusted with preparation of the final redaction of the Instruction on Sacred Music.³ Thus there arose from the obligations of their positions as officers of international church music organizations the duty to convoke in a study congress internationally prominent musicologists and composers and their schools to consider the problems of church music inherited from the liturgical reforms. In particular, such a congress would have to consider the matter of professionally representative, constructive proposals to aid an organic development in liturgical music. These proposals would then be presented directly to the Holy Father himself. Without the study days in Chicago, the leading

³ On September 4, 1964, the president of CIMS, who only a few months previously had been personally named to that office by the Holy Father, after his appointment as consultor to the Consilium, wrote to the Reverend Annibale Bugnini, secretary of the Consilium, expressing his willingness to promote fruitful cooperation between the Consilium and CIMS, but unfortunately in vain.

Catholic university professors, musicologists, composers and conductors would not have been heard from at all in the current questions of liturgical reform and church music. This is especially true since the competent representatives of professional musicians were excluded from working on certain projects in the Consilium. The question is why did not the Consilium make use of these international church music organizations in order to clarify and solve the problems that faced it. An even more interesting question is why the Consilium did not make use of the many professional resources, both clerical and lay, to be found in CIMS, which was established during the Council.

In point of fact, such a role was mentioned in the chirograph, *Nobile subsidium liturgiae*, of November 22, 1963, which canonically erected CIMS and commissioned it to function as *consulta supremae auctoritatis*.⁴ On October 13, 1966, the Holy Father in an address to the Consilium alluded to this undertaking:

*Existunt vero nonnullae quaestiones magni ponderis . . . et quae postulant, ut peculiari cum diligentia considerentur, etiam a Nobis. Ex quibus una musicam sacram respicit, quae studia movet multorum, sive eorum, qui Liturgiae sunt periti, sive eorum, qui musicam colunt. Haec quaestio ampla indiget lucubratione, quae sine dubio in posterum quoque fiet, prout hinc experientia pastoralis, illinc ingenium musicorum mutua ratione se attingere pergent, quod exoptamus ut benevole et fructuose agatur. Instructio, qua eiusmodi rationi inter Liturgiam et musicam intercedenti consulatur, faciliorem reddet eam concordiam et restituet — ita fore confidimus — novam quasi sociam operam, quam duae voces sublimes spiritu humani sibi invicem praebeant: oratio et ars. Conventus de Musica sacra nuper Chicagiae celebratus hanc spem Nostram confirmat. Hic autem in memoriam revocare cupimus ea, quae Constitutio universalis Synodi Sacrosanctum concilium hac de re statuit, honorem dans et Liturgiae et musicae (n. 39, 44, 112, 114, 115, 116, 120, 121) . . .*⁵

⁴ *Acta Apostolicae Sedis*, An. LVI (1964), p. 231–234. The document establishing CIMS can also be found both in Latin and in English in *Musicae Sacrae Ministerium*, English Edition (Rome, 1964), N. 1, p. 1–6.

⁵ *Notitiae* (Vatican City, 1966), Vol. II, p. 301–302. A translation of the Latin: "Indeed several questions of great weight present themselves and demand consideration with special care, even by Us. One of these is sacred music which occupies the studies of many experts, both those learned in liturgy and those who are musicians. This problem needs full consideration. Without doubt, ultimately, as pastoral experience and musical genius both turn to it with mutual study, a solution will be found in fruitful and friendly cooperation. Instruction is the means for fostering and facilitating agreement between liturgy and music, and We hope it will re-establish a closer collaboration between those two sublime voices of the human spirit — prayer and art. The congress of sacred music recently held in Chicago confirms Us in this hope. Here, however, we wish to remind you what the Constitution, *Sacrosanctum concilium*, of the ecumenical Council, has stated on this question, giving honor both to liturgy and to music. Cf. Articles 39, 44, 112, 114, 115, 116, 120, 121."

Quite often in the course of this address the Holy Father alluded to the necessity of cooperation between the liturgists and the musicians in order that the historical forces present within the development of the liturgy be recognized and above all in order that an organic liturgical reform might be made possible. Unfortunately, one cannot resist the impression that in the present reform of the liturgy all too often the contribution of musical scholarship is regarded as annoying, and then even it is often pushed aside altogether. Indeed this has been carried to the extent that attempts have been made to depreciate the very place of music in the liturgy. Theories have been advanced with the help of false historical notions; other theories have been based on the exclusive consideration of the "ministerial" role of music which reduces it in practice to a mere marginal position and totally ignores the *pars integralis* that music is in the liturgy.⁶

A word must be said concerning the interpretation of the texts of the Constitution on the Sacred Liturgy and the other conciliar documents.⁷ The connection between the text to be explained and the prevailing intention of the particular law-giver before the law was issued must remain the authoritative principle for interpretation. This must be done in accordance with the canon law.⁸ In a word, it is the intention of the Fathers of the Council that must be considered in any interpretation. Further, one is not entitled to pass over the various clashes of opinion to be found in the documents drafted by the competent commissions working during the Council, nor can one fail to note the disputations conducted in the Basilica of St. Peter before the voting took place on each of the texts that was under consideration.

But when, on the contrary, those in high places in the Consilium established as a principle for implementing the Constitution that "it is not the *letter* but rather the *spirit* of the Constitution that is important," then more and more in the liturgical practices of the post-conciliar period deviations from the true intentions of the Fathers of the Council have understandably appeared. The shimmering words of that slogan remind the church musician of much new music that was said to have been written "in the spirit of Gregorian chant," when in reality most of it could not even be called music.⁹

⁶ Cf. Johannes Overath, "Liturgie und Kirchenmusik im Sinne der Konstitution des II. Vatikanischen Konzils über die hl. Liturgie," *Musica Sacra CVO* (Cologne, 1964), Vol. 84, p. 194.

⁷ Cf. Hans Barion, *op. cit.* (March 1965), Vol. 4, p. 358.

⁸ Canon 18 of the *Codex juris canonici* states: *Leges ecclesiasticae intelligendae sunt secundum propriam verborum significationem in textu et contextu consideratam; quae si dubia et obscura manserit, ad locos Codicis parallelos, si qui sint, ad legis finem ac circumstantias et ad mentem legislatoris est recurrendum.*

⁹ Many appeal to the so-called "spirit of the Council" in other questions too. "Whoever follows the public discussions on the question of the participation of the laity in the mission of the Church, keeping his eyes on the prescriptions of the Council, will cer-

In the face of this situation, it became the duty of CIMS and all its members throughout the world to promote the homogeneous development throughout the Church of an attitude toward music and the liturgy which would accord fully with the decrees of the Council.¹⁰

At this point it must be repeated that the will of the Second Vatican Council on the subject of sacred music is not to be found exclusively in Chapter VI of the Constitution on the Sacred Liturgy. It must be sought also in several other articles of that constitution which speak only indirectly of music but which have great bearing on the subject. They are Articles 23, 31, 36, 40, 44, 46, 54, 91, and 123.¹¹

In the meantime such a host of publications on the reforms in the liturgy following the Council has appeared that it is frankly impossible to give an exhaustive review of them. It is understandable that we have witnessed this enormous mass of publications because various directives for implementing the conciliar decrees have appeared since 1964, coming on the one hand from the Consilium or from the Sacred Congregation of Rites or other congregations in Rome, and on the other hand from the various episcopal conferences throughout the world. In this avalanche of liturgical guidelines there is in the publications of ecclesiastical authorities an easily recognizable trend toward confusion in questions of liturgical reform. Consequently, even after promulgation by competent authority, many decrees find a mixed reception. The Instruction on Liturgical Formation in Seminaries of December 25, 1965,¹² for example, was scarcely even noticed, even though it had been examined by the Consilium and the Congregation of Rites and had received the approval of the Holy Father, who ordered its publication. How, then, is a church musician in a seminary to act when papal directives are in practice completely hushed up? In view of the crisis of authority which is noticeable in many other areas besides liturgy, is it surprising that a deplorable arbitrariness in liturgical practice continues to gain ground?

One will search in vain through the conciliar documents for a justification of many of the changes that have come about in recent years.¹³ Nevertheless,

tainly wonder where these various movements are leading. Under the guise of an appeal to the spirit of the Council, which some people tailor to fit their own measurements, tendencies are advancing which disturb the very foundations of the Church's structure." K. Mörsdorf, *Scheuermann-Festschrift*, 1968.

¹⁰ Cf. Johannes Overath, "Message from the President of CIMS to the Special Meeting in Rome, October 12-14, 1967," *Musicae Sacrae Ministerium*, English Edition (Rome, 1968), Vol. V, N. 2, p. 20.

¹¹ Cf. Johannes Overath, "Liturgie und Kirchenmusik im Sinne der Konstitution des II. Vatikanischen Konzils über die hl. Liturgie," *Musica Sacra CVO* (Cologne, 1964), Vol. 84, p. 192.

¹² Hermann Kronsteiner, *Kirchenmusik Heute* (Vienna, 1967), p. 61 f.

¹³ For example, the table altar (*altare versus populum*) has been introduced into many

there remains a duty to learn what is the clear position of the Church in liturgical and church music questions. That will be expressed by the highest ecclesiastical authority which is the general council united with the pope.

II

The point of decisive significance for church music, quite naturally, is precisely the question of the use of the vernacular languages in the liturgy. Its purpose is to make possible a more intelligent participation of the faithful in the liturgical action. During the discussions on Article 36 of the Constitution on the Sacred Liturgy in the Basilica of St. Peter, eighty Fathers addressed themselves to the general prescription of that article alone. But on that question and also in the discussions on Articles 54, 63, 101, and 113, the opinions voiced by the Fathers of the Council were very diverse. An extreme solution to the question of the use of the vernacular, which in the days since the Council has come to be the rule in many places, so that even the Canon of the Mass is now included, contradicts the will of the Council. Such a practice which we now see would have been unacceptable to the majority of the Fathers of the Council.¹⁴

In this matter too, alongside the arguments *pro* and *con* expressed by the Fathers, a study of the *Relationes*, which were made before the voting in the Basilica of St. Peter, proves most illuminating and in fact indispensable for the interpretation of the texts of the conciliar documents.

In his remarks on the fundamental Article 36, Bishop C. J. Calewaert of Ghent proposed a kind of middle course on the question of the vernacular which "could perhaps secure the assent of all the Fathers." According to this view the Latin language holds first place, while a certain leeway is conceded to the vernacular. At this point the wish was expressed that pilgrims assembled together from many lands should be able to pray together in common,

dioceses at all costs and under the guise of a false appeal to the Council and contrary to all valid historical, theological, psychological and artistic grounds. Cf. Joseph A. Jungmann, "Der neue Altar," *Der Seelsorger* (Freiburg, 1968), Vol. 38, N. 6, p. 374-381. In the United States, in addition to the promotion and even ordering of the table altar, numerous examples of legislation in other matters on the diocesan level that have no basis in the Constitution on the Sacred Liturgy can be cited. Frequently such local regulations are said to be founded on statements of the Bishops' Committee on the Liturgy, or the Music Advisory Board, or even on private publications of such unofficial societies as the American Liturgical Conference. Needless to say, these bodies do not possess legislative power. For additional comment on this problem, cf. Richard J. Schuler, "Implementation or Deterioration," *The Wanderer* (Saint Paul, November 30, 1967), Vol. 100, No. 48, p. 4; Richard J. Schuler, "By Whose Authority," *The Wanderer* (Saint Paul, April 4, 1968), Vol. 101, No. 14, p. 2; Richard J. Schuler, "Who Killed Sacred Music," *Triumph* (Washington, March 1969), Vol. IV, No. 3, p. 21-23.

¹⁴ Cf. E. J. Lengeling, *Die Konstitution des II. Vatik. Konzils über d. hl. Liturgie* (Münster, 1964), p. 83.

and an admonition concerning this need was requested for the chapter dealing with the Mass. The Bishop of Ghent had already described in his address on October 26, 1962, the deep religious impression that the celebration of the Pontifical Mass by the Papal Legate at the close of the Eucharistic Congress in Munich in 1960 had left behind, as many thousands of worshippers sang the Ordinary of the Mass in Latin Gregorian chant. This was quite a contrast, the bishop pointed out, with another celebration of the Mass with German songs and prayers all of which were quite incomprehensible to the many foreigners present. In passing, he also made the proposal that the use of the Latin language be preserved for the short responses and the parts of the Ordinary in general, as a symbol of unity among the faithful of all lands and as an effective psychological factor.¹⁵ He emphasized the inner connection between Gregorian chant and the Latin tongue.

A number of the Fathers of the Council spoke for the preservation of the Latin language when the people speak or sing the Ordinary of the Mass. The impact of their words can be seen in Article 54, paragraph 2. The words of Cardinal Feltin of Paris deserve particular mention. He took a middle course and went on record for a special position to be given the *Missa solemnis*, "in order that the musical treasures of the Christian tradition may be preserved," and in order that the possibility of communal celebration by people from various countries might perdure.

While more than ten cardinals and twenty bishops spoke on behalf of the preservation of Latin in the liturgy, Cardinal Feltin was the sole isolated voice that referred to the possibility of an irreparable loss of the whole musical art in the liturgy. He pointed out that because that art is so closely interwoven with the Latin language, an eruption of the vernacular could sweep it away. What becomes clear from all this is how few recognize the pastoral dimension of the marvel of sacred music which has itself sprung from the liturgical action. It becomes clear how little sacred music is thought of in the context of the contemporary interest in the care of souls even in

¹⁵ In 1964, at the thirty-second general meeting in Brixen of the Allgemeiner Cäcilien Verband (ACV), Prof. Hermann Kronsteiner, chairman of the division of church music of the Academy of Music in Vienna, said: "A request should be sent to the bishops conferences in the German speaking dioceses of Germany, Austria, Switzerland and South Tirol, asking that the dialogue responses of the Mass continue to be spoken and sung in Latin at every Mass for the following reasons: 1) translation of these short responses into German creates many difficulties both linguistic and musical; 2) in any case, the Latin responses must still be learned by the faithful since the celebration of Mass in Latin, together with a minimum of at least one Latin Ordinary in chant, is required both after the promulgation of the Constitution on the Sacred Liturgy as it was required before its promulgation; 3) it is relatively easy to achieve an understanding of these Latin responses; 4) the Latin responses create an important bond of unity through the Mass among various peoples." Cf. *Musica Sacra (CVO)* (Cologne, 1964), Vol. 84, p. 213.

those lands which can still boast of a high musical culture, both within and without the Church.¹⁶

The Benedictine abbots of Solesmes and Beuron spoke without ambiguity on behalf of the preservation of Gregorian chant and with good reason. They did not, however, exclude a moderate use of the mother tongues in the liturgy. On October 26, 1962, the Rt. Reverend Benedict Reetz, O.S.B., Arch-abbot of Beuron, presented sixteen points for consideration.¹⁷ The ninth point in particular on the subject of Gregorian chant was in part a premonition, but it has already been confirmed by subsequent developments.

If one searches in the documents of the Council, among the many voices speaking on the subject of the liturgical language and so frequently citing the *via media*, one must conclude that the majority of the Fathers spoke on behalf of the primary position of Latin and for a use of the vernacular only in those sections which are directed to the people. This fact has clearly found expression in Article 36.

It is perhaps not amiss here to consider from which cultural regions and from which dioceses the bishops came who held extreme opinions in the matter of the use of the vernacular. Europe, together with its culturally related lands, possesses a mature Christian musical culture, the core of which is the Roman Mass in the Latin language, now unfortunately in danger of extinction. In countries with an old pagan culture or in those lands just now emerging from colonialism, the pastoral situation with respect to the liturgy is quite a different thing. In these places a Christian culture must begin for the first time to grow and develop organically.

On November 13, 1962, Bishop Hermann Volk of Mainz announced in the Basilica of St. Peter that the "faithful must no longer be hindered from singing the liturgical texts in their native tongue (He meant the Proper and Ordinary of the Mass.) . . . otherwise they will be reduced to the status of illiterates in the worship of the Church . . . but no one can object that there is a dearth of worthy melodies for them . . . because they surely will become available after a period of time once the ecumenical Council permits the liturgical song in the vernacular." The old, traditional German *lieder-*

¹⁶ Pope Pius X rated the pastoral value of Gregorian chant and polyphony so highly that he dedicated his first papal letter, the *Motu proprio, Inter Pastoralis officii sollicitudines*, Nov. 22, 1903, entirely to the subject of sacred music. In the same sense, cf. M. Bernards, "Zu Bischof Simars Leitgedanken und Massnahmen am Vorabend der Pianischen Neuordnung. Kirchenmusikalische Reform aus dogmatischer Besinnung und pastoraler Sorge," *Kirchenmusikalisches Jahrbuch* (Cologne, 1966), Vol. 50, p. 181 f.

¹⁷ These same thoughts are to be found expressed in other articles. Cf. Benedict Reetz, "The Moderate Use of the Vernacular in the Liturgy," *Musicae Sacrae Ministerium*, English Edition (Rome, 1965), Vol. II, N. 1-2, p. 7-12; *Münchener Klerusblatt* (Munich, May 1, 1964), N. 11.

hochamt had long been permitted in German dioceses, and after the competent episcopal conference has given its permission the texts of the Proper and the Ordinary of the Mass may actually be sung in the vernacular. But Bishop Volk, according to his own words, was not concerned with hymns but rather with providing melodies for the congregation to sing the liturgical Mass texts.

From the purely musical point of view, a fitting response to the remarks of the Bishop of Mainz can be found in the writing of a non-Catholic musicologist, who in a sense stands above the inter-cameral disputes about the vernacular. In touching on the subject of vernacular musical settings of prose texts and the relationship between music and speech, his researches in history bring him to these conclusions:

The vernacular found . . . its entré into the Church . . . not in the garb of prose . . . but rather in the costume of verse. . . . assuming that the ecclesiastical community is to sing . . . German liturgical texts, it becomes incumbent upon one to make use of hymns. The musical interpretation of German prose texts takes on a personality which is consciously concerned with expressing the content of the text in musical terms. Thus there remain only two possibilities for the musical exploitation of the German language in the liturgy: the sung hymn and spoken prose. These are the only two forms which have developed in the Evangelical Church.¹⁸

Bishop Volk in the same speech to the Fathers of the Council assumed that a contribution "toward greater understanding among Christians" could be achieved by his proposals, "because the Protestants make use of the singing of the congregation as an essential element of the liturgy itself." But the songs sung by the Protestants are in fact hymns, which the speaker had already relegated explicitly to a secondary place in favor of having the congregation sing the prose texts of the liturgy. What did not succeed in the case of the Protestants of the sixteenth century, *viz.*, the creation of a tradition of congregational singing of prose texts, is supposed today somehow to work for us, and then indeed to be able to be accomplished not just in the German tongue but in the languages of all peoples, according to this opinion expounded by the Bishop of Mainz.

In viewing our liturgical practices today, it would be more correct to speak of a *rapprochement* with the liturgy of Protestantism in the sixteenth century.¹⁹ In this connection, the Protestant historian of music, Hans Joachim Moser, says:

¹⁸ Thrasybulos G. Georgiades, *Musik und Sprache* (Berlin, 1954), p. 53. The same may be said of English.

¹⁹ Rudolf Graber, "Zur nach konziliaren Situation der Kirche, Vortrag in der Akademie 'Kontakte der Kontinente,'" *Die zweite Reformation* (Abensberg, n. d.), p. 10 f.

Two fundamental guiding principles distinguished Luther's new order of church music with respect to Catholicism in particular. The first is the concept of the universal priesthood (Cf. I Peter 2:9; Apoc. 1:6). In accord with this idea the community as a massed choir becomes the actual agent of the divine service and the most active factor in the praise, the prayer, the singing and the adoration. In this connection an old high German gloss has found a very late but splendid confirmation; it read "*Orae=helfan singon,*" i.e., to pray is to help sing. From this follows the second guiding principle: the national language of the people is the chief carrier of ecclesiastical singing since the vernacular alone assures for all the participants in the divine service the full understanding of God's word. Once one decides to sing in German, the melody of speech and the musical melodic formulae must coincide quite organically. For this reason Luther with his sensitive musician's ear dismissed as mere aping the efforts in some small localities to subordinate the German text to the Latin styles of singing . . .

With this new evaluation of congregational singing, the people's hymns which were only tolerated up until this time now rose to the heights of being the dominant element with liturgical preeminence. The Latin motet and the Latin High Mass, however, continued to be accepted quite generally right down to the time of Bach. As a result of this, Latin continued to play its role in the linguistic education of the choristers. The beautiful thought of the Pentecostal "Praise Him in all tongues" remained true.²⁰

The voice of another expert from Switzerland testifies to the situation at present with reference to congregational singing in Protestant churches:

Today more than ever before the Church should take its stand in the world. Indeed it must do this with confidence and joy. But the Church must not be of this world, if it will remain true to the divine mission to be the salt of the earth and the light of the world. The Church must be open to the world but must not equate itself with the world. The more hectic the outward mode of living becomes, so much the more do men need the Church as the place of quiet and of final rest. In the Church eternity reaches down into time, and all that the Church says and does, most especially in divine services, must remain transparent, because its being is founded in the super-terrestrial. In church music, we have in the service of praise and of prayer neglected the latter aspect of transparency for the super-terrestrial. Indeed, we have forgotten it. One might well imagine that the church music of the future together with future hymns may have to go out in search of this again. They will have to try to strike a note that is related to the soaring clarity and eloquent silence of Gregorian chant and thereby lead us anew to adoration. We have already noted that the Reformation hymn was the new song of that era. This was true precisely because it left the all too super-terrestrial, meditative and other-worldly sound and descended to the earthly which was the final consequence of taking seriously the Incarnation of the Divine Word. We have, however, all too long and too one-sidedly

²⁰ H. J. Moser, *Die evangelische Kirchenmusik in Deutschland* (Berlin, 1953), p. 322.

become fixed in this optimistic activity which has been joined with the pharisaical noise of confessional prayer. Now at last we have to search for a wholesome completion in the transcending of secularization.²¹

If in spite of the clear, historical tradition of the Lutheran Church and the musical problems that confront that body today, someone may still try to seek for a solution to the problem of singing prose texts in the vernacular by turning to a kind of vernacular Gregorian chant, then he might well consider the study prepared by Johannes Hatzfeld.²² As early as 1953, Hatzfeld, who was a recognized authority on congregational song in the Catholic Church, prepared a memorandum for the German episcopal conference meeting in Fulda on the subject of various experiments in this area. He spoke out unequivocally against them.²³ In addition, there are other studies in the matter.²⁴

III

Any further analysis of the proposals made in the Basilica of St. Peter on the subject of sacred music will have to be reserved for more thorough examination at a later date. Surely, then, statements which cannot be taken seriously by professional scholars must be shown for what they are. With all due

²¹ W. Tappolet, *In neuen Zungen* (Zürich, 1963), p. 168.

²² Cf. Hubert Jedin, "Kirchengeschichte und Kirchenkrise," *Anzeiger für die katholische Geistlichkeit* (1968), Vol. 77, p. 535 f. On p. 537, the author comes to the following conclusions among others: "It is only with the greatest reluctance that I speak about the liturgical crisis . . . I fear that it will not be long until one will not be able to find a Latin missal in many places, until our children no longer know what a *Gloria* or a *Credo* is, and until one must go into the concert hall to hear the immortal creations of our church music. Catholic worship is both mystery and proclamation. As mystery it is impenetrable by our understanding, and must remain so. Translations of texts into the vernacular can do nothing to change this."

²³ Johannes Overath and Johannes Hatzfeld, *Ein Wort zum deutschen Choral* (Düsseldorf, 1954), p. 244.

²⁴ For a listing of the literature published in German on the problem of adapting the Gregorian chant to the German language, *vide* Joseph Haas, "Gestalt und Aufgabe," *Der Allgemeiner Cäcilien Verband* (Cologne, 1961), p. 81. Despite the scholarly suggestions of the experts, in missals published in Latin and German in 1965, by order of the Fulda Conference and the conference of Swiss bishops, no attention was given to their advice. Similarly in English, articles have appeared on the subject of chant adapted to the vernacular. Cf. Eugene Cardine, "A Propos of a 'Translation' of Gregorian Chant," *Musicae Sacrae Ministerium*, English Edition (Rome, 1965), Vol. II, N. 1-2, p. 19-22; Urbanus Bomm, "Address Delivered during the Congress on Sacred Music held at Bressanone, May 1964," *Musicae Sacrae Ministerium*, English Edition (Rome, 1964), Vol. I, N. 2, p. 5-9; G. Wallace Woodworth, "Latin and the Vernacular: A Parallel," *Sacred Music* (Boys Town, Nebraska, 1967), Vol. 94, No. 3, p. 8-9. As in Germany, the new missals published in the United States with English texts have incorporated "adaptations" of Gregorian melodies for the singing of the vernacular texts of the prefaces, *Pater noster*, etc.

reverence for the pastoral concern of these Fathers of the Council, it is still good to recall what Dr. Johannes Baptista Hilber, founder of the Swiss school of church music, said in pointing out that sacred music must both be taught and learned as an independent discipline with laws of its own. "It is a matter of the greatest moment," he said, "to achieve the right viewpoint and the valid evaluation in the midst of confusing polemics and the pseudo-modern dilettantism of our day."²⁵ This admonition today is only beginning to show its force.

In listening to the various speeches on the question of sacred music in the Basilica of St. Peter, one could not always escape the impression that a decided disdain for polyphony could be detected in some of them. Indeed, the whole order of liturgical music including the melodic structure of Gregorian chant from time to time became the subject of professionally untenable suggestions. This clearly demonstrates that the more that control over the sphere of liturgical music is conceded to individual bishops or to episcopal conferences, so much the more must respect for professional scholarship be maintained. How often, indeed, are the learned observations of leading musicologists and composers simply pushed aside today with all manner of experiment or in fact even dismissed as being "fruitless polemic!" But such indiscriminating judgments made against the well-founded objections from church musicians will never solve the pressing problems that face us today.²⁶

Sometimes the assertion is heard that "those who resist the modern iconoclasm are really fretting about unessential things, because the indispensable reality must be the mystery of Holy Mass and the Eucharist." Dietrich von Hildebrand has exposed this transparent argument which could promote iconoclasm:

It is indeed not essential that the Church in which Holy Mass is celebrated and in which the faithful receive Holy Communion be beautiful. Only the words through which transubstantiation is accomplished are essential. If this is what is referred to, then one can have no objection. But if by "unessential" is meant "insignificant," if it is meant that such things as the beauty of the Church, the Liturgy, and the music are "trivial," then this accusation is very wrong, for there is a profound re-

²⁵ Joseph Haas, *op. cit.*, p. 92 f.

²⁶ Rev. Annibale Bugnini, secretary of the Consilium, speaking at an Italian liturgical convention on January 4, 1968, described the first four years of the Consilium's history as "four years of musical polemics." He deplored the lack of positive initiative on the part of the musicians. Had he been referring to certain polemics in the Italian newspapers, it would then have been the duty of the Italian church musicians who knew this situation to respond and take a stand. But this statement was exported from Italy and applied to those church musicians who up until now had refrained from any polemics, because they still believed in the weight and the worth of their professional arguments.

lation between the essence of something and its adequate expression. This is especially true of Holy Mass.²⁷

Who is there that has not at some time experienced himself that a part of the very soul of the liturgy is missing when music truly worthy of the sacred action is lacking? It is true that the recited liturgy possesses grandeur and holiness, but even the most unmusical man will notice that it is quite a different thing when an *Alleluia*, a *Gloria* or a *Credo* is sung instead of spoken. Indeed only the truly inspired Christian is able to sing as St. Francis did in his *Canticle of the Sun*. He had "known" the content of his hymn for a long time, but something ineffable was required to stir him up in order that he could express what was within him in such a form that it would have the power to communicate his "inexpressible inspiration" to all that would hear it. Mere "manufactured" music does not possess this divine, scintillating spark, even if it has been commissioned by the highest authority. For this reason, the Holy Father, Pope Paul VI, in his address to the Italian diocesan commissions for liturgy and sacred art, in 1967, said:

The Church needs saints . . . but she also needs artists, competent and good artists; both the saint and the artist are witnesses of the living spirit of Christ. Our commission and our wishes are directed to you to give the Church new artists who will push forward and reveal the holiness of the Church.

IV

Finally, the question of the use of the vernacular in the liturgy must be judged by the canonists according to the will of the Second Vatican Council. Prof. Georg May says:

Article 36, #1 of the Constitution on the Sacred Liturgy formulates the principle: "Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites." This sentence has imposed a command to preserve the Latin language. In contrast to the translation produced under the auspices of the German bishops, it must be observed that the official text of the document employs the subjunctive *servetur* and therefore expresses a command, not merely a recommendation. The Latin language must be preserved. In the future the Latin rites will continue to be moulded by the Latin language. The word *usus* clearly commands the actual employment of the Latin language and not simply the possibility of its being used. . . .²⁸

²⁷ Dietrich von Hildebrand, *The Trojan Horse in the City of God* (Chicago, 1967), p. 197.

²⁸ On the contrary, the head of the secretariate of the American Bishops' Committee on the Liturgy has stated that "it may be that in some areas retention (of Latin) will simply mean employing the Latin texts as the basis for translations into the vernacular, at least in the case of those parts of the Roman rite which are themselves original, such as the

The principle imposed by Article 36, #1, of the Constitution, commanding the preservation of the use of Latin, is to be considered the ruling, fundamental principle in explaining the legislation of the Council pertaining to the vernacular. Every interpretation which violates this principle errs against the sense of the Constitution and the will of the Fathers of the Council. The use of the vernacular is allowed in the liturgy *in addition to* the Latin. The primacy of the Latin may not be assaulted in the process.

Article 36, #2, of the Constitution permits the use of the mother tongue in certain parts of the liturgy. The use of the vernacular is not prescribed nor is it urgently recommended. It is simply permitted. Therefore the command to preserve the use of Latin stands in clear contrast to the permission to use the vernacular. The priority of Latin is unequivocally maintained . . .

Article 36, #2, of the Constitution gives examples indicating in which section of the liturgy especially (and therefore not exclusively) the use of the vernacular is of value: lessons, admonitions (Cf. Article 35, #3), many, but not all orations, and chants. By giving these examples the Council has made clear that it is not its intention to allow an exclusive use of the vernacular in the liturgy . . .

Whether and in what respect to use the vernacular in the sense of Articles 36, #2, 54, 63, 101 and 113 does not rest with the individual priest or layman nor even within the discretion of an individual bishop. It belongs rather only to that authority which is competent in ecclesiastical matters for a particular territory (Articles 39, 36, #2, and 22, #2). But even the decision of the episcopal conference does not possess the force of law of itself, but it stands in need of review and confirmation by the Apostolic See (*Actis ab Apostolica Sede probatis seu confirmatis*). If confirmation of a decision has been granted to the competent territorial authority, then the bishop in his diocese has the right, but not however the duty, to permit the use of the vernacular according to the limit conceded . . .²⁹

Of special interest to the church musician is the use of the vernacular in the *Missa cantata*. Articles 54, 113, 114 and 116 are to be cited in this matter.

Article 54 of the Constitution provides a special norm for the general law expressed in Article 36. Article 54 applies the universal prescription that the use of the vernacular is limited to Masses celebrated with the people (*in Missis cum populo celebratis*). The use of Latin in the celebration of Masses offered with the people is

collects." Frederick R. McManus, "The Constitution on Liturgy Commentary," *Worship* (Collegeville, Minnesota, 1964), Vol. 38, No. 6, p. 351. A study of some of the activities of Fr. McManus in the area of liturgical renewal can be found in these articles: Gary Potter, "The Liturgy Club," *Triumph* (Washington, May 1968), Vol. 3, No. 5, p. 10-14; Ronald D. Lambert, "The New Missal: Experiment in Heresy," *Triumph* (Washington, March 1968), Vol. 3, No. 3, p. 17-24; Ronald D. Lambert, "The Threat to the Mass," *Triumph* (Washington, January 1969), Vol. IV, No. 1, p. 20-24.

²⁹ G. May, "Umfang und Grenzen des Gebrauchs der Landessprache in der Liturgie nach der Gesetzgebung des Zweiten Vatikanischen Konzils," *Österreichisches Archiv für Kirchenrecht* (Vienna, 1967), Heft 1, p. 16-94.

to be maintained. Exceptions are permitted only by appeal to special legislation. First, last and always, the celebration of Masses in Latin with the people is not only permitted, but is in fact commanded. After all, when no Masses are offered with the people in Latin, then the preservation of the Latin tongue in Masses celebrated with the people can no longer be a matter of serious consideration. A certain leeway (*congruus locus*) can be allotted to the vernacular in Masses celebrated with the people, and the Council makes very clear what that leeway to be allowed is (*tribui possit*). Its wish is to allow for the possibility of appropriate room for the mother tongue. The use of the vernacular is never commanded. But the possibility of its use is desired.

An appropriate leeway (*congruus locus*) means that the degree of use of the vernacular is to be measured by the various arguments *pro* and *con*. Here lies the qualification from the very beginning that the use of the vernacular is not to be boundless or unchecked. An overwhelming use of the vernacular would not be in keeping with the weight of the various arguments advanced on behalf of the preservation of Latin. There is no obligation upon the competent territorial ecclesiastical authority to permit the use of the vernacular even in limited measure for Masses celebrated with the people. If the competent episcopal conferences are convinced that no need exists for a greater use of the vernacular, then no priest may assume to himself the freedom to use it in greater measure on his own authority. Only the action of the competent episcopal authority puts in force the right of the individual priest to proceed in such a manner.

As a conclusion drawn from the principle set forth in Article 36, #1, of the Constitution, Article 54, #2, orders that care is to be taken so that the faithful may be able to say or sing together those parts of the Ordinary of the Mass which pertain to them. Sufficient compliance with this command can be maintained only if the faithful have sufficient opportunity to attend Masses in which Latin is recited and sung. Since the faithful, except for a dwindling minority, attend Mass only on Sundays and holydays, Article 54, #2, therefore imposes the obligation of a regular celebration of the Sunday service in the Latin language. Further, since the faithful in general usually attend Mass on Sundays and holydays at the same hour, the necessity arises to provide divine services in which they can pray and sing in Latin those parts which belong to them at all the usual hours for divine service. Thus, for example, it does not suffice only to provide regularly a Latin High Mass; there should also be occasions for those attending the early, late, evening or children's Masses to join in offering the Holy Sacrifice in Latin . . .

Article 54, #3, of the Constitution refers to Article 40 to cover the use of the vernacular in addition to what is provided for by Article 54, #1, which deals with the permission for its use in Masses celebrated with the people. The following points are to be observed for a wider introduction of the mother tongue: 1) a more intensified use of the vernacular must be justified by a pressing need; 2) proposals for such innovations are to be presented to the Apostolic See and permission must be granted by the Apostolic See; 3) when such permission is obtained, preliminary

experiments for a limited, stated time may be begun by the appropriate communities; 4) in the formation of liturgical decrees, experts from the appropriate disciplines must be consulted.

One can scarcely call it the middle path to say that “the entire celebration of Mass for the faithful is possible in the vernacular as long as one bases it on the conditions given in Article 40.” On the contrary, the door has been opened to extreme shifts into the vernacular and the total elimination of the Latin tongue in Masses celebrated with the people. This is the consequence of the elasticity of the formulation of Article 54, #3, when the limiting provisions of Article 36, #1, and Article 54, #2, are disregarded . . .³⁰

Professor G. May comes to the following conclusion concerning the directives of the German bishops on the various forms of celebrating Mass:

The fifth chapter, Articles 57–78, of the directives of the German bishops on the various forms of celebrating Mass do not favor the use of Latin. What is presented will lead in most places to the suppression of Latin under the conditions that prevail in Germany. The forms of celebration set forth in the directives cannot lay claim to be the best possible way of following the unambiguous command of the conciliar legislation demanding the retaining of the Latin language in the liturgy. Still less do these directives preserve the dominance of Latin, and thus they do not agree with the Constitution on the Sacred Liturgy in this matter . . .³¹

The use of these additional permissions to employ the vernacular in Masses celebrated with the people is left to the pastoral responsibility and the conscientious discretion of the clergy. Therefore the clergy is bound to observe the spirit and the letter of the Constitution. Because the majority of men much prefer to follow the easiest and most comfortable way, it was easily foreseen that straightway scarcely any divine services would make use of the Latin any longer. This premonition has been vindicated in full measure. The permission for the use of the vernacular is now almost universally understood as a command for its exclusive use. Only here and there, and in greater measure in the *diaspora* than in the predominantly Catholic

³⁰ *Ibid.*, p. 46 f.

³¹ The German bishops, assembled at Fulda, addressed a letter to the clergy on September 30, 1966, on the subject of divine worship, which says that the use of the vernacular at Mass is not intended “to exclude in any way” the Latin language. Cf. *Amtsblatt* (Mainz, 1966), p. 209. Hence both the Latin and the German Mass “are to be promoted” according to the forms described in Articles 59–70 of the guidelines, which were later completed in a supplement. However, the “varieties of pastoral conditions” are not adequately expressed in a “general schematic determination of the frequency of the individual forms.” It must be emphasized in the sense of the Council that the faithful are to be able to sing and pray even in Latin the parts of the Mass that pertain to them. “In fact, the children should also learn these songs.” The Ordinary in Latin should continue to be promoted where it is customary. Similarly, Latin chants used outside the Mass should also be retained. The German High Mass in its old form can continue to be promoted. In cases of pastoral necessity, the celebration of Mass in the Latin language may be announced in the parish bulletin with the hours of service.

regions, do perspicacious and courageous pastors try to satisfy the commands of the Council to preserve the Latin language in the liturgy. They are exposed to censure by their colleagues, but the German bishops have in the meantime extended them a measure of support in their letter of September 30, 1966 . . .

Article 113, #2, of the Constitution deals with the language of liturgical celebrations carried out festively with song at which sacred ministers take part and the people actively participate. In this article reference is made to the general norms of Article 36 and to the special norms of Article 54 for the Mass, Article 63 for the sacraments, and Article 101 for the Divine Office. What has been said above concerning the spoken Mass is true also in corresponding measure of the sung Mass. This means, first and foremost, that Latin must be preserved and its predominance not violated. Article 114, #1, is in full agreement with this, when it states that "the treasury of church music is to be preserved and fostered (*foveatur*) with great care." In first place, this treasury includes the Gregorian chant, and in second place, the other forms of church music, and before all else, polyphony. Article 116, #1, declares that the Church considers Gregorian chant as the song proper to the Roman liturgy, and therefore it ought to have the first place in liturgical actions, all conditions being equal.³²

In the United States over-emphasis on the vernacular is also widespread. While not all dioceses have published regulations on the subject of the liturgical languages, some have put into stated form directions that are at variance with the conciliar decrees. These examples, to mention only a few, may be cited to demonstrate what can be found across the entire nation:

For the Archdiocese of Baltimore, in the *Directory for Worship*, published with the *imprimatur* of Lawrence Cardinal Shehan, March 1, 1964, the following rules are given:

No. 161. As of the First Sunday of Advent in 1965, the introduction of the vernacular into the sung Mass is to be completed in this archdiocese.

No. 162. All parts of the Mass where the vernacular is permitted should be performed in the vernacular.

No. 163. Latin songs may be sung by the choir where participation will not be hindered in any way. This does not mean, however, that those Ordinary or Proper parts of the Mass which must be performed according to the rubrics can be in Latin.

No. 180. If the funeral Mass is a sung Mass, the Ordinary must now be in the vernacular. After the first Sunday of Advent, 1965, the Proper must also be in the vernacular.

In the Archdiocese of Chicago, the *Pastoral Directory on the Mass*, newly revised edition of 1966, which has the *imprimatur* of John Cardinal Cody, gives the following direction on the use of Latin in sung Masses:

³² G. May, *op. cit.*, p. 58.

No. 701 (footnote). All sung Masses are to be in the vernacular except on special occasions when Latin is permitted to preserve the rich tradition of Gregorian chant and polyphonic music which is wedded to the Latin language. Care should be taken that the use of this music is meaningful to the particular worshipping community. The special occasion would be left to the discretion of the pastor in cooperation with the musical director.

No. 836. In places where there is a large influx of tourists, especially from foreign lands, it may be helpful to schedule a Mass in Latin. This Mass would be arranged in a specific church according to an established and publicized time-table. If there is such need, permission is to be obtained in writing from the Ordinary.

Special directives on the Liturgy for the Archdiocese of Chicago, mandatory as of June 9, 1966:

No. 3. The vernacular is to be used at all public Masses to the extent permitted by law.

In the Diocese of Columbus, Ohio, directives concerning the Mass were issued in a letter from the chancellor, which was given at the direction of Bishop John J. Carberry, September 17, 1965: "All scheduled Masses should be in the vernacular and provide for the active participation of the faithful attending."

In the *Outline for the English High Mass* issued for the Diocese of Kansas City-Saint Joseph, Missouri, November 29, 1964, the exclusive use of the vernacular is presumed in such statements as this:

Beginning Sunday, November 29, 1964, the people's parts of the High Mass may be sung in English as they are said at Low Mass. This includes the Proper and the Ordinary of the Mass. Because of the extremely short notice the following directives are given: 1. Through the Christmas season, pastors may choose between Latin or English at High Mass as they feel will be pastorally most effective with materials available . . .

The legislation on church music for the Diocese of San Diego, California, for January, 1966, states: "The Ordinary and Proper of the Mass should be sung in English, but Latin motets may be used (*e.g.*, at the Offertory, Communion or as a recessional after Mass)."

On the other hand, such sees as Washington, Milwaukee, Saint Paul-Minneapolis and Boston have made it clear in legislative directives that in conformity with conciliar decrees the use of the vernacular is a permission and not an obligation, while Latin retains its official position *de jure* if not *de facto*.

In the meantime, changes in liturgical practices have gone far beyond the clear prescriptions of the Council. There can no longer be any thought of a *via media* in the question of language as the will of the Council was stated,

since even the canon of the Mass has now been universally permitted in the vernacular.³³

Even if one presumes that the introduction of the vernacular has produced a more intelligent participation by the faithful in the liturgy, one cannot pass over the very sobering evidence that up until now the intended "intensification of the spiritual life of the faithful" through liturgical reform has not been achieved. Indeed, in spite of all the liturgical efforts, and perhaps even because of them, a recession in church attendance must be recorded. Through many shattering experiences in the post-conciliar Church, what was in any case a small enough degree of piety has been swiftly lessened.³⁴

What one sees disappearing from artistic liturgical values in the field of sacred music cannot unfortunately be measured in statistics. But the professionally active church musician and his choir are well aware of what this is.

V

Quite apart from all well-founded criticism of post-conciliar liturgical practices, one must gratefully hold fast to the fact that the Second Vatican Council took an explicit position in detail on the subject of church music. No preceding council did a similar thing. What is said of sacred music may be applied in much wider measure to the action of the Council on the subject of liturgy, whose integrating element sacred music is. The Council was open to new developments, in particular in those lands that possessed a mature, native, musical culture and tradition. The Council was ready to accept "all forms of true art," but it emphasized in the introduction to the chapter on sacred music "the preservation of the norms and precepts of ecclesiastical tradition and discipline" (Art. 112).

By this tradition is meant not only the corpus of church music, the Gregorian chant, polyphony, vernacular songs and liturgical organ music, but their theological and liturgical foundations as well. The answer to the question "What is sacred music?" lives in this ecclesiastical tradition. There has always been a theocentric Christian experience in music which has stood in contrast to all anthropocentric concepts. A tradition, constantly revived and therefore ever living in music, is necessary if a new order is to come to light.

³³ Cf. Hubert Jedin, *op. cit.*, p. 535. The Protestant phenomenologist, theologian and scholar, R. Otto, in his book, *Das Heilige* (Breslau, 1923, 10th Ed.), has described the unique function of the "cultic silence" in the canon of the Roman Mass, "the sacramental high-point of the liturgical action" (p. 314). In the book, *Epirrhosis-Festgabe für Carl Schmitt* (Berlin, 1968), Hans Barion raises basic objections to the spread of the vernacular Mass and above all the canon (p. 19).

³⁴ Cf. Georg May's comments in *Erasmus, speculum scientiarum* (February 25, 1968), p. 82.

A patrimony is needed to bring into being new music with true spirituality. Richard Seewald has said:

Without doubt it is necessary to prune the wildly luxurious growth, but in an age in which everything tends toward dissolution in every form and pattern, accompanied by the enthusiastic applause of our contemporaries, it seems to us that the far shrewder term is *conservare* instead of reform in the sense of refashioning. But the position to be defended is almost hopeless!³⁵

Hans Ur von Balthasar has pointed out that in the Apocalypse everything is not dissolved in the experience so often invoked today. Rather experience and form are indissolubly joined.

The Fifth International Church Music Congress was never focused either in its themes or in its programs exclusively on the preservation of the musical patrimony. This is true both of the study days in Chicago and in the public sessions in Milwaukee. Rather, the Congress took up with equal zeal the musical foundations for *actuosa participatio populi* in theory and in experiment, as the program clearly shows. In reality, the exclusive subject for discussion and study in Chicago was the key words of the Constitution on the Sacred Liturgy, *actuosa participatio populi*, together with its musical consequences.

The fact is that the Fourth International Church Music Congress in Cologne, in 1961, had already undertaken to demonstrate the active participation of the people in six different forms of offering High Mass. In addition to the Gregorian chant, compositions of the past as well as those in a contemporary idiom were used.

Wherever choirs or parishes have adopted the various forms demonstrated by that congress, the Latin High Mass even today continues to hold first place among the different ways permitted for the celebration of the Holy Sacrifice. This is quite in accord with the spirit and the directives of the Vatican Council. Church musicians are thankful to Pope Paul VI for protecting the polyphonic settings in Latin of the Ordinary of the Mass. In the Instruction of March 5, 1967, Art. 34, it is expressly stated that the parts of the Ordinary, "if they are sung to musical settings written for several voices, may be performed by the choir according to the customary norms." In fact, the polyphonic settings of the Ordinary are sharply contrasted with other forms of the High Mass, since the following paragraph begins with the words, *in aliis casibus* — "in other cases." Church musicians are likewise grateful for the unequivocal opening words of the Instruction — *Sacred* music.

A Latin High Mass, celebrated according to present liturgical prescriptions, is even today in its form and movement, in its Gregorian or polyphonic

³⁵ Richard Seewald, *Der Mann von gegenüber* (Munich, 1963), p. 215.

expressiveness, a true school of reverence and veneration, a source of devotion and thanksgiving, and foundation for a spirit of joy and readiness for service. This celebration is far distant from a purely aesthetical event, and it is just as far removed from a falsely understood democratization.³⁶ To be sure, an actual communal experience advances belief in the divine mystery of the Church and the Holy Eucharist. In return, the solemn celebration of the liturgy with music and ritual sprung from its very spirit serves this faith.

When mention is made here of High Mass, it is not those caricatures of the High Mass that is meant. These indeed continue in many areas in spite of all the reforms of liturgy and church music begun by the provincial councils of the nineteenth century and continued with the work of St. Pius X. These so-called High Masses omit the proper parts, often interrupt the *Gloria* and the *Credo*, and truncate other parts, but employ large symphonic ensembles. They neglect the Gregorian chant and do little to perfect its performance if they sing it at all.

Blame for these liturgical and musical aberrations in the Latin High Mass cannot be placed only on the church musician, unless he does not deserve to be called a musician. The pastor of the parish is in any event responsible for the celebration of the liturgy and the music and ceremonies that accompany it.

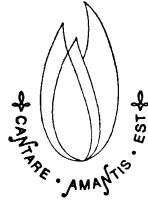
At the Fifth International Church Music Congress the Latin High Mass with active participation by the people was given its honored place; side by side with it stood the High Mass celebrated in the vernacular with the congregation taking its active role.³⁷ It scarcely needs to be pointed out that lively criticism and debate resulted from discussion of the newly composed works in the vernacular for choir and congregation. Only the future will show what fruits have been produced by the stimulus that the Congress provided.

In order to make the most of the short time available for the study sessions in Chicago, the subjects to be considered were prepared in advance by an international circle of specialists. These texts were mailed in various translations to about sixty experts, among them twenty Americans, well before the opening of the Congress. Thus everyone had opportunity to study the pre-

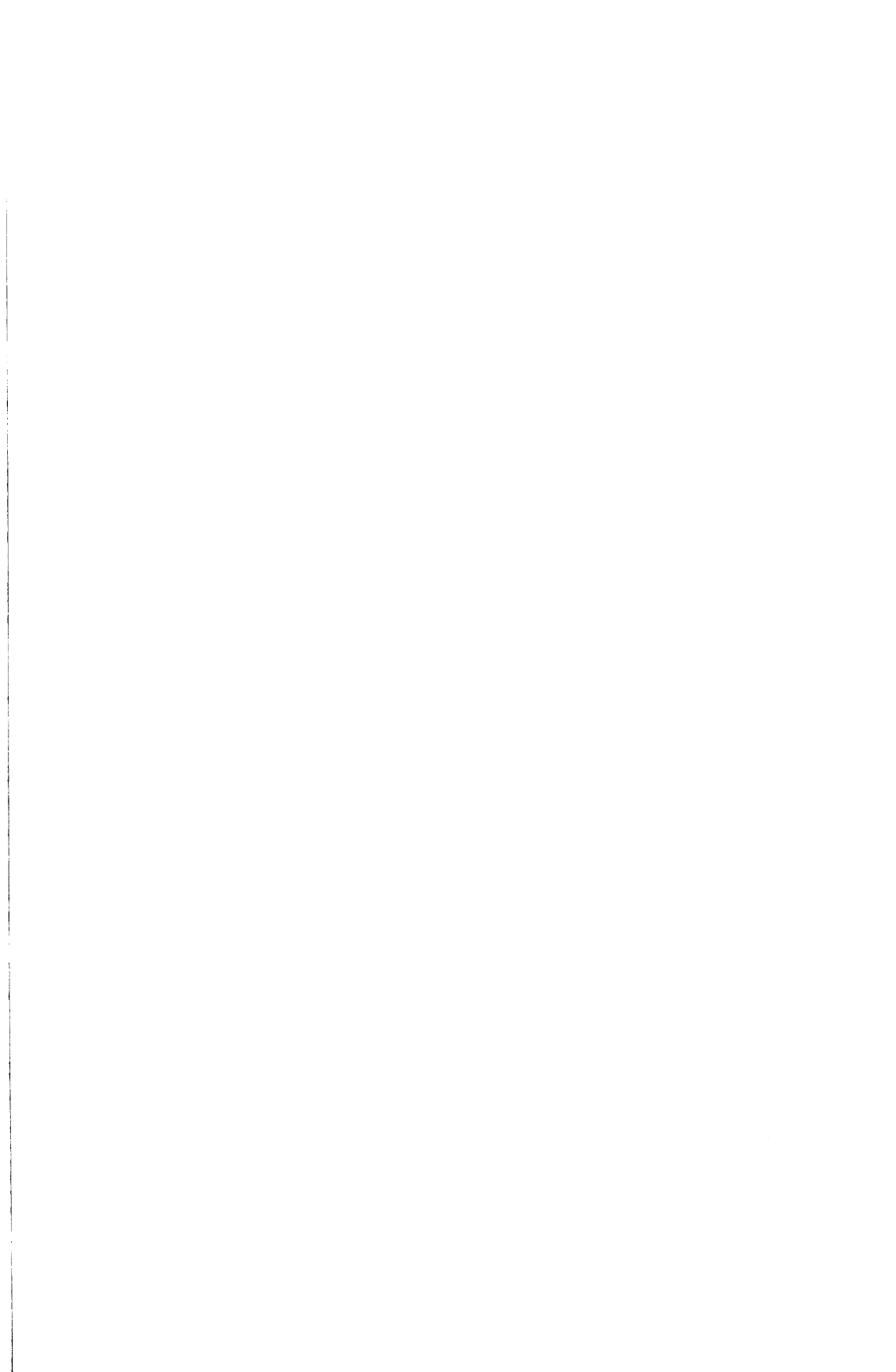
³⁶ One is reminded of the views of Abbot Ildefons Herwegen, OSB, of Maria Laach, on the connection between art and liturgy in *Alte Quellen neuer Kraft* (Düsseldorf, 1920), p. 26 f, 46, 148 f.

³⁷ Among others, Professor Hermann Schroeder of Cologne was commissioned by the American Congress committee to compose *The Mass in honor of Saint Cecilia*, an English Ordinary for mixed choir and congregation. Cf. p. 206. It was premiered on August 25, 1966, in Saint John's Cathedral, Milwaukee, at the solemn Pontifical Mass which opened the Congress. Under the direction of Roger Wagner and with the enthusiastic participation of the faithful it constituted an unforgettable experience.

pared papers and take a position on them by proposing alterations that should be made in their content or wording. Apparently the work of the specialists was so good and their preparations so well accepted by the experts to whom the drafts were sent that only a few remarks were proposed as emendations. These texts, together with the submitted suggestions, are contained in this volume of proceedings of the Congress. In addition, the contributions submitted by the various national groups and institutes for church music within CIMS are likewise published in this volume. Because of the time factor in Chicago, only a few of these texts were able to be debated. They do, however, throw light on the problems that confront church musicians today.



STUDY DAYS OF CIMS
IN CHICAGO



Rt. Reverend Johannes Overath

President of CIMS

OPENING ADDRESS

It is my privilege and great joy to welcome all of you to this first general convention of CIMS in Chicago.

I salute our honored guests, our esteemed experts, who have graciously accepted the invitation of the Praesidium, and all of you, who in the course of the last two years, have become members of CIMS.

I deeply regret not to be able to welcome in our midst our octogenarian vice-president, Professor Dr. Egon Wellesz of Oxford University, whose failing health has prevented his being with us today.

With respectful reverence we greet our episcopal guests: His Excellency, the Most Reverend Archbishop Dario Miguel Miranda y Gómez, Primate of Mexico; Bishop Jesus Tirado Pedraza, chairman of the Mexican hierarchy's commission on the sacred liturgy; and Bishop Augustine Frotz, Auxiliary Bishop at Cologne, and personal representative of His Eminence, Cardinal Frings, Archbishop of Cologne. We also greet the Right Reverend Father Abbot, Dr. Urbanus Bomm of Maria Laach.

With very special satisfaction and gratitude I have the honor to salute our revered honorary president, the Right Reverend Monsignor Higinio Anglès, president of the Pontifical Institute of Sacred Music in Rome. His nearly eighty years have not prevented him from making this long journey in order to share his wisdom and competence with our humble endeavors.

Last but not least, I have the cherished duty to salute the loyal and dedicated Americans who organized this congress: Reverend Fathers Richard Schuler, Elmer Pfeil and Robert Skeris, as well as Professor George Szemler, who is caring for our needs here in Chicago. Particularly, I wish to extend my most heartfelt gratitude to the president and Sisters of Rosary College for the gracious hospitality that they have so kindly given us.

This is the first general convention of CIMS. Our society was canonically established by the Holy Father, Pope Paul VI, on November 22, 1963, the last day of the voting on the Constitution on the Sacred Liturgy during the Second Vatican Council. It was established by a papal chirograph with the initial words, *Nobile subsidium liturgiae*. This papal document was signed on November 22, 1963. The members of the presiding directorate were nominated by the Holy Father on March 7, 1964.

The task of CIMS has been clearly stated in its charter. I quote it:

It was the intention of these popes that all those who devote themselves to the noble art of sacred music should be in closer touch with each other and with the Holy See, and that there should be available to the Holy See some form of international institute which would be able to make known the needs of sacred music, and which would be able to assist in putting the decisions of the supreme ecclesiastical authority relating to sacred music into practice. This institute should also help missionaries to solve the difficult and important problem of sacred music in the missions, and should co-ordinate the various initiatives in this field. Finally, it was intended to promote the publication of works on sacred music and the study of the past heritage. In the Instruction on Sacred Music of 1958, Pope Pius XII, our late predecessor, advised that there should be an increase in the number of societies for the fostering of sacred music and that by their federation at the national or international level, many advantages would accrue to this science and art.

This new world-wide organization has been specially commissioned to prepare and carry out international congresses like those which so far have convened four times in Europe — in Rome, Vienna, Paris and Cologne, under the chairmanship of their inaugurator, the greatly distinguished president of the Pontifical Institute of Sacred Music, Monsignor Higinio Anglès.

In 1961, in Cologne, it was proposed that London be the host to the Fifth International Congress. Meanwhile, in 1964, the establishment of CIMS was promulgated by the Holy Father. In 1965, the location of the Fifth Congress was transferred from London to Chicago and Milwaukee, with the approbation of the Holy See. However, a few months ago, certain circles tried to blame CIMS and its present acting president for preventing the fulfillment of the resolution to meet in London. But anyone who is informed concerning the course of the negotiations knows very well that this is not true. Furthermore, he will confirm the fact that never during the dealings could anyone have found a reason to complain about a lack of fairness or charity. What is true is that the chairman of the English hierarchy communicated to CIMS (and this has been published in the special issue of *Musicae Sacrae Ministerium* in 1965) that “. . . the time is not yet ripe for an international congress of church music in London.” Therefore, I am happy to salute the

representatives of England with special cordiality who in those days negotiated with us in true and sincere friendship.

I deeply regret that certain circles, whose false reports about previous congresses had to be corrected,¹ this time have attempted even before the Congress to drive a wedge into CIMS, whose task is to unite the church musicians of the world among themselves as well as with the Holy See for the good of our holy Church. But let us forget about these organizational and rather too human problems.² We have much more important work at hand.

As our time is limited, the program for this Congress has been prepared in a different way than before. The subject-matter has been agreed upon with the Holy See. Especially, we have been induced to ask the Holy Father for a clear directive. On February 14, 1966, the Cardinal Secretary of State sent the following in a letter to CIMS:

The Holy Father has learned with great joy about the preparations for the Fifth International Church Music Congress and the First General Assembly of the *Consociatio Internationalis Musicae Sacrae* in Chicago and Milwaukee. The Constitution on the Sacred Liturgy of the II Vatican Council should serve as the guideline for this Congress as well as for the future work of the *Consociatio*. In that way the fidelity toward the Patrimony of Sacred Music which "has always fostered the spirit of piety" (Pius X) must remain wisely bound to the pastoral intentions of this Constitution.

To you and all those who will cooperate in the achievements of these ends of the Congress, the Holy Father imparts from his heart his apostolic blessing as a token of the most abundant heavenly graces.

¹ Cf. *Musica Sacra CVO* (Cologne, 1961), Vol. 81, p. 357f.

² The opening address was given in English. At the request of participants from German-speaking countries, the content of the opening address was repeated in German at the conclusion of the morning session. In response to a question concerning the founding of a second international association in Lugano in April, 1966, the following remarks were added, according to the tape-recorded transcription of the speech:

"We intend to speak about this question in our general meeting, since a clear statement has been made in the meantime by the Holy See regarding the attempt made at Lugano to found a second international organization for church music. The Holy See has decided: 1) the only organization which the Holy See recognizes is CIMS, established by Pope Paul VI; 2) in a papal letter to Father Gelineau, every other organization is called *inutile e dannoso* (superfluous and harmful); 3) it was clearly stated to these groups that if they were prepared to work for the development of church music in the sense of the Council and in the spirit of the Fathers of the Council, then there would be a two-fold task, *viz.*, to place the *patrimonium musicae sacrae* before modern man, at the service of the *cura animarum*, and secondly, to develop in the vernacular new compositions which will truly correspond to the sense of the Council, and above all to strive that these pieces are worthy of the liturgy and do not sink to the trivial. This one must compare with the two-fold task of CIMS, as given in the letter of His Eminence, the Cardinal Secretary of State, February 14, 1966."

In the light of this letter from the Holy Father, if anyone were to ask me what our position is in this time after the close of the Council, I should have to say emphatically: we are not reactionaries or traditionalists; we are not fanatic progressivists who abandon tradition. When we stand for the preservation of the patrimony of sacred music in the Church, we are not mere curators of museums, because in this very letter the Holy Father has reconfirmed the words of Saint Pius X, "the spirit of piety is always promoted by the treasury of sacred music." We further believe that it is this treasury that is so important for the pastoral care of man in our century.

At the same time, we stand also for the development of a new sacred music in the sense of the Vatican Council. This means especially the creation of new compositions in the vernacular languages in an artistic manner and with the characteristics of individual peoples. It means further that in this new music the entire People of God find opportunity to worship in song.

For this reason, this Congress must turn itself to more serious study than have the previous congresses, which had many more recitals and concerts. Only one theme out of many proposed by the Constitution on the Sacred Liturgy will be considered now. It is the musical foundations for active participation of the faithful, the limits and possibilities of congregational singing. For example, the most important problem for music in missionary lands cannot now be considered. Next spring, we hope to have a special conference in Rome, attended by experts on this question. An international team of experts has drafted several texts which have been distributed to a small group of experts before the opening of the Congress in order that amendments be prepared, if necessary. In this way we hope to save time without shortening the discussion period. We also hope to overcome the language problem since we lack simultaneous translation facilities which would have been far too expensive for us.

In the past two years since the establishment of CIMS, many church musicians have shown interest in the Holy Father's society and have become members. All of these members have been invited to this Congress. Therefore, those who manifested no interest in becoming members have not been invited.

Let me here repeat my gratitude to the experts for coming here and giving their gracious cooperation. It would indeed be better if your professional counsel would be heard in the meetings of the post-conciliar commission on the liturgy in Rome, and not only here in our first meeting of CIMS. Today the dilettante speaks far too often and far too easily gets into print. I beg of you, the true experts, here among us, despite this unfortunate situation, not to give up, but carry on solely for the love of the holy Church of Jesus Christ.

After this Congress, it will be our duty to inform the Holy See and the various conferences of bishops about the deliberations of these experts. Therefore, as many of our friends have repeatedly insisted, the results of our work this time will be presented to the Holy See, not by way of a list of short resolutions and recommendations, but we shall submit a special volume with the themes and texts discussed and resolved by us. *Quod Deus bene vertat.*

But in order to come *in medias res*, I make the following proposals for you to choose between:

First, that the plenary sessions of all the members be preceded by a meeting of the committee of experts in order to submit and discuss the amendments of the texts. Thereafter, a spokesman will submit the entire text to the general assembly for further discussion. Certain questions or propositions can also be voted upon.

Or that the members and guests present be admitted to participate as *auditores* at the meetings of the experts.³

One word now on the subject matter for these study days — today, tomorrow and Wednesday. On Thursday morning we propose to take up certain organizational problems of the CIMS. The basic topics are the first three: the relationship between religion and art, liturgy and art, and liturgy and the musical art. In addition, the meaning of *actuosa participatio populi* in the liturgy according to the Constitution of the Second Vatican Council will be considered. Then the following practical questions, which are related to and result from the basic and fundamental concepts already treated, will be considered. These are the possibilities and limits of congregational singing, the musical structure of the *Missa cantata* both in Latin and in the vernacular, forms of congregational singing in the Roman liturgy, and finally, musical-pedagogical considerations about the possibilities and limits of congregational singing. All in all, a rich program for three days!

Perhaps you will permit me to suggest that we should not spend too much time with the introductory, theoretical problems, so we can proceed to the controversial questions and perhaps also take a stand against certain blunders in the field of liturgical experimentation.

³ By the vote of all those present, the second method was chosen. Hence, during the study days all official sessions could be attended by all present.

Most Reverend Rudolf Graber

Bishop of Regensburg

RELIGION AND ART

I. The Problem

When one says "religion and art" he means especially the close alliance which has bound religion (and the individual religions themselves) and art together. He thinks of the various problems involved and the various ways and means which have brought this close alliance into expression through works of art. Religious art has always existed. This was art that served religion and was inspired and promoted by religion. It was art that turned to religion for its themes and subjects. Even in prehistoric times artistic expression was closely allied to religious ideas. Art served liturgy, and all through history art and religion were frequently so closely connected that it is often difficult to distinguish the sacred from the profane. All art was in some way inspired by religion, and for that reason, it was fundamentally religious.

These are problems which have always interested historians, not only those concerned with the history of religion or the Church, but the art historians as well.

These problems are relevant not only to works of art in the strict sense of the word, but also, and in the same degree, they pertain to the world of music and of literature. Music in particular is so closely connected with religion that it became the immediate expression of religion, even an essential part of it.

It would be very interesting to trace the phenomenon of the alliance of art and religion throughout history. However, it is not our purpose to prove empirically the ways in which the inevitable relationship between the two was manifested among various peoples in various periods of history.

We are rather concerned here with a philosophical and theological question, *viz.*, what is the basis of this undeniable alliance between art and reli-

gion throughout history among all nations? What makes such an alliance possible at all? Could there possibly exist even an essential link between art and religion, and if so, what is it and what does it mean?

Such problems begin to worry thoughtful men only when a fact or an idea ceases to be self-evident to them and becomes questionable. It is not only doubted, but it becomes doubtful. Thus the fact of the relationship between art and religion (and, therefore, the reality of a religious art) became questionable only when men began to divide art into religious or sacred art on the one hand, and worldly or profane art on the other. It was then that the whole world broke up into separate ideological kingdoms of the sacred and the profane. Art and religion each excluded the other, and each confined itself to its own tight compartment.

A dangerous crack widened into an abyss between the two. Religion asked itself: "Do we need art at all? Could not art even do damage to us? Must we not beware of art, since it perverts religion and may turn it into a purely esthetic cult?" At the same time Art asked: "Does art need religion? Is art not independent and autonomous? Can we not have 'art for art's sake'?" Does not servitude to religion and a close alliance with it put art into a humiliating and even false position?"

In this way that unfortunate division grew to which Pope Paul VI referred so emphatically in his speech to the artists gathered in Rome on the feast of the Ascension, 1964. The Holy Father said that not only had the artists abandoned the Church, but Mother Church had herself let down the artists by "limiting her outlook too much with all kinds of rigid rules and finally turning to substitutes and even to outright trash."

The problem of the relationship of religion and art is not limited to the 19th century. It was born in the period of the so-called "Enlightenment," but it is still a pressing one today. Indeed, it has become quite virulent in many ways in recent years. We are jeopardized today not only by trash in all its many recognizable varieties, but also by the trash which is not immediately identified as such because it is disguised as "contemporary" or "modern." In the field of music especially we have to contend with dilettantism which pretends to take the place of art and fill a void, but true art needs time to grow and ripen. The void cannot be filled so quickly. Another danger exists in those who have a certain contempt for art and who feel it is immaterial in the area of religious experience. Some view it as a distortion of religion. They say that religion must beware of art which is to be identified with worldliness and profanation and is a distraction from the essentials. While they may not always say it openly and clearly, they do nevertheless raise the danger of estheticism whenever art enters the field of religion. Estheticism

is, of course, dangerous. Art can make religion superficial and lead it astray from the essentials. But is this danger something that is peculiar to the very nature of art so that religion must be warned of it and advised to avoid any connection with art?

There have always been periods of iconoclasm promoted in the name of religion. Today this spirit extends to the music that developed during the centuries under the protection and within the framework of the Church. These iconoclasts ban musical masterpieces from the Mass for liturgical reasons and talk about the necessity of displaying the courage to destroy something. They even turn to history to try to prove their position. There is, however, a great difference to be noted here. Courage born out of a creative power which substitutes something new for the old is quite different from a daredevil spirit which only destroys and thereby leaves only a void and emptiness where formerly something of value was to be found. Every true reform must overthrow and cast aside the unessential superficialities that obscured and hid the essential core. It must cut off the superfluous growth in order to reveal the permanent foundations which should be seen clearly and openly. But reform should never degenerate into hostility toward or contempt for true art. It must act very carefully, and things of intrinsic worth must only be removed for the sake of a higher ideal and then only if they can be replaced by something better.

The question is, then, what are the characteristics of that true art which is a help and not a threat to religion?

This problem was studied in the 19th century and we can profit from that work. That century was an artistically barren period following a glorious age. The alliance between art and religion was weakening and breaking up. Thus the relationship between art and religion was a serious problem then, particularly since it was in that century that esthetics emerged as a separate area of philosophical study instead of being, as it had been in earlier times, an integral part of the whole system of thought concerning the transcendental ideas of existence, unity, truth, goodness and beauty. At the same time art became more emancipated until it declared itself completely autonomous. The bond between art and religion was then no longer self-evident, as religion either became totally immersed in art or art became a substitute for religion. In both cases art threatened religion. But on the opposite side, many suggested that there should be a total separation of the two. Some held this because art in the service of religion has surrendered its very nature and purpose, they said, or because any alliance at all between the two posed a threat to true religion.

One of the men who recognized very early the importance of this problem

was Johann Michael Sailer (1751–1834). Like me, he was Bishop of Regensburg. He was a broad-minded man, one of the truly outstanding shepherds of his time. He understood men and their needs as well as culture and its requirements. As professor of theology at the University of Landshut, in 1808, he gave an address to the faculty and students on the subject, “The Alliance between Art and Religion.” Later he included this speech as twenty-three theses in his paper, “On Liturgy and Liturgics.” It forms the first paragraph of the first section which is entitled, “What is the highest principle of all liturgy?”¹

A professor at the University of Freiburg, Franz Anton Staudenmaier (1800–1856), also treated the same subject exhaustively in his book, *The Spirit of Christianity represented in the Sacred Calendar, in Sacred Functions, and in Sacred Art*, first published in 1835 and re-edited many times since.²

The works of Martin Deutinger (1815–1864), although hardly noticed in his lifetime, are much more important and their influence is still felt in our own century. He wrote not only *On the Relations between Art and Christianity* (1843), but also *Theory of Art* (1845–46) which appeared in two volumes and can be read with profit even today. His five Odeon lectures in 1861, *On the Relation of Poetry to Religion*, caused quite a sensation in their time.³ For Deutinger’s esthetics and philosophy of art, I refer you to Max Ettlinger’s “Martin Deutinger’s Aesthetics: its development, essence and influence”;⁴ Johannes Hatzfeld’s essay, “Martin Deutinger’s Theory of Art”;⁵ Johannes Fellerer’s article, “Martin Deutinger’s Philosophy of Art”;⁶ and Franz Wiedmann’s study, “The Aesthetics of Martin Deutinger.”⁷

In our time, the Second Vatican Council posed the question of art and religion again, since the Church had thrown its doors wide open to culture and therefore also to art. We must ourselves completely re-think the question of art and religion.⁸ The seventh chapter of the Constitution on the Sacred Liturgy

¹ Both these works are to be found in *Neue Beyträge zur Bildung des Geistlichen* (Munich, 1819), Vol. I, p. 207–229, Vol. II, 91–100; also in *Johann Michaels Sailer’s sämtliche Werke*, Joseph Widmer, ed. (Sulzbach, 1830–1845), Vol. 19. Cf. August Scharnagl, “Die Regensburger Tradition,” *Musicae sacrae ministerium* (Cologne, 1962), p. 9 f. This essay on the history of Catholic church music in the 19th century was published by the Allgemeiner Cäcilien-Verband as part of its volume on the history of the revival of church music in the 19th century.

² It reached eight editions by 1880 and produced a great impact.

³ Re-issued by Karl Muth in 1915.

⁴ In his *Werden, Wesen und Wirken* (Kempten-Munich, 1914).

⁵ In his *Priester und Musiker*, Johannes Overath, ed (Düsseldorf, 1954).

⁶ In *Monachium* (Munich, 1958), p. 212–253.

⁷ In *Philos. Jahrbuch* (1963), p. 82–101.

⁸ Cf. Urban Rapp, *Konzil, Kunst and Künstler* (Frankfurt, 1966).

is concerned with "sacred art." However, it treats our problem very briefly and insufficiently, in spite of its basic importance for the liturgy. The connection of art and liturgy must always be treated in connection with the larger problem of art's relationship to religion.

II. Art and God

However, before we speak of the connection between art and religion and try to find a solution to that problem, we must first define the phenomenon of art from the theological viewpoint, in order to find out whether art relates to God at all, and if so, in what way and to what degree.

Generally speaking, art is human and originates in that personal characteristic which we call the "creative power" or "creative talent" of a man. Therefore, the artist is a creative man, and a work of art is a human work in which this creative talent is revealed. Thus, in a sense, the work of art itself possesses something creative. Art is also primarily concerned with form, because this creative power expresses itself in forming and molding, or, if you will, in "reforming" and "re-creating" space and time or a subject placed in space and time. This subject, formed by the creative genius of a man, bears also the imprint of the artist's character, and somehow it becomes a kind of individual creation which stands all by itself, self-contained, with its own intrinsic value. Therefore, creative talent does not consist of repetition of an already existing reality. It is not an imitation, but a creation of a new entity. In this process, some part of the inner life of the spirit of the artist penetrates and marks his work, but so does some part of the existence and the mystery of things, which he felt and which he tried to express visibly in his work. Thus we could, according to Deutingen, define art briefly, as a materialization of the spirit and a spiritualization of matter. It makes art an expression or manifestation of the creative spirit in a man whom we call the artist. This creative spirit is manifest in his work, the work of art.

From the theological point of view, there exists an analogy between the creativity of God and the creative talent of the artist. This connection is full of an interplay of similarities and differences.

Let us first observe the essential differences between the creativity of God and that of the artist, between God's creation and the artist's work. It is the difference between the non-created and the created, between the absolute and the contingent, between acts performed beyond time and space and those confined within time and space. God creates extra-divine entities out of nothing by His will alone, the creative power being part of His very substance. The artist needs for his work a matter already in existence, created and ready to be formed. He needs also various implements with which to form it.

However, the artist's work, in a way similar to God's creation, is also a kind of creativity or life-giving. The artist creates something that did not exist before, at least not in this particular form, so that it becomes a new entity, "his" creature, possessed of an inner life bestowed upon it by its "creator" which makes it almost an individual, personal entity. It is a new reality, originating in the discovery of something unknown and unnoticed before. It is a new and different expression of something quite familiar. There is even an analogy in the method of creation. As God realizes in space and time that which already existed in Himself as the eternal prototype, as He expresses His infinite being in definite forms according to eternal ideas identical with His being—so in a similar manner does the artist form his work. But the artist must submit humbly to the limiting adaptability of his subject and material. He creates according to the pattern engraved in his soul and mind, and so he presents to the world in a comprehensible form the mystery of things revealed only to himself.

This makes the artist the most perfect natural image or likeness of God the Creator. Therefore, we recognize creativity as the criterion of a true work of art. It is not the more or less faithful presentation of nature, nor the beauty of form or sound, but the impact of creative talent as a God-like, new, life-giving power that is important.

There is, however, a causal connection between God's creation and the artist's creativity. In and through the artist God continues His own creation in this world in His own unique way. The artist can create only by participation in God's creative power. Therefore his work is really a re-creation of the pattern set in his soul by the divine Creator. Thus, he serves as God's particular tool whose highest obligation is to present and to reveal to his fellowmen the infinite in definite form, the timeless in the time-bound, the permanent in the temporary, the essential in the accidental, and the eternal ideas of God in the ephemeral matter of this world. Therefore, the purpose of all *true* art lies in art itself, solely in the freedom of action of the God-given talent. It can reach its complete fulfillment only when this purpose tallies with the ultimate goal of all creation: the glory of God. When a work of art succeeds in changing the heavy and opaque terrestrial substance into a transparent showcase of God's eternal ideas, materialized in this world, then it becomes automatically a message of God, a road sign pointing to Him. The stronger the impact of the creative talent, the clearer is the message, the wider the road.

These theories could lead into the very depths of God's intra-Trinitarian life itself. Is He not the Father who, through the Son and in the Holy Ghost, created and maintains the world? This makes the artist's creativity also a reflection of the inner life of the Divinity. The artist as such is an image of the

divine Trinity. Imprints of time can be found in his work as well as harmony, truth and goodness. As the three Persons with Their particular attributes merge with each other into the clear, pure and perfect harmony of God's *gloria, claritas* and *majestas*, and thus become a shining, radiant beauty, so a work of art may reflect this divine beauty, if harmony, truth and goodness merge in it and shine and radiate from it.

Certainly the borrowed light of the reflection will never be completely pure. St. Paul's teaching, that because of original sin the world is a fallen state, and because of Adam the whole of creation groans and travails in pain, applies to all the works of men.⁹ Thus it applies also to works of art. Art too suffers from the inevitability of death and from the ever-present menace of sin. Its desire for complete independence and autonomy is a permanent temptation for a creative man. The work of art can even become seductive so that the observer does not discover its true Creator, and "rapt by its beauty, takes it for God Himself."¹⁰ There even exists a satanic art which remains true art, possibly even great art; this is a diabolical beauty of a glittering type that confuses, entangles and thus leads astray. Such art is not a witness of God but of Satan who overthrows all order, who loves dissonance for its own sake, who leads us to complete nihilism, while displaying a spurious order which flatters and seduces our senses. This includes that worst form of trash which pretends to be art but has only the outward appearance of art, and is therefore a lie.

Even sacred art, including church music, is constantly threatened by this desire to be completely independent, to break off from the service of the Church and the liturgy, to be only music, an art *per se*.

However, as man has found his Redeemer in Jesus Christ, so has art, because *art* was revealed to us in Christ Jesus, who is the Father's *Word* and *Image*. Through Christ, the artist can be saved, not only as a man, but also as an artist, cleansed from sin, filled with grace.

If the redeemed artist develops the supernatural faith bestowed upon him by Baptism, and if he lives by it and sees the world in the light of divine revelation fulfilled in and through Christ, then he sees it, so to speak, through the eyes of Christ and only in reference to Him, through whom and for whom all things were created and in whom, therefore, all things exist. Such an artist is no longer locked within the borders of the merely natural, visible world of the senses, but rather he roams free in the wide open spaces of a higher, supernatural reality revealed only by Christ. His work will bear the mark of redemption. It will have a liberating and uplifting impact on

⁹ Rom. 8:22.

¹⁰ Wis. 13:1 f.

people. It will bring joy and serenity to the outside world, even when it depicts evil or suffering.

Therefore, there is no doubt that there exists a Christian art. It is not a separate art existing beside or outside art in general, but an art based on the Christian life.

Since the Incarnation of the eternal Logos, all art which consciously and deliberately disregards Christ deprives itself of the supernatural dimension given and revealed to humanity by Christ. It remains limited by the world and quite often becomes diabolically inspired.

Christ cannot be visualized fully without His Church. He lives and acts in it throughout all time until the day of His second coming and the transformation of this passing world, which awaits the revelation of God's children in a new, lasting and glorified world. The Church, in the words of St. Cyprian, is the "people made one by the Oneness of the Father, Son and Holy Ghost." God's people, whose head is Christ, are marked "by the dignity and freedom of God's children in whose hearts the Holy Spirit dwells as in a temple." This is the Church. "Its law is the new commandment; its destiny, the spreading of God's kingdom on earth." Christ has made this new nation of God into "a kingdom and priesthood for God, His Father." In it everyone is called upon to witness for Christ. This concerns all men in general but particularly the creative man who has been allowed to participate in the creativity of God Himself. After all, the artist is also one of the chosen members of the Mystical Body, whose head is Christ and whose members we all are called to be.¹¹

The art which chooses deliberately to serve the Church is, of course, especially called to witness for Christ. It must, therefore, participate somehow in the substance of the Church, *i.e.*, in its immutability in matters of principle and its flexibility in matters of form. It must always remain a traditional art, in spite of the complete freedom of its outer form. It must be bound in principle by the inevitable requirement of all church art. It must be what we commonly call "sacred." This sacredness does not consist in fixed formulae but in the work's general character which represents a certain inner attitude of its creator. This attitude is grounded in the conviction that the Church is ruled mystically by Christ Himself, and that the Church is holy in spite of all her human weaknesses and failings and sins. A work of art is sacred if it is a revelation of this sublime reign of God and of this intrinsic holiness of the Church. It is sacred when the ever-present action of God in this world shines through it, and when it is a reflection of God's holiness, His majesty and might, His perfection and beauty. A sacred work of art is a Christian work

¹¹ Dogmatic Constitution on the Church, Articles 4, 9, 10.

of art risen to awe — not bathos! It is a work that reveals Christ who as the “art of the Father” became man and now in His human nature sits at the right hand of the Father, and who will come again in power and glory to judge and transform and glorify the world. He ceaselessly celebrates the heavenly liturgy which can only palely be reflected in any liturgy on earth. Thus, sacred art is a sensitive, prophetic anticipation of that glory which will one day outshine and overwhelm all art and make it superfluous.

III. Art and Religion

Art is a gift of God to mankind, His “grandchild,” as Dante called it. It is man’s duty to include art, always threatened but always served, in his response and his devotion to God. Thus the problem of the relationship of art and religion arises automatically out of a theological study of art in the light of divine revelation, received and accepted in faith.

Let us take it now from a general point of view. Subjectively speaking, religion is an inclination of the whole man toward a superhuman and transcendental Power in which he believes, to which he feels obligated, on which he depends, with which he tries to communicate. Objectively speaking, religion is the sum of all doctrines, institutions, customs and ceremonies through which a human community expresses and organizes its relationship with this Power.

However, in every religion there is a drive to outward expression, or as Sailer says, “an indestructible instinct to express itself, to make itself visible, audible, comprehensible; to form for itself a body in which it can be seen, heard, felt, and made use of.”¹² Indeed, it must express itself, move outward, impress sensitive minds, penetrate them, form them in its own image and unite them with itself. For this purpose religion has always used art as its tool, since the very essence of art is to present the invisible in visible form, the indefinite in a definite one.

What in general applies to every religion, applies also and in a special way to that religion which is the fulfillment, realization and completion of them all.¹³ It is “the redemption of religion,” as Fries called it, since it is based on the revelation of God, the personal Creator of the world, one God in three Persons, who live as Father, Son, and Holy Ghost, who is a “God all in all,”¹⁴ a “God who works all in all,”¹⁵ who spoke to men through the word of the prophets and in the end through His own living, eternal Word, who

¹² *Neue Beyträge zur Bildung des Geistlichen* (Munich, 1819), Vol. I, p. 212.

¹³ Cf. Heinrich Fries, “Religion,” *Handbuch theologischer Grundbegriffe* (Munich, 1963), Vol. II, p. 440.

¹⁴ I Cor. 15:28.

¹⁵ I Cor. 12:16.

for our sake renounced the divine glory and took upon Himself the form of a servant by becoming man, and as man among men humbled Himself, becoming obedient unto death on the cross.¹⁶ Even this religion, universal in time and in space and based on the revelation of God in Jesus Christ, needs art. Religion needs art even though the essential connection between the two was only insufficiently recognized at first and was even denied and opposed, because pagan art was thought to be a threat to the Christian religion.

There is, too, a close relationship between art and revelation.¹⁷ God used art in His revelation; He Himself included art in man's nature. The powerful oratory of the prophets, the songs and hymns of the psalmist, the pithy maxims of the sapiential books are all art. The epic, the poetic prose of the historical books of the Old and the New Testaments are likewise. Music too became the voice of the divine revelation. Not even architecture and the formative arts were excluded from the building of the first holy Tabernacle or the Temple, in spite of a definite prohibition of images, which was needed only to prevent a heathen confusion of art with religion. Christ Himself admired the beauty of the Temple and used imagery in His speech, a form peculiar to the creative imagination, not to abstract thought. Saint Paul not only mentions hymns and songs, but also includes them in his letters. It was, therefore, inevitable that very early in the life of the Church, in fact, as soon as the danger of pagan ideas and the confusion of art with religion had passed, art was used as a means of spreading the revelation of Christ, and thus it was put to the service of the Christian religion.

As a result of this collaboration, it became more and more evident that the Christian religion needed art for missionary purposes. It likewise became clear how strongly this faith inspired artists. Mankind learned how much this dialogue between the self-revealing God and the responsive human soul could stimulate and develop the creative talent. Why? Because the balance between the *Tremendum* and the *Fascinorum* (between awe and love), characteristic of every religion, reaches its highest possible perfection and greatest inner potential in the Christian faith. A real bridge over the infinitely wide and deep chasm between God and man could be built only by the Mediator, Jesus Christ, who in His Person unites both the divine and the human natures. Only by following Him, living in Him, in a real communion with Him, can man quiet his inborn thirst for God. Only in such a communion with Christ can man burst out of the narrow cocoon of his existence and rise above himself. Only thus can man, living in this world and limited by it,

¹⁶ Phil. 2:6 f.

¹⁷ Cf. Hans Urs von Balthasar, "Kunst und Verkündigung." *Mysterium Salutis* (1965), Vol. I, p. 708-726; "Offenbarung und Schönheit," *Verbum Caro* (1960), p. 100-134.

rise above the world to reach God in a real communion with Him, the ultimate goal of all religion.

Here we have the closest link between art and religion. Both artistic and religious achievements are emotions which grip and transform man's whole soul and all his powers. The artist, too, bursts the cocoon of self, and though remaining in this world, he reaches out and beyond into the depths of absolute Being and brings forth a new creation, giving form to the formless and expression to the inexpressible.

Thus art and religion meet when the creative act merges into an act of faith, when the artist's work breaks through the surface of life and reaches the heights and the depths of absolute Being. This merger of artistic creativity and religion bursts the barrier of this world's appearances and penetrates the supernatural. Indeed, it goes as deeply into the divine life as the grace of God allows. Therefore, every really religious work of art, and particularly every truly Christian work of art, is always filled with emotion, with awe of Him whom we are allowed to resemble after all. Such work will never be naturalistic, because it will never stay within the borders of the natural, but it will try to reach beyond into the supernatural. Therefore, it must break the natural forms in order to open the road to God. Every attempt of Christian art to be naturalistic or even true to nature has been a mistake, for even when it remained a great art, it led inevitably to complete worldliness.

In such an encounter with religion, God's revelation and the miracle of Christ touch and inspire the artist, not only as a man or as a Christian, but also as an artist. He is required to respond, through conversion, faith and love, but especially through his artistic creativity.¹⁸ The stronger and more intensive such an encounter of the artist with God's revelation, the more he recognizes his call to respond and testify personally; the more completely he devotes himself to his art and the more seriously he takes his creative talent, the closer will art and religion be linked together, and the stronger will be the religious imprint on his work which is his testimony to divine revelation. Let us not forget, however, that he must have creative talent first of all. When this is absent, not even grace can substitute for it.

We may then safely assume that because of the essential connection between art and religion, the latter influences consciously or unconsciously each truly creative act, so that every artist is basically possessed by a thirst for God, whether he knows it or not. Only when an artist consciously renounces God, when he radically opposes God's call — and God alone can know that — only then will he become unable to rise above and beyond the natural world. Such an artist will fall into plain naturalism or into a false mysticism.

¹⁸ Hans Urs von Balthasar, *Mysterium Salutis*, p. 715.

Or he might even be enslaved by the devil, the spirit of chaos and nihilism. Then the beauty of such artists' work becomes *pompa diaboli*, a glittering, seductive, soulless beauty. But whenever an artist does not directly oppose God or consciously deny Christ, and even when in his human weakness he may not always follow Christ's law faithfully, he is still capable of creating a really sacred, truly Christian work of art, if, of course, he is a true artist and takes his art seriously. This is true because the soul is naturally Christian (*anima naturaliter Christiana*) and because the *character indelebilis* of Baptism and Confirmation can strongly influence him.

There will indeed be tensions, often quite painful battles, between the freedom of the artist with his subjective inner drives, and the bonds imposed on him by the Church which is composed of imperfect, fallible, erring and often artistically obtuse people. It is therefore possible that he often suffers more than others because of the Church. He may even sicken of the Church. It is all part of the risk of that battle between a completely ungovernable personal creativity and the submissiveness of the member of the community to its spirit and its demands. Thus, an artist can lead astray the spirit of the whole community, but he can also be limited in his own creative, artistic testimony by ideologically based ecclesiastical or clerical prejudice.¹⁹

As long as religion is represented by a pilgrim Church, which must attract men through their senses and seek an appropriate expression for her message, she cannot renounce art. Only man's creative talent can produce a form appropriate to the glory of God and at the same time something capable of deeply touching man's soul and thereby lifting him above and beyond himself. Christ too was moved deeply not only by the beauty of nature, but also by the splendor of the Temple. Indeed, He Himself used beautiful and artistic imagery and poetic prose in his speeches to the crowds. Music was used as an essential part of liturgy by the heathen religions and also by the religious leaders of both the Old and the New Testaments. A true work of art, especially when created by a man possessed by St. Augustine's "restlessness toward God," teaches mankind the nostalgic desire for the infinite and the eternal, and lifts it out of itself to a higher level where God Himself can attract it and lead it into His own eternal Being. Art becomes dangerous only when it tries to replace religion or substitute for religion, replacing it. Then the essential difference between art and religion is overlooked for the sake of their essential relationship. Both are independent and can therefore ally themselves independently, as man and wife. Both must be recognized and respected for what they are. Only then can religion express and reveal itself through art, and, *vice versa*, art can influence religion and maintain its inner

¹⁹ *Ibid.*, p. 715.

fire so that it won't go out. It can feed, so that it does not diminish; it can be fanned so that it might burn higher and stronger.²⁰

The essential relationship between art and religion is also a double, reciprocal alliance in which both meet and influence each other and become fruitful as in a marriage. Religion which renounces this alliance with art is, according to Sailer,²¹ either dead or untrue to itself. It is dead when it has no further drive toward expression and expansion; it is untrue to its own self when it tries to reveal itself without using the essential tools of expression. Indeed, religion should not retreat into itself. The impulse to reveal and expand is as essential to it as the "speaking of the eternal Word" is to God the Father.²²

This reciprocal alliance of art and religion, in which religion becomes the source of art and arouses, supports and develops it, as Deutinger says, functions on one side for the greater glory of God, and on the other as a means of salvation for all men. In it art is used as a tool by religion, as a help maid of revelation.

Religion, as an encounter of man with God, requires from men the recognition of God in His holiness and glory. It demands reverence and worship. Since all nature proclaims the glory of God simply by its existence, every true work of art represents a praise of this glory because of its participation in God's creative power, reflecting the light shed on it. The true work of art removes the veil from the world and its appearances, and shows us the imprint of God within it. It becomes a transparent show case for God's work, proclaiming His glory.

However, the artist can reach his full potential as the messenger of God's glory only when he is a true artist and when he himself feels that his work represents a glorification of God. He must want to worship God through his art, not only as a man but particularly as an artist. His creative talent must recognize the ultimate meaning of this world, namely, the glory of God.

Christ is the fullest and most perfect revelation of God's glory.²³ Only through Him and with Him and in Him can we offer true praise and worship to God the Father in the unity of the Holy Spirit. Only through Christ can we worship the Father "in spirit and in truth." Therefore, the artist too can only offer perfect praise to God when he immerses himself in the worship of Christ, the incarnate "Art of the Father." As the artist follows Christ, his talent turns automatically into worship. His work becomes an objective

²⁰ Cf. Johann Michael Sailer, *op. cit.*, Vol. I, p. 228.

²¹ *Ibid.*, p. 220.

²² *Ibid.*, p. 222 f.

²³ John 1:14.

service and glorification. That is how it becomes a truly Christian work of art, not by its subject but by the general attitude which inspired it. These deductions apply to all the arts as far as they serve religion and therefore the glory of God. They apply to architecture when it builds churches for God's people; to the fine arts which beautify and decorate the house of God and translate God's mysteries into painting or sculpture; to literature when it shapes men's words into men's songs of praise. But they apply particularly to music when it is composed as a "necessary and integral part of the solemn liturgy."²⁴ They apply to church music intended for the greater glory of God. *Musica sacra* not only serves this glory, but it reflects and spreads it. Therefore, all the biblical imagery symbolizing the glory of God and His worship by His creatures speaks of singing. Music is the best means for praising God. Thus the Apostle of the Gentiles says: "Speak to each other in psalms, hymns and spiritual songs, and shout with joy to the Lord in your heart";²⁵ and "be thankful, let the word of Christ dwell in you fully, teaching and admonishing one another in psalms, hymns and spiritual songs, singing to the Lord with gratitude in your hearts."²⁶ At the blessing of an organ, the Church prays, after the singing of the 150th Psalm in which all the instruments are called upon to praise God: "O God, Thou hast commanded Thy servant Moses to let the trumpets be blown at the sacrifices to Thy Name: Thou hast desired the sons of Israel to praise Thy Name in song with trumpets and cymbals. Bless, we beseech Thee, this organ consecrated to Thy Name and grant that Thy faithful who exalt Thy glory in spiritual songs on earth may reach the eternal joys of heaven."

By glorifying God the world serves His creatures at the same time. But this welfare of creatures is principally the glorification of God. God's healing work represents especially His unceasing care for the salvation of men. Since the Word became flesh and dwelt among us "to seek and to save that which was lost,"²⁷ and since Life became the light of men in order that men might "have life and have it more abundantly,"²⁸ then men's concern with the salvation of mankind serves this new Life and at the same time "builds up the Body of Christ."²⁹

These are men, whom God Himself chose and sent out to be His successors in the Church founded by Him. As priests, they bear the particular obliga-

²⁴ Constitution on the Sacred Liturgy, Article 112.

²⁵ Eph. 19:20.

²⁶ Col. 3:16.

²⁷ Luke 19:10.

²⁸ John 10:10.

²⁹ Eph. 4:12; Col. 2:19.

tion of concerning themselves with the salvation of mankind. However, they are not the only ones called to participate in God's concern and to continue Christ's work among all nations through all time. Since all the members of the Church are priests in a certain way, they are all chosen and called to the same care and work in a certain way.

The creative artist is chosen and called in a particular way too, if only because of his talent. However, his calling becomes a particular duty only when he is incorporated into Christ through Baptism and sealed with the Holy Spirit in Confirmation. Only then does he receive the appropriate degree of participation in the priestly, prophetic and royal prerogatives of Christ.³⁰ This is true not only for him as a Christian, as any member of the Church, but as an artist as well. As an artist, too, he belongs to the "chosen people and the royal priesthood,"³¹ so that he has the duty to be a messenger of the Spirit. Living in this world and fighting it, he too is called "to seek the Kingdom of God" and thus to fulfill his particular vocation which is to order and to illuminate all temporal things with which he is intimately connected, so that they might "please Christ and praise God, the Creator and Redeemer."³² His finest duty is the collaboration with God in humanizing and Christianizing the life of individual men and all of human society by shaping the environment in which men live. That environment is formed to a great extent by creative men in all branches of art. Thus the artist becomes a "witness and a living tool of the Church" according to the measure of the gift of Christ.³³ He helps to impregnate the world with the spirit of Christ, and to accomplish a real *consecratio mundi*. However, since in art only the quality matters and not the good will, the artist will be able to fulfill his vocation better if he takes his God-given talent seriously, if his work is honest, and if he is a witness for the truth. In other words, he need not portray the truth as such, but rather he must let the truth itself shine through his work.

The artist may also participate directly in God's concern for the salvation of mankind if he puts himself and his work completely into the service of the Church. There he is under the direct command of Christ, in His own service. He participates directly in Christ's priesthood since he uses his work to build and decorate churches, to compose church music, to express God's message or liturgy in contemporary artistic language.

He participates in Christ's prophetic office when he becomes a witness for Christ through his creative talent and his work, "an apostle of the faith and

³⁰ Dogmatic Constitution on the Church, Article 31.

³¹ I Peter 2:9.

³² Dogmatic Constitution on the Church, Article 31.

³³ Eph. 4:7; Dogmatic Constitution on the Church, Article 33.

of the world to come.”³⁴ He can then “preach Christ” in his own way; ³⁵ he can “preach the gospel.”³⁶

He participates in Christ’s kingship, because the Lord extends His kingdom through the artist. It is the “kingdom of truth and of life, the kingdom of holiness and of grace, the kingdom of justice, love and peace.”³⁷ His work will help free the whole of creation from the past and lead it into the glorious kingdom of God’s children.³⁸ Saint Paul’s words, “everything is yours, but you are Christ’s, and Christ is God’s,” concern especially the artist.³⁹

We have established that the relationship between art and religion is many-sided and essential. It is not incidental and both profit by it. Religion needs art to reveal itself to the world in a form appropriate to its sublime calling, when it wants to make God perceptible to our senses, to glorify Him duly, and to preach the salvation of mankind attractively and edifyingly. And art needs religion if it wants to penetrate the very mystery of existence and so fulfill itself. As sacred art, it tries to reach up to its Creator. As God’s “grandchild” and man’s “daughter,” it participates in God’s formative power. It shapes the earthly matter, infuses it with spirit, and clothes that spirit in matter. But in sacred art, God’s eternal thought shines through human work to the glory of God and the salvation of mankind.⁴⁰

³⁴ Dogmatic Constitution on the Church, Article 35.

³⁵ I Cor. 1:23; 15:12; II Cor. 1:19.

³⁶ Mark 13:10; 16:15.

³⁷ Preface of the Mass for the feast of Christ the King.

³⁸ Dogmatic Constitution on the Church, Article 36.

³⁹ I Cor. 3:23.

⁴⁰ Thanks must be expressed here to Dr. Johannes Fellerer of Munich for his assistance on the parts of this study based on Martin Deutinger.

John Hennig
Basel, Switzerland

LITURGY AND ART

Despite the fact that rubrical interest in the liturgy has never so much as evoked an echo outside the Church, and theological interest, especially devotional, has been rare, historical and philological interest has found some sympathy but only among specialists. As a matter of fact, it is only the aesthetic aspect of the liturgy that has been frequently assessed by those outside the Church. The gamut of appreciation runs all the way from nostalgic admiration (romanticism) through critical observation (characteristic of Goethe) to a sharp rejection (non-conformism). A similar scale of appraisal of the aesthetic aspect of the liturgy can be found within the Church herself if we examine her past, but especially her present. Based on a work by Bernard Leeming, SJ, we can summarize a viewpoint proper to theology, which has predominated the scene until very recently. It can be stated as follows. From the standpoint that a sacrament makes present in visible form an invisible and spiritual grace, indicated by its institution and containing sanctification, it has come to pass that the sacraments have been enshrined in beauty. "All great art has instinctively selected religious themes, and thus bears witness how deeply the sacramental instinct is rooted in human nature."¹

As opposed to this teaching we find a doctrine derived from iconoclasm, adducing in its favor the Old Testament prohibition of images, which in our era has been formulated by Wilhelm Weischedel somewhat as follows: "No art can really grow out of the spirit of a Christianity that takes itself seriously. Hence it is, that the Church, wherever she presses art into her service, can do so only by dismembering it or uprooting it from its original sphere. Art serves her as a medium for expressing a religious content which of its very nature must continue to abhor the former, *i.e.*, art. Hence, the importance of the artistry is almost immediately pushed aside, and attention is concentrated on the material object."²

¹ Bernard Leeming, SJ, *Principles of Sacramental Theology* (Westminster, Md., 1958), p. 600f.

² Wilhelm Weischedel, *Die Tiefe im Anlitz der Welt* (Tübingen, 1952). Also, see my article, "Ist christliche Kunst möglich?" *Schweizer Rundschau* (1954), Vol. 54, 429-434.

This line of argument is in harmony with a present-day tendency prevalent in art and not without influence on theology, that is to say, a focusing of attention on the object. A classic example of this bent in ecclesiastical art is the current practice of abandoning painting on glass and bringing back windows fashioned out of richly colored fragments of glass. But more universally known is the battle against illusionism. To give an example, we might mention that architecture or painting which gives the impression of protruding plasticity. This is opposed to genuineness (for example, the use of the grain or knots in natural wood as a means of expression), which is in favor of employing natural possibilities (for example, filming on location).

A certain gnostic religiosity has refused to allow any union of art and liturgy. This corresponds to a similar mentality based on the independence or self-sufficiency of art. Convinced of the necessity of rejecting art in worship, Puritanism lost even the remotest contact with liturgy. Similarly, we see today's existentialistic horror of material objects in connection with worship, as though they were a barrier. Witness the rejection of statues, stations of the cross, etc. These manifestations show how laden with consequences and intimate is the connection between art and liturgy. The same close connection existed also in Judaism. What the Jewish museums in far-flung places, which have been permitted to survive, and the various magnificent expositions are able to portray about Jewish history from the viewpoint of religious art, at least up to the middle of the nineteenth century, can hardly be called religious art in the broad sense of the term. What we find is, as a matter of fact, a strictly ritualistic art in which the preponderance of the precious metal and textile crafts bears witness to a poignant history, and shows, as we shall see later, a sharply etched parallel to liturgical art in the Catholic sphere of action.

The Constitution on the Sacred Liturgy's seventh chapter devoted to sacred art manifests the result of intense study to which this theme has been subjected by both connoisseurs of art and by theologians. Art belongs to those aspects of the world in which liturgy shows itself to be at the service of an ordered life. Liturgy does not only employ all the facets of art. Liturgy, as it does in the field of art in general, makes sweeping pronouncements similar to the judgments it makes on the other elements that minister to life in this world (medicine, the state, commerce and technology), calling the attention of the pertinent field to its own respective goal in the realm of the supernatural. This supernatural determination is not being forcibly interpreted into the realm in question, nor is it, as it were, superimposed artificially (like a lid clamped on top of something), but it is allowed to evolve logically from the very essence of those walks of life. Despite the fact that the utterances

of the liturgy are brought together in groups of texts (e.g., those concerning medicine are found in the various votive Masses and in the blessings of the sick), the pronouncements on art are found scattered over a wide range of territory, especially in the Roman Pontifical and in the Ritual. Here it becomes evident that art stands in a close and multiple relationship with liturgy.

The classic text for the relationship between liturgy and art is found in the solemn blessing of a sacred image.

Omnipotens sempiterne Deus, qui Sanctorum tuorum imagines (effigies) sculpi aut pingi non reprobas, ut quoties illas oculis corporis intuemur, toties eorum actus et sanctitatem ad imitandum memoriae oculis meditemur, hanc, quae sumus, imaginem (sculpturam) in honorem et memoriam N. adaptatam benedicere digneris. . .

Almighty, everlasting God, you do not forbid us to represent your saints in stone or paint, so that as often as we look upon their likenesses with the eyes of the body, we may with the eyes of the mind meditate upon their holiness and be led to imitate their deeds. In your kindness, we beg you to bless and sanctify this picture (statue) meant to honor and call to mind N.³

We can regard the words *non reprobas* (not forbid) as a watershed between the Catholic teaching and the Old Testament prohibition of pictures, and the word *sculpi* (represent in stone) and *sculptura* (statue) as a viewpoint opposing that held by the Eastern Churches. The words *toties-quoties* (as often as) are recognized as appearing in conjunction with conditions for the gaining of certain indulgences, but ultimately they can be traced back to Saint Paul's account of the institution of the Holy Eucharist, retained in our liturgy in the form *quotiescumque*. In the blessing of a picture, these words have a special meaning. The picture is always there while our passing glance at, or even more intent scrutiny of it, is at most only sporadic. The profound sense of the holy sign is that it prods us out of our inattention and indolence.

The relationship between *oculi corporis* and *oculi mentis* (eyes of the body and eyes of the mind) represents the essence of art as a means of representing the spiritual in corporeal form. The relationship of *intueri* (look upon) and *meditari* (meditate) constitutes the quintessence of the psychology of aesthetics. Here there is absolutely no thought of depreciating the apprehension through the senses nor "of deflecting the meaning of the work of art to the object" (Weischedel, paraphrased above). Naturally, precautions are taken against slipping into a contemplation of the mere form.

The word *adaptatus* is comparable to the expression *ad usum sacrum idoneus* (suited to sacred purposes) which occurs in Article 122 of the Constitution on the Sacred Liturgy. It is a derivative of the adjective *aptus* (apt,

³ Translation taken from the *Collectio Rituum* (Milwaukee, 1964), p. 533.

fit) and in turn the perfect passive participle of an extinct verb, which meant to bind or to hold fast, which in a letter of John XXIII to the Cardinal Archbishop of Cologne, dated January 26, 1961, occurs twice and actually in the very specialized context which we are treating here.⁴

Liturgia in aptiorem formam restituenda (liturgy to be restored to a more suitable form) and *ars musica pastoralibus necessitatibus apte respondeat* (that sacred music might correspond fittingly to pastoral needs). *Aptus* and *idoneus* here designate the exclusively proper and essential fulfillment which the natural is able to find in the supernatural. Such is the teaching of the liturgy. Of course, an object can arrive at this essential fulfillment only if it is being used by a human being (as in the *pastorales necessitates*), but this fulfillment is one pertaining to the essence of the object itself and not a debasement (a danger, which with reference to Nature, the liturgy had long ago faced squarely, that is, before the dangers of technology were generally recognized).⁵ Rather, it should be a sublimation. When in use or in service (and, by the way, etymologically the word "liturgy" means "service") things attain this fulfillment by pointing the way to the twofold goal which had already been taught in the Old Testament: adoration of God and sanctification of men. And so the blessing of sacred images concludes with the petition that *quicumque eum suppliciter colere et honorare studuerit, a te gratiam in praesenti et aeternam gloriam obtineat in futurum* (May all who in its presence humbly strive to serve the one depicted by his merits and intercession gain from You grace in the present life and eternal glory in the life to come). In other words, from this state of being viewed with bodily eyes, may the image lead man to everlasting glory. In these few words, the entire essential extension of the nature of artistic work and of the nature of man is surveyed. Furthermore, through the word *quicumque* (just as in the beginning of the blessing through *quoties*) the meaning of the materiality of the work of art for diversity of viewers is perpetually put into sharp focus. The material object may be looked at again and again by people of varied backgrounds. From each it will always evoke a spiritual response.

And now we might well raise the objection, where in all this can the proper nature of art be seen, since what we have said up to now can be claimed just as well for the ordinary holy pictures of which it is only too well recognized that they are often far removed from art, in fact, actually contrary to art? We are here touching on the phenomenon which we meet in so many walks of life today, that it seems necessary to fix the limits of the negative before we can fully establish the positive on solid ground. While the

⁴ IV. *Internationaler Kongress für Kirchenmusik* (Köln, 1961), p. 76f.

⁵ Cf. my article, "Die liturgischen Segnungen und das Ethos der Technik," *Liturgisches Jahrbuch* (1958), Vol. 8, p. 230-237.

Constitution on the Sacred Liturgy states as fundamental principles of the *res ad sacrum cultum pertinentes* (the things pertaining to sacred art) that they must be *vere dignae, decorae ac pulchrae* (truly worthy, decorous and beautiful), liturgical texts concerning themselves with art are remarkable in that they hardly ever make use of aesthetic categories of this kind. There is no blessing of an object of art which reads something like this: "O God, who didst ordain beauty to be the guide to heaven, bless this work and permit those who enjoy beauty in accord with Thy law, to attain to that which Thou hast promised." In this hypothetical prayer the word "enjoy" strikes us at once. It has about it an undeniable odor of hedonism. In the same way, just like the word "to please," the word "to enjoy" no longer expresses that which we expect as the effect of true art, which according to the inscription above the Gewandhaus in Leipzig, the world-famous concert hall, is a serious matter, an expectation which in a special way prepares the man of today for an appreciation of sacred art. But if we consider that *placet* (it pleases) is a recognized term for an ecclesiastical vote or ecclesiastical sanction and that this word serves as the sub-structure for the expression meaning "please" in English and in French, we become conscious of the fact that "give pleasure to" renders the meaning of *placere* inadequately. The Latin word for "enjoy" is not avoided by the liturgy, in fact it employs its intensive form *perfrui* (to enjoy thoroughly). If we keep in mind the ground principles involved in the blessing of a sacred image, the liturgical term "enjoy," includes much more than the mere sensual, and as a result, any fear of distortion can be allayed.

The present-day emphasis on the self-sufficiency of the various walks of life springs from the disintegration of the image of the world and also from the disintegration of the world itself. Having become incapable of understanding the world from a central point, man can at least still seek security at this central point or at the dividing lines of the parts. But the most dangerous of all is the disintegration of the interrelationship of the values: holy, true, good, and beautiful. The various religions do hold fast to the integration of the values of the holy, the true, and the good. Great thinkers like Einstein and Jaspers insist upon the integration of at least the intellectual and the aesthetic. But about the integration of the aesthetic, relatively speaking, one hears the least. A vivisection of these values to the exclusion of but one is ominous in its consequences. As an example, we might mention the Donatist heresy which held that the efficacy of the sacraments depended on the personal worthiness of the minister. Boiled down to a fundamental underlying fact, it was an accusation leveled at the truthfulness of the Church. Yet the Church at that time stood there beautiful and resplendent like a fruit tree in full bloom.

But if at that time anyone dared to defend an integration of the aesthetic with the true and the ethical, he was pummeled with harsh invectives.

At this point, it is interesting and profitable to consider a linguistic peculiarity of the Yiddish language. In that dialect, the adjective *schein* (beautiful) still retains its correct etymological meaning, comparable to the liturgical usage of *splendor* in the sense of beauty. This word can express a proper spiritual condition or a fortunate event. Liturgy distinguishes itself in this, that it safeguards the integration of beauty with truth, of goodness and holiness, but at the same time it recognizes the rules proper to art and also the independence of the individual arts.⁶ The words of the blessing, *eorum actus et sanctitatem ad imitandum memoriae oculis meditemur* (that we may with the eyes of the mind meditate upon their holiness and be led to imitate their deeds) and *illius meritis et obtentu . . . gratiam . . . obtineat* (in virtue of his merits and intercession gain grace), are not to be understood as ethical-metaphysical aims but as ontological statements about the nature of the aesthetical. The present-day somewhat inflated expression, "worthy of belief," separates veracity from truth and goodness. Even if it is used only out of a sense of modesty, respect and esteem, it nonetheless assumes ethical and existential nuances.

The Constitution on the Sacred Liturgy gave to the chapter, *De arte sacra*, the subtitle, *deque sacra suppellectile* (and on sacred furnishings), which according to the subject matter of the chapter, takes in not only apurtenances and vestments but also architecture. As a prelude to this chapter it had one entitled, *De musica sacra*. But it did more than this. It emphasized in correct proportion the independence of the various individual arts, and besides, it put into sharp focus the various values of these arts as they benefit the liturgy. The present-day discussion on the relationship of art to liturgy has become much more sharply etched than in the past, when we reflect that up to now the official ecclesiastical documents have concerned themselves much less with the beautiful than with the true and the good. The magisterial pronouncements on the veneration of images (the Councils of Constance⁷ and of Trent,⁸ as well as the Code of Canon Law⁹), were we to

⁶ Cf. my article, "Liturgy and modern art," *Liturgical Arts* (1944), Vol. 13, p. 2-4; also, "The Teaching of the Liturgy on Art," *Ibid.*, (1946), Vol. 14, p. 29-34.

⁷ Cf. Denziger, 679. Questions were proposed and an affirmative answer given on February 22, 1418, to the followers of Huss as to whether the veneration of images was licit.

⁸ Cf. R. G. Bandas, *The Catholic Church and Modern Art*, p. 9. According to the directives of Trent, images which are depicted and embellished without appealing comeliness are to be eliminated. Bishops must use all diligence and care that the images do not give the impression of being disorderly, profane, indecorous, or prepared confusedly and in haste.

⁹ Canon 1276 prescribes that ordinaries shall never allow any sacred images to be pub-

interpret them as pronouncements on art, would actually seem to be "pushing aside the importance of the artistry and concentrating our attention on the material object."¹⁰ Because the blessings which have reference to art are scattered throughout the liturgical books, as we have already alluded, these blessings and their rich meaning have received but scant attention.

It is only in the *Pange lingua* (Good Friday) that *ars* occurs in the liturgy, and then only in the sense of "cleverness," "know-how." (*Ars ut artem falleret.*) We must realize that it is derived from the word *armare* (to put on a weapon). But this in turn, if we look at its most primitive meaning, meant to joint or mortise, a term proper to cabinet-making. The primaeval meaning of *ars* is still present in a medieval concept of the consecration of an altar, when almighty God is called "the almighty artifex (*artificer*) of all things, who has ordered metal and stone in such a way that they might be of service to Him." The first sentence of Chapter VII of the Constitution on the Sacred Liturgy speaks of *artes ingenuae inter nobilissimas ingenii humani exercitationes*. The German translation, "to the most distinguished activities of creative talents belong the fine arts," missed an opportunity of placing the liturgical teaching on art in its right perspective. The interplay of *ingenii* and *ingenuae* is not expressed at all, and consequently there is no integration of the concepts of truth and beauty. *Vornehmst* (the German for *nobilissimas*) actually means "first," "prime," and does not really have the meaning of "noble." Furthermore, the Constitution on the Sacred Liturgy speaks about *ars religiosa* and the *culmen*, but the German renders *culmen* as *höchste Form*, (highest form of *ars sacra*), a concept which is not reproduced completely by *sakrale Kunst*. Again, the German misses the active sense of *spectant* when it translates *natura sua ad infinitam pulchritudinem divinam spectant* as "the arts are ordained from their very nature for infinite, divine beauty." The reference here is not only to religious or sacred art alone.

The word *pulcher* (beautiful) does not occur in the liturgy with respect to art or works of art, but only in reference to the Mother of God. Blessings concerned with other fields of human activity naturally look toward their essential fulfillment in the realm of the supernatural, but at the same time, to the necessity of supernatural protection against any perversion. The possibility of distortion of beauty resulting in seduction to evil and the untrue is the foundation of the ambivalence of the position of beauty in the tradition of the biblical religions. A tradition of this kind finds no support in the liturgy.

licly exhibited for the veneration of the faithful, unless these images are in keeping with the approved usage of the Church.

¹⁰ Cf. Wilhelm Weischedel, *Die Tiefe im Antlitz der Welt* (Tübingen, 1952).

It is especially noteworthy that the beauty which we meet in human form *Jesus splendor et imago Patris* (Jesus, the splendor and image of the Father), and more than any other, the beauty of woman, especially in the light of the divine, is forthwith set up as the standard of beauty.

For this specific aesthetic value, the liturgy uses the words, *splendor* and *speciosus*. Thus, in the blessing of the scapular of Our Lady of Ransom, we have the phrase that God allowed the Blessed Virgin to be radiant *in byssino splendenti* (resplendent in bright vesture). The liturgy in the blessing of the scapular of Our Lady of Good Counsel refers to Mary's apparition as *speciosa imago* (shining image). The word *speciosus* is related to the word *spectare*, which at the beginning of the Constitution on the Sacred Liturgy, is rendered as *ist ausgerichtet*. At this point attention can be called to the fact that Saint Bernadette before she admitted anything about the meaning of the apparitions of which she had been the recipient, said that *aquéro* had been of overpowering beauty. In the same way *splendor* (comparable to our word "radiance") as well as *speciosus* involves the observer of the art. It is in man that art can very specifically attain its essential purpose. The liturgical doctrine that it is through man that material things can reach their essential goal, if applied to art, is something that can be appreciated also by those not of our Faith.

There is an explanation which holds that art serves as ornamentation for the liturgy. In our opinion this explanation does not do full justice either to the dignity of the liturgy nor to the claims of art. The word *ornare* occurs in an early medieval prayer for a king. Since he is described as *decenter ornatus* (fittingly decked out) with virtues, reference is made to his external splendor; otherwise, the simple word *ornare* occurs in liturgical prayer only in a purely spiritual sense in the prayer over the gifts on the feast of Saint Aloysius Gonzaga (June 21) and of Saint Anthony Mary Zaccaria (July 5).

Saint Aloysius: *Caelesti convivio fac nos, Domine, nuptiali veste indutos accumbere: quam beati Aloisii pia praeparatio, et iuges lacrimae inestimabilibus ornabant margaritis. Per Dominum.*

Saint Anthony: *Ad mensam caelestis convivii fac nos, Domine, eam mentis et corporis puritatem afferre, qua beatus Antonius Maria, hanc sacratissimam hostiam offerens, mirifice ornatus enituit. Per Dominum.*

The word *ornamentum* occurs in the prayers before Mass to be said by a bishop when he is donning the stole. In the *Exsultet*, the Church is designated as *tanti luminis adornata fulgoribus* (made radiant by so great a light). The antiphon for the procession on the feast of the Purification of the

Blessed Virgin Mary begins with the request: *Adorna thalamum tuum, Sion* (Adorn thy bridal chamber, O Sion). Here again we would seem to be asked to think of some cloth fabric. But, strange to say, the German word *Schmuck*, like the cognate English word "smock," shows that originally it meant "that which fits well," or "that which is aesthetically becoming." The use of beautiful textiles is something which the Jewish liturgy has in common with the Catholic. The formula for the blessing of altar linens states that God taught Moses for forty days how to make *ornamenta et linreamina* (linens and sacred appointments). The blessing continues by telling us, *Miriam texuit* (Miriam wove) the linen and *ornamenta* for use in the tabernacle. This is the only place in the whole liturgy where this term used technically of the trade occurs.

Besides the systematic statements concerning art as in the blessing of silkworms, where it is said that through this silk, altars will be *adornata*, the formulae for blessing artistic objects summarize crisply the historical teaching that their use in the liturgy can be traced back to divine precepts in the Old Testament. This teaching is most amazingly manifested in the blessing of an organ, since the use of the organ distinguishes Christianity very sharply from Judaism: ¹¹

O God, who through Moses, your servant, commanded that trumpets be made to sound over the sacrifices to be offered to your name and willed that your praises be made to ring out through the children of Israel by the use of trumpets and cymbals, bless this instrument, the organ set aside for the worship of you (*cultui tuo dedicatum*).

The blessing of a church, and even more so the blessing of an altar, teem with references to the Old Testament, and in these blessings statements are enunciated concerning the nature of architecture.¹² We have seen that in the blessing of a sacred image a distinction is made in the selection of the verbs and nouns to point up the difference between painting and sculpture. Besides architecture, painting, sculpture and the textile arts, the liturgy also mentions the jeweler's art. The blessing of sacred vessels has the subtitle, *vel aliorum ornamentorum in genere* (or of other ornaments in general). This blessing speaks of *haec purificanda vasa et ornamenta sacri altaris atque Ecclesiae sacri ministerii usui praeparata* (these vessels to be purified and the ornaments of the sacred altar which have been prepared for use in the sacred

¹¹ Cf. my article, "The blessing of an organ," *Music and Liturgy* (1941), Vol. 10, p. 113f.; also, F. G. Farmer, *The organ of the ancients* (London, 1931).

¹² Cf. my article on the position of Abraham in the liturgy, *Archiv für Liturgiewissenschaft* (1966).

ministry of the Church). The last eight words constitute the explanation of the concept *cultui tui dedicatum*, found in the formula for the blessing of an organ, in which the word *cultus* must be considered in its fundamental verb-form, as it is used correctly in the blessing of a sacred image. The Church has no diffidence about asserting that sacred art is a useful or practical art (*usus*), but, at the same time, from the word *sacer* (sacred), it becomes clear that the use of the object is not a debasement but actually a fulfillment of purpose from the standpoint of the object itself.¹³ The teaching about the durability of the work of art goes hand in hand with the teaching concerning its selection. The prayer, "Praised be Thou, eternal One, who hast distinguished between the holy and the unholy in space and time, in persons and in objects . . .", belongs to that undefinable continuance of things held in common by Judaism and Christianity. In its sacred *culmen* (summit), the singularity of the artistic object gains its full expression not in virtue of a blandly uttered claim but because use is made of its specifically aesthetical quality destined for the adoration of God and the salvation of man. The liturgy brings art to its loftiest essential possibility. Hence the earliest authentic designation of the exercise of *ars* is expressed in the neat word *praeparare*. Art is not, as is sometimes thought today by the naive in vapid parlor talk, a spontaneous springing to life of a fortuitously present talent, a sort of self-revelation. In the arduous work of getting ready for his task the artist has the supreme Artificer, God Himself, as his exemplar. In the postcommunion of the Mass for the Dedication of a Church, God is represented as preparing a home for His majesty through all eternity. In the monastic *Oratio pro conservatione loci* we read:

Omnipotens sempiternae Deus, aedificator Ierusalem civitatis supernae, aedifica loca nostra cum habitatoribus suis, ut sit in eis domicilium tranquillitatis et pacis.

Almighty, eternal God, Builder of Jerusalem, the city that is above, build our places with their inhabitants in such a way that there be in them a home of tranquility and of peace.

A saint of the Oriental Church, John Kalpha, who in 1575 was beheaded in Constantinople by the Turks, bore the soubriquet, "the Architect."¹⁴ The central event of salvation, the Incarnation of the Word, of which art by its very nature is a radiation, demanded the "preparation of a worthy dwelling-place in the womb of Mary." The word *parare* is not applied only to the preparation the priest himself is to make for the offering of the sacrifice of

¹³ Compare this statement with the Jewish teaching that Hannukkah lights are only to be looked at, that for reading prayer texts special lights must be used.

¹⁴ Cf. my article, "Building and liturgy," *Magnificat* (1942), Vol. 3, p. 3f.

the Mass, but it also concerns such simple tasks as the selection of the candles. Especially worthy of note is the biblical derivation found in the seventh pre-*paratory prayer*, . . . *ut Jesus Christus paratam sibi in nobis inveniat mansi-*
onem (that Jesus Christ may find in us a mansion prepared for Him). The feast of the Purification of the Blessed Virgin Mary with the blessing of the candles gives us an example that goes back to Moses. The purely spiritual sense of the word "edify," which we employ so glibly, does not always permit us to see its original meaning, which for an understanding of the relationship between art and liturgy is very important. Since the tangible result of an artistic performance is designated with expressions like *speciosus* and *splendor*, one can expect from the artist a certain relationship to his fellow man as there should be in the field of technology,¹⁵ but in either field today nothing can be taken for granted. The second prayer for the blessing of *sacra ornamenta* says that in God all purified things *clarescant* (irradiate). On the one hand, we ought to understand that the very fashioning executed by the artist is looked upon as a purification; on the other hand, we should note that "radiance" (we have already indicated that *schön* is related to the word *schein*) is no purely objective standard but is actualized when it is apprehended by the senses. The reference to the Church in the *Exsultet* as *tanti luminis adornata fulgoribus* will be understood if in the blessing of silkworms we imagine the faithful glittering (*fulgentes*) in the splendor of their silk robes contrasted with the altars adorned (*ornata*) with their silk draperies. There is more here than a naive happiness in something that glitters, which we sometimes observe when certain artistically questionable ecclesiastical ornaments are viewed. But it must be said that at times we voice this criticism too quickly because we lack historical, geographic and social insights.

We must always bear in mind that the word *pulcher* really means "polished," comparable to the word *sauber* (spick and span) (in upper German, *glatt*, "smooth," "slick"), words which today frequently make their appearance in popular discussion of aesthetics. From the etymology of the words *ars* and *Kunst* flows the category of the completely finished, which is in sharp contrast to today's cult of the unhewn or unfinished, for which *splendor* and the subjective correlative *speciosus* (worth looking at) are neat and expressive terms. We see therefore, that in the liturgical, linguistic usage from the standpoint of aesthetics, epistemology and social ethics, a correct concept which represents the integration of the fundamental values of the beautiful, the true and the good lies at the bottom of it all.

¹⁵ We are reminded of the blessing of an ambulance and of a printing press. Cf. my article, "Die liturgischen Segnungen und das Ethos der Technik," *Liturgisches Jahrbuch* (1958), Vol. 8, p. 230-237.

Even though the terminology is in great part fashioned from the visual arts, it is in the matter of music that the liturgy speaks her mind with the greatest possible detail. The second part of the blessing of an organ consists in the petition: "Grant, that Your faithful people, jubilating with spiritual songs here on earth, may merit to arrive at eternal joys in heaven." The connection between instrumental and vocal music has already received treatment in the first part of this blessing. In it we translated the repetitive form *cantare* as "sound" and we translated *decantare* as "ring out." Now in the responsorium at the end of the first nocturn of the feast of Saint Agnes, we read *Christi mihi organa modulatis vocibus cantant*. In the hymn of the Dominican office for Saint Pius V, we find *Pio beato jubilos canora pangant organa*. Saint Cecilia is honored as the patroness of church music because in a legend which has been summarized in the first responsory of the first nocturn of her feast we read: *Cantantibus organis, Caecilia virgo in corde suo soli Domino decantabat* (While the musical instruments were playing, the virgin Cecilia sang in her heart to her Lord alone). Here again the sequence of *cantare* and *decantare* appears just as it does in the blessing of an organ. In conjunction with instrumental music *cantare* also occurs elsewhere in the liturgy.

The human voice is the standard of all music, and the thinking of the liturgy bears witness to this correct and historically verifiable assertion. The verb *cantare* occurs in the Missal in reference to the three young men in the fiery furnace as well as in conjunction with the song of the *plebs*, which is again getting attention today in the procession of Candlemas. The second lesson for the Easter vigil is taken from the Book of Exodus 14:24ff. It ends with the words: *Tunc cecinit Moyses, et filii Israel carmen hoc Domino, et dixerunt* (Then Moses sang, and after him the children of Israel repeated this song to the Lord, and said). This reading luckily has risen in importance with the shortening of the Easter vigil from twelve to four lessons. This is one of the readings that has been retained, and since there are only four, it now catches our attention and is therefore more impressive. This can also be said for the fourth lesson which ends with a song of Moses. The concluding words of the lesson are: *Locutus est Moyses, audiente universo coetu Israel, verba carminis huius et ad finem complevit* (Then Moses recited the words of this song from beginning to end, for the whole assembly of Israel to hear). This points up the prayer that follows in such a way that it shows that God desired to instruct His people through Moses. Curiously, Moses is here referred to as Saint Moses (*qui per sanctum Moysen puerum tuum ita erudire populum tuum sacri carminis tui decantatione voluisti*) in the *cantatio* of his sacred *carmen*. Here, therefore, the *praeparatio* preceding the exe-

cution of an artistic work, that is, the liturgical song, is most specifically enunciated. We can see it clearly: one single expert, who has a firm grasp of the matter, sings it in the presence of all in order to instruct the assembly thereby. Now if we pause to consider the setting of these readings in the holiest hour of the liturgy, immediately after the *Exsultet*, we can say that here we have before us the *Magna Charta* of liturgical music!

The *Exsultet* reinforces this impression. It begins by calling attention to the sounding (*insonet*) of the *tuba*¹⁶ and resonance (*resultet*) in the Church (*magnis vocibus populi*). The various prefaces in their first sentences usually state their special purpose. In the *Exsultet* it is deemed right and just "that with all the ardor of our hearts and minds we should proclaim with our voices the invisible Almighty Father and His only-begotten Son, our Lord Jesus Christ" (*toto cordis ac mentis affectu et vocis ministerio personare*), really a glorious expression for what we today would call the existential attitude which enables us to present liturgical song suited to special circumstances.

The blessing of an organ cites Saint Paul's reference to the singing of spiritual songs.¹⁷ Through the readings of the Easter vigil it becomes plain that here we are to understand that they are liturgical, that is, pre-arranged songs, whose dignity and power reside in the fact that each time they are used they are to be executed with devotion even though they are always the same. Here it is good to call attention to the prayer which closes the readings of the Easter vigil. It speaks of *iteratio* (constant recitation) and *directio* (guide).

The *Exsultet* is preceded by a blessing for the deacon who is about to chant it. The usual blessing for the lector is slightly changed in that special reference is made to the performance of the *paschale praeconium*. The formula of blessing for the *officium psalmistatus*¹⁸ is the shortest of all the formulae in the *Pontificale Romanum* and has found its place at the very end. Its words, *Vide, ut quod cantas, corde credas, quod corde credis, operibus comprobes* (See that when you sing you believe with your heart, and what you believe with your heart, you carry out in your works), constitute a most incisive yet brief formula for the integration of the value of the beautiful, the true and the good. This formula can be traced back to the fifth century. A similar blessing can be found in Jacob Goar's collection of liturgical prayers of the Eastern Churches (1647): "Illumine Thy servant, so that he may be enabled to sing and to lead these spiritual songs." The blessings really tell us less about the essential nature of ecclesiastical music than does the history of

¹⁶ The full meaning of this expression can be divined if one has heard the Shofer (horn) on Yom Kippur.

¹⁷ Cf. I Eph. 5:19; Col. 3:15f.

¹⁸ Cf. my article, "The office of cantor," *Music and Liturgy* (1942), Vol. 11, p. 49-56.

the blessing of the various grades of chanters. The word "blessing" is here used in a sense analogous to the sense in which we employ it for the ceremony which confers the dignity of abbot liturgically, and not the formula recited just before a reader exercises his office in a liturgical function. In Rome, there was no special order of psalmist, or singer. The lectors functioned as chanters, and this explains the general agreement of the blessing before the *Exsultet* with that which precedes the reading of the Gospel.¹⁹

In the *Exsultet* the chanter emphasizes expressly that he has been called to be one of the multitude of the Levites. Since the tenth century the question whether the cantor belonged to the clergy or to the laity, was decided in favor of the latter. The decision was especially interesting for Ireland, a land that made a considerable contribution in the development of chanting psalms and hymns. Here *psalmach* had been a step in the monastic hierarchy. Saint Benignus occupied this office at Armagh.²⁰ Analogous to the distinction between subdeacon and deacon, there was a rank of upper-lector and one of *senóir-psalmach*.²¹ Saint Patrick passed through the degrees of ordination from psalmist to bishop, and it is said that he had the assistance of sixty bishops, priests and psalmists in the conversion of Ireland.²² The teaching was that parallel to the nine choirs of angels there were nine steps from bishop to psalmist, and even from this lowest rank one could attain the dignity of abbot.²³ This persisted even afterwards when traditions in the Irish Church began to be assimilated to those of the Church in England and on the continent. We say this because *cantores* continued to be rated as members of the laity.²⁴

¹⁹ Cf. my article "The office of lector," *Clergy Review* (1946), Vol. 26, p. 518-527; and *Missale Francorum*, C. Mohlberg, ed., (Rome, 1957), p. 65.

²⁰ Cf. *Martyrology of Donegal* (Dublin, 1864) for November 9. This martyrology was compiled in the seventeenth century.

²¹ *Ibid.* for August 19.

²² S. O'Grady, *Silva Gadelica* (London 1892), Vol. I, p. 96, 100.

²³ L. McKenna, *Dán Dé* (Dublin 1930), p. 9, 46, 77, 112.

²⁴ Gilbert of Limerick, *Patrologia Latina*, Vol. CLIX, p. 998. Since the members of the choir could receive their position by merely being appointed by a priest, the office of cantor is not to be ranked among the grades of ordination. Monsignor Fiorenzo Romita of Rome has added this comment: "Certainly the singer or cantor has no part in the sacrament of Holy Orders as the deacon has, but he does have a genuine *munus liturgicum*, differing from that given to the layman in Baptism. The position of the cantor and the *schola* is this: a) it is not the same as Holy Orders; b) it is not the same as the position given by the character impressed on the layman in Baptism; c) it is a *quid medium* between the two. The singer receives from Holy Orders a *verum munus liturgicum*, which permits him to wear liturgical vestments and to stand near the celebrant and the levites within the *presbyterium*. In this he differs from the layman. Some anti-musical liturgists have attempted to represent the cantor as a layman, and from this follow certain conclusions about the place of the schola and their songs.

The distinction: "Lectors proclaim to the people what they should do, while psalmists sing to stir the hearts of their hearers to contrition," was an observation which Rabanus Maurus added to the elaborations of this theme by Isidore of Seville. Rabanus distinguished between *praecentor*, *succentor* and *concentor*, degrees of rank which the Anglican Church has retained more precisely than the Catholic Church. He identified the lowest degree with cantor. The *praecentor*, like the *senóir-psalmach*, with the leader of the *schola*. I mention these matters in order to indicate the historical breadth of the tradition in which the cantor was the sole artist who had a place within the very hierarchy! By way of comparison let us consider that the point of information found so frequently in biographies, *i.e.*, that this or that saint built a church, is seldom to be understood in the sense that he was the actual architect. It does show that the practicing architects of the great cathedrals were never considered as belonging to the hierarchy; in fact, no account was taken of their specific office in the liturgy.

The most detailed assertion about church music is contained in the blessing of bells, in which a precedent was sought in the command of Moses that *tubae argenteae* were to be made, *quibus dum sacerdotes tempore sacrificii clangerent, sonitu dulcedinis populus monitus ad Te adorandum fieret praeparatus . . . et cum melodia illius auribus insonuerit populorum, crescat in eis devotio fidei* (with which, while the priests toll at the time of sacrifice, the people alerted by the sound of sweetness are made ready to adore Thee . . . and when the melody of that comes to the ears of the people, may devotion to faith grow in them). As the artist prepares his work, so through artistic work will men be prepared for what the liturgy refers to as *meditatio* and *devotio*. Here at least there would be no question of hearers and viewers but of human beings in whom the message of the work of art is being accomplished. Here we still get some inkling of the primitive sense of wonder that through a sense-perceptible impingement something spiritual is set in motion. We might remark that today, in an era which has been so impoverished in matters of this kind, we ought to express amazement, albeit on a more superficial plane, that anything spiritual can be set in motion at all.

In the blessing of the special holy water, which is also found in the rite for blessing a bell, we read:

Article 26b of the Constitution on the Sacred Liturgy distinguishes vocal participation with respect to Holy Orders, with respect to participation which comes from an office (*ufficio*), and with respect to actual participation. The singer has his position in the hierarchy, but he has no place in Holy Orders. Note the threefold classification given above. The singer is thus classed with the servers who do not have Holy Orders, but who do indeed exercise a *verum munus liturgicum*. Whether this be for a lifetime or for a brief period is of no consequence. The role of the singer is distinguished from the general liturgical office which the baptized layman has received from the Church."

. . . *ad invitandos filios sanctae Ecclesiae praeeparatum. . .*
ubicumque sonuerit hoc tintinnabulum. . .

et cum clangorem illius audierint filii Christianorum,
crescat in eis devotionis augmentum,

ut . . . cantent tibi in Ecclesia Sanctorum,

canticum novum,
deferentes in sono praeconium tubae,

modulationem psalterii,
suavitatem organi,
exultationem tympani,
iucunditatem cymbali.

. . . prepared for inviting the children of Holy Church. . .
 wherever this bell will sound. . .

and the children of the Christians will hear its peal,
 may an enhancement of devotion grow in them,

so that they may sing to Thee in the Church of the Saints

a new song,
 conveying in sound the proclamation of the trumpet,

the modulation of the psalter
 the sweetness of the organ,
 the exultation of the tympanum,
 and the pleasantness of the cymbal.

Nowhere else in the liturgy do we meet so thorough an enumeration of musical instruments and their specific qualities. The ringing of bells is here absorbed into the ambit of church music. Because of the harmonious chiming peculiar to bell-ringing, it is first included in vocal music (to which the bell is compared in the orations of the blessing), but then it is allowed to enter the field of instrumental music.

The liturgical texts specifically concerned with music constitute a list of declarations concerning the nature of music, its reception and its influence. Not only the spiritual but also the sense-perceptible is stressed. Statements are made about the difference between vocal and instrumental music, about the characteristics of the various instruments, about the relationship between the individual singers, the *schola* and the congregation. Now if we stop to reflect on the paucity of lines in which these statements are couched, we shall obtain an impressive picture of the precision of liturgical texts.

Let us now return to Chapter VII of the Constitution on the Sacred Liturgy. As was remarked earlier, in the second and third paragraphs, statements are made about the relationship of liturgy to art, which go much further in their scope than the actual liturgical texts. There we are told that "the things pertaining to liturgical art must be *vere dignae, decorae ac pulchrae* (truly worthy, becoming and beautiful), and that the furnishings should *digne et pulchre cultus decori inservire* (worthily and beautifully serve the dignity of worship). The repetition of these terms, which in the liturgy can hardly be said to occur in reference to art, is an indication of a certain urgency. Actually, *decor* and *decorare* occur in the prayers of the Missal only

in reference to virtue or merit, and *decorus* in respect to *iubilatio* in the sequence of Corpus Christi, the *Lauda Sion*. Naturally the Constitution is not the liturgy itself, but it points out the direction the liturgy ought to take. It gives an answer to many pointed questions raised in the days of Pope John pertaining to the life of the contemporary Church as it faces new problems with new answers. And yet, it is only in the unique application of these answers in the present era and the repercussions outside the Church which will tell to what extent certain truths have really been brought to light.

In order to understand correctly three points which we shall enumerate presently, we must take note of the rubrics in the liturgical books. In these several topics can be observed which in an astounding way correspond to today's understanding of art. I mention by way of example the blessing of the cross, which, with the exception of the blessing of sacred vestments and vessels, is the oldest one relevant to art. The preface for the solemn blessing of a new cross in the Roman Pontifical says that *tota mentis devotio famulorum (Dei) religiosa crucem construxit* (the total religious dedication of the mind of the servants of God constructed this cross). The words *compactum, erectum* and *construxit* have special meaning with respect to the prescription that the cross must be fashioned from solid material. A cardboard cross, for example, would not be a fit material for blessing. This explains the repeatedly mentioned teaching concerning the durability of a work of art.

The art of the present era has rediscovered three fundamental principles:

- 1) the greatest possible efficacy is to be aimed at with the least possible expenditure;
- 2) raw materials are to be employed according to their own laws governing them; and
- 3) the execution of workmanship must correspond to the meaning of the spiritual idea which it is to express.

In respect to the first of these fundamental principles it was precisely an Evangelical Christian, Johann Friedrich Herder (1744–1803), who observed that this principle is characteristic of the Catholic Church. Sacred signs actually bring to our attention the fact that it belongs to their very nature to appear upretentious. The simplest materials like water, bread and wax, the simplest actions and postures like standing, bowing, kneeling, elevating, imposing of hands, walking, washing, eating and drinking have an incomparably deep significance. And this is so not because they are being very symbolically sublimated, but because their meaning was drawn forth from the very depths of their being.

The knowledge of the raw materials mentioned in the blessings concerned with art would need long and detailed study. Stone, precious metals, wood

and textiles are the principal materials considered. But we shall see that the tone-producing qualities of the materials is pondered also and utilized according to their specific natures. In the liturgy the suitability or dignity of the raw material was always taken into consideration because it always emerged as living from the liturgy's own conception of the practical arts. In the liturgy, art is employed through the agency of man, but never, however, as an ultimate goal for him. Rather it was something proportioned to a purpose pointing above and beyond him. That purpose above and beyond him is the glorification of the Creator and Redeemer, the source and perfection of all beauty, goodness and truth. Even in its poorest form, liturgical art again reflects this ordering to the highest human activity, which is allowed to unite itself most intimately with the action of God, the ultimate exemplar of all beauty. In the dignity of edifices and in the harmony of song and music, the attributes of eternal Beauty are mirrored.

The intimacy of the relationship of art to humanity prevents liturgical art from the danger of misleading man, an undeniable danger which causes serious-minded men to hesitate every time they are on the point of abandoning themselves to beauty as they would to goodness and to truth. The liberty, which has been given to man, could lead to a repudiation of that liberty, but in that order in which liturgy by its very nature moves, such a repudiation will ever and again be toppled and removed. It is precisely with modern art that the liturgy is united. On the one hand this is effected through the withdrawal of the decorative behind the integral and existential meaning of the beautiful, and on the other hand through the conception of the symbolic. In contrast to the allegorical and metaphysical, the symbol is something which essentially supersedes its nature and in this superseding reaches its fulfillment.

In the midst of a world — above all in art — in which whatever is hopeless is the first to be taken seriously, liturgy not only raises hopes but lives on hope widely and deeply. Not only because of the deterioration of liturgical art, but also because of the much more extensive collapse of hope itself, it is significant that the Church more clearly than ever before has taken cognizance of the fundamental principles of art and in her own realm seen to it that a deeper appreciation of them is attained. Consequently, the tradition on which the Church lives has in a quiet matter-of-factness not only preserved these principles, but, at least in their rudimentary form, has always fostered them. It is not here that the owl of Minerva begins its flight in the twilight. On the contrary, the challenge of our era will be accepted gratefully and actualized with hearts and minds imbued with the spirit of that challenge. But the unquestionable attachment to tradition is to be looked upon not as some-

thing inimical to the present, but as a genuine source of life! In the liturgy it can be seen plainly that it is not only dogmatically correct but universally true; we would go so far as to say in concrete instances it is practical to harken attentively to the voice of tradition.

For the first time in the history of the Church an ecumenical council has comprehensively and thoroughly expressed views on the position of art in our sphere of life, and it did it in the very first constitution that was promulgated. In doing so, the Church has laid foundations with special reference to music, on which undoubtedly more can continue to be built. For the first time in a document of this type the word "style" was used,²⁵ which is the key concept of modern study of art. Here the Church can prove that she does not venture into fields in which the specialist can call her competence into question. No other "world organization" can exhibit so many distinguished accomplishments both as to quantity and as to quality as the Church. This is reason enough for her to have the right to be heard far beyond the realm of the sacred.

²⁵ Constitution on the Sacred Liturgy, Article 123.

Karl Gustav Fellerer
University of Cologne

LITURGY AND MUSIC

Sacred music and liturgy are closely linked in divine worship. Article 112 of the Constitution on the Sacred Liturgy of Vatican II repeats the fundamental idea of St. Pius X's *Motu proprio, Tra le sollecitudini*, that sacred music is an integral part of the solemn liturgy.¹ It says *cantus sacer qui verbis necessarium vel integram liturgiae solemnem partem efficit*.² The *raison d'être* and importance of sacred music does not derive from the artistic doctrines of art for art's sake; rather it is an integral part of the liturgy, and as such, it must be expressed as perfectly as possible in composition as well as in performance, because it must become the musical art *par excellence*, worthy of expressing the adoration of God and capable of edifying the faithful.³

It follows then that the well-meant attempts of dilettantes, even if these people have the best of intentions, contradict the very essence of liturgical music as well as purely musical values, since these dilettantes have not had the necessary musical formation nor do they consider the respect due to God and the liturgical prayer life of man.

The role of the arts in the liturgy is varied, because the significance of expression and artistic forms comes in and through the liturgy. The problem of man's relation to divine worship determines the external and internal connection between artistic expression in time and space and liturgy in its various forms. Cult is the form established by man in order to adore God. The respect we owe God best expresses the religious and spiritual situation of man before God. That is why the arts have their foundation and the

¹ Fiorenzo Romita, *Jus musicae liturgicae* (Rome, 1947), p. 292.

² *Constitution on the Sacred Liturgy* (Washington, D.C., 1964), p. 35.

³ *Motu proprio* of Pius X, 1903, I, 2. Romita, *op. cit.*, p. 293.

strongest impetus for their development in the religious mentality of man and in his worship of God.⁴

The more closely any art is interiorly connected with liturgical forms, so much the greater is its religious meaning and expressiveness. That is especially true of music, which by its text, action and gestures is the strongest expression of worship. The use of sound and its melodic expression characterize the worship of primitive peoples as well as the worship of the most civilized. The first means of expression in worship is not language, but song. There is, therefore, no worship without music. Respect calls for a form of expression which is not that of daily life. This is precisely the *raison d'être* for musical communication, for the language and gestures of worship, which derive their different forms from a society which was formed in space and time.⁵ A non-rationalist concept of worship owes it to itself to go beyond the limits set up by inter-human relationships, for the profound meaning of worship cannot be found in human relations, but in the links which unite man to God. This explains why community forms of divine worship create such socio-religious and socio-musical problems.

I

Christianity found the fundamental idea for its worship in its faith in the revelation of the New Testament and in its Christ-centered experiences. It formed its liturgical expression by using Judaeo-Christian and pagan-Christian traditions. Christian worship, as it is carried out by the believer, wants to surpass earthly forms and to aim at a supra-earthly reality.⁶ The idea of the "heavenly Jerusalem" symbolically determined the architecture of the Middle Ages.⁷ In the same way, the "celestial liturgy" is made real in the forms of terrestrial divine worship.⁸ The aim of Christian worship is to raise up all forms of expression in sound possible here below to the presence of the *Kyrios*, to detach rational representations from the spiritual experience, and to achieve the highest possible form of expression due to God in the service of latria, according to St. Augustine.⁹

This idea gives meaning not only to the mystery, but also to the preaching,

⁴ Odo Casel, *Christliches Kultmysterium* (Regensburg, 1960); H. Kuhn, *Wesen und Wirken des Kunstwerks* (Munich, 1961); C. Horn, *Kultus und Kunst* (Berlin, 1925).

⁵ K. G. Fellerer, *Soziologie der Kirchenmusik* (Cologne, 1963).

⁶ Johannes Quasten, *Musik und Gesang in den Kulturen der heidnischen Antike und christlichen Frühzeit* (Münster, 1930); Eric Werner, *The Sacred Bridge* (New York, 1959); Théodore Gérold, *Les pères de l'église et la musique* (Paris, 1931).

⁷ H. Sedlmayr.

⁸ Constitution on the Sacred Liturgy, Article 8.

⁹ R. Hammerstein, *Die Musik der Engel, Untersuchungen zur Musikanschauung des Mittelalters* (Berne and Munich, 1962).

which is aimed not at the individual but at the whole community in its prayer, its religious experience, its listening and its activity. The problem has two aspects: first, the worship and the adoration given to God, and secondly, the spiritual awakening of the community to this end. Thus, inter-human relations have a quasi-missionary scope and carry out their fundamental religious and spiritual forces, directed toward the duty of worship. The pastoral aspect is thus united to divine worship.¹⁰ Changes in human society produce changes in the religious and musical concepts of that society. A socio-religious and socio-musical problem presents itself in a society determined by place and time, not only within that society and its subdivisions, but also in its attitude toward the duty of worship.

The *Motu proprio* of St. Pius X states that sacred music, as an "integral part of the solemn liturgy," has a double role to play; it must glorify God and sanctify as well as edify the faithful. Respect and adoration of God are the first tasks of liturgical music. As the *Motu proprio* says, only a "sacred art," free of all secular forms and expressions and thus a "true art," can serve this end. This sacred art expresses itself in musical form as the art *par excellence*. It is used by men living in a society which is determined in time and space, and it is found in sacred music which is linked to a text as well as in that which has no words with it.

An obligation is imposed by the religious responsibility of the professional musician, for he is the creator of this sacred music which is capable of becoming the highest artistic expression of our respect due to God, and he should judge the liturgical and artistic value of sacred music. The ideal and the reality do not always correspond because of circumstances; still the end and the duty of sacred music have been set down in every age, among all peoples and social groups, by the intrinsic meaning of sacred music. Changes in human development also produce changes in religious experience and its musical expression. In different periods of history, value judgments differ and so do the musical forms which try to fulfill the lofty role of adoration worthy of God.¹¹

As long as the Church was the only spiritual force and the source not only of the cult but also of culture, there existed sacred music, intimately connected to the liturgy, which developed its internal laws through its role in worship. Based on Hebrew liturgical music and joined to the forms of ancient liturgical musical expression, there arose in early Christianity a Christian liturgical song, which filled the ancient musical forms with a new Christian spirit. The Fathers of the Church dealt at length with this problem and

¹⁰ Constitution on the Sacred Liturgy, Article 33.

¹¹ K. G. Fellerer, *The History of Catholic Church Music* (Baltimore, 1961).

insisted on the integration of Christian music into the totality of Christian life; they determined the limits which separate it from secular and pagan music.¹² Their explanations were inspired in particular by a concern for divine worship, but they also remembered the internal link between men which creates music and which forms men both inside and outside the Church into a community turned toward God. That is why they turned their attention not only to liturgical music, but also to religious music in the secular world.¹³

We have seen that in its origins sacred music developed from the music of pagan and Hebrew worship, and then separated itself distinctly from pagan secular music. As Christianity became stronger, and freer in the public celebration of worship, greater accent was put on the value of music. St. Augustine struggled to separate the idea of a theological music from the rationalist conception of ancient music; and he conceived of the ancient song as Christian prayer. Thanks to the Christian ethos, he discovered besides music linked to a text, which was the only kind recognized up to that point, the Christian meaning of *canere in jubilatione*, a song without words or spiritual song. If it is true that man, in a paroxysm of earthly joy, sings without words, as we read in Psalm 32, then the man who prays should let pure music, even without words, come forth as the most adequate expression of his union with God, as in Psalm 94. The religious meaning of music, as opposed to ancient pagan productions, is that at the same time prayer and the interpretation of Christian piety are joined in a pure musical and artistic form.

In this sense, there developed in the sixth century new musical forms which were adapted to the use of a new order of divine service. This development grew out of an attempt to find forms of religious expression, not only for the Church of that generation, but for men of all times and all places. The development was drawn from new forms of artistic expression in poetry and music, but it remained linked to artistic forms which for generations had been the supreme expression of communication with God.¹⁴ Only a true and genuine art is worthy of God. That is why the central problem in all these discussions about liturgical music will always be to define the exact limits which separate secular and non-artistic music from true liturgical music. In the evolution of Western society, artistic tendencies developed

¹² S. Corbin, *L'église à la conquête de sa musique* (Paris, 1960).

¹³ Johannes Quasten, *op. cit.*, p. 158 f.

¹⁴ Peter Wagner, *Einführung in die gregorianischen Melodien* (Leipzig, 1911–1921), 3 vols. A translation of the first volume of the second edition was published as *Introduction to the Gregorian Melodies, Origin and Development of the Forms of the Liturgical Chant* (London, 1907); it was reprinted in *Caecilia* (Boys Town, Nebraska, 1957–1959), Vols. 84–86.

more and more outside of the Church. Above all, a trivial entertainment music arose, bringing with it a secularization of life in morals, customs and thought. Parallel with this were the ecclesiastical influences in a Christian community and society which was rapidly becoming a Church of the common people. In these circumstances, the whole situation had once more to be examined very closely.¹⁵

Musical composition as well as the artistic performances which the Church desires must be controlled by the idea of the respect due to God. Many synods and councils have reiterated this, and in 1324, Pope John XXII published his constitution, *Docta sanctorum patrum*, on this subject.¹⁶

There was born in the 13th and 14th centuries, side by side with the musical art cultivated by the Church, a secular musical art which had its own forms, its own style and methods of performance. This secular music, together with the crude music of folklore, became popular in areas of life outside the Church. This secular music tried to enter the Church, not as an attempt at secularization, but as a typical musical expression of the new society. Crude popular music and performance in bad taste were banned from the Church, but the new musical art found a link with liturgical melody in the phrase structure of the *Ars Nova*, with its melodic paraphrases and the device of imitation.¹⁷

Pope John XXII demanded that Gregorian chant be developed as the center of liturgical music. Consequently, new techniques of phrase and harmonic structure were united to the Gregorian *cantus firmus* and thus there arose in the Church the highest form of sacred music in that period. Humanism had a different artistic attitude especially about the text. Thus it caused doubts about the structures of phrases which were becoming more and more complicated. Further, humanism raised doubts about the connection between the text and melody which had developed in the homophonic, declamatory style with equal rhythm in all voices, found in polyphony since the time of Josquin.¹⁸

At the time of the Council of Trent, the criterion for evaluating church music, which has a role in the liturgy because it is something separate from the worldly (*profanum*) and inartistic (*molle*), was the clear placement and understandability of the text.¹⁹ The general demands of the council, founded on the basic idea of intelligibility in the liturgy, were examined deeply by the

¹⁵ Heinrich Bessler, *Die Musik des Mittelalters und der Renaissance* (Potsdam, 1931).

¹⁶ Fiorenzo Romita, *op. cit.*, p. 47.

¹⁷ Jacobus von Lüttich, *Speculum musicae*, Liber VII, 9, in Charles E. H. Coussemaker, ed., *Scriptorum de medii aevi nova series*, Vol. II, p. 394.

¹⁸ W. Lindanus, *Panoplia evangelica* (Cologne, 1575), Liber IV, Cap. 78, p. 497 f.

¹⁹ Raphael Molitor, *Die nachtridentinische Choralreform zu Rom* (Leipzig, 1902).

assembly of cardinals in 1564–65, with a view to their practical implementation.²⁰ Cardinals Carlo Borromeo and Vitelloti Vitello, both of whom knew much about good music, engaged the best musicians of the time to examine the artistic problem in a serious way. The masters of the papal chapel and the chapel of the court of Munich, which was under the direction of Orlando di Lasso, set the tone for all European music of the period. They began to examine the best works of the time to establish norms for sacred music which would correspond with the needs of the liturgy and the text. They decided that ideal liturgical music set the text in polyphony that was homophonic with all voices singing the same words. They opposed the contrapuntal structure which obscured the understanding of the text, a practice which came from the Netherlands tradition. They also opposed the setting of the text in a worldly, madrigal style which was dramatic and descriptive, even if homophonic. Already, as early as the middle of the sixteenth century, an artistic development pointed the way toward a stylistic similarity. The commission of cardinals confirmed the fact that the style which respects the text should be considered as the ideal for sacred music. The music which just precedes the Council of Trent often tends to fulfill these directives.

The cardinals, themselves educated in music, and guided by the greatest musicians of the period, worked out, according to the norms set down by the council, forms of sacred music which corresponded to the fundamental laws of liturgy and art. That style obeyed the general musical development of the period as well as the demands for religious enrichment and liturgical dignity. The stylistic changes of the centuries which followed called for still further statements from the Church. In 1657, Pope Alexander VII, in the constitution, *Piae sollicitudinis studio*,²¹ gave directives about church music which were confirmed in 1678 by Pope Innocent XI and in 1749 by Pope Benedict XIV in his encyclical, *Annus qui*.²² The popes spoke out against abuses, but they clearly expressed the fundamental idea that sacred music should reflect the artistic expression of the period, but at the same time remain the expression of the religious soul of man, and as such, it must remain distinct from secular forms.

Musical pageantry is justified by the idea that divine worship must be a majestic solemnity which tries to imitate by the joy of the music the adoration of the heavenly hosts. This was the worship which the men of the Baroque era offered in a church decorated with all the splendors of architecture, painting and the plastic arts, truly the *aula Dei*.²³ If all the resources of musi-

²⁰ Karl Weinmann, *Kas Konzil von Trient und die Kirchenmusik* (Leipzig, 1919).

²¹ *Bullarium Romanum XVI* (1869), p. 275.

²² Fiorenzo Romita, *op. cit.*, p. 253 f.

²³ O. Foerster, *Grundformen der deutschen Kunst* (Berlin, 1951).

cal art were used at the Baroque court in order to honor the prince, so much the more should the Church use song and instruments to adore and venerate the Divine Majesty. This idea was proposed in the encyclical, *Annus qui*, which discussed Baroque sacred music accompanied by an orchestra. It was the same idea which inspired medieval musical performance which tried to imitate the song of the angels.

In a general way sacred music cultivated by the Baroque Church sprang from the duty to praise God in a musical language which was at least equivalent to what society used to honor the prince. However, it was a language which surpassed that used to praise the prince because of the fundamental religious attitude which it demanded from the Christian. The religious experience of man inspires this musical art. Its rational and emotional components determine the place and the value of its artistic form both for the individual and for society. What the *Motu proprio* of 1903 calls "edification of the faithful" characterized the responsibility of sacred music toward man. This raises musical, sociological and aesthetical problems within the framework of more general religious, sociological, ethical and psychological questions.

The dignity of divine worship, which already existed in the primitive Church, inspired the choice of certain more talented men for the position of cantor and *schola*. At the same time there was an active participation in music, although the congregation limited itself to the acclamations which it was capable of performing. Very early there was a differentiation of roles in the singing of chants. This followed the example of the Hebrews and the pagans. Thus there was a distinction in the musical forms of the chants as performed by the priest, the cantor, the *schola* and the congregation. The compositions themselves were varied also, being free, or set to a psalm tone, for soloists or for the chorus. It was not the text, but the melody along with liturgical use, which determined the liturgical chant up to the time when the musical artistic development demanded new forms. It was then that specific tasks in divine worship were assigned to the Gregorian melodies, to the new musical forms and to polyphony. To the extent that the form and performance of music became more refined, the tasks of the Church's singers became greater. At the same time, since singing by the people had its natural limitations, the intimate experience of listening to performances of sacred music promoted in the congregation an interior participation in divine worship. The chants of the Ordinary and the Proper as well as the readings and the prayers had their proper functions which imposed on them their musical form, which must not be understood as a merely external form, but rather an internal union of liturgical meaning and human experience.

II

At the beginning of the 19th century, in order to combat rationalism and the Enlightenment, Michael Sailer, Martin Deutinger and others attacked the problem of art in relation to religion and created the basis for a theology of art. At about the same time in France especially, a new meaning was being given to liturgy. The basis for this was to be found in the history of liturgical forms and their musical expression. New concepts in philosophy, psychology and sociology gave the impetus to another interpretation of the relationship between man and art. At that same time also, in the secular world, movements in favor of popular music and a musical education for the people gained acceptance. The bourgeois musical life of the people furnished new norms for the dilettante as well as the professional. These changes were provoked by social evolutions.²⁴ The ideal proposed by the example of court life, although carried out differently on different levels of cultured society, ecclesiastical as well as secular, was eclipsed by social changes and thus lost its central place. The 18th century trend toward general culture, founded on rationalist and political principles, received a new direction. Since there were no longer authoritative decisions emanating from a social order which was clearly structured and had a certain weight even in a cultural realm, the personal initiative of the individual and of society took over.

This evolution raised emotion to the same level as reason in the spiritual and religious life of man and imposed, as a public and religious duty, the general and musical education of the people, putting the accent on the life of the mind and the heart.

Bishop Sailer thus considered art as a religious duty and gave it a rightful place in the formation of future priests. He did this in order to create an elite who knew how to use artistic values in divine worship and in the life of the Church as well as how to emphasize these values in pastoral work.²⁵ Thus artistic values acquired specific importance in view of the divine service, but also in view of the community of the faithful.

At that time there were scarcely any valid norms for considering divine worship as an artistic work or for judging the place of art in divine worship. Rationalism had broken with the great tradition of sacred music, both in its spiritual attitude and in its musical production. As a result, new norms were sought in ancient sacred music and found in the inner connection between liturgy and sacred music. Man was seized by the authenticity and truth of art. Gregorian chant and classical polyphony became the ideal of sacred

²⁴ H. Engel, *Musik und Gesellschaft* (Berlin, 1960); E. Prussner, *Die bürgerliche Musikkultur* (Hamburg, 1935).

²⁵ Johann Michael Sailer, *Neue Beyträge zur Bildung des Geistlichen* (Munich, 1819), Vol. 2, p. 194 f.

music.²⁶ In order to cultivate the artistic expression of this music, model choirs were created to establish the fundamentals of a new development in sacred music. Organizations which were faithful to the character of the period, as well as music schools founded by the Church, were to spread the new ideas.

Accentuating the artistic value of sacred music expressed the idea of the respect owed to God, as well as the pastoral intention of edifying the faithful during the liturgical services. Even in the early Church, the offices of cantor, soloist, *schola* and choir had been established, because it was believed that the community as a whole could not by itself create liturgical music worthy of God and proper to the edification of the faithful, given its inability to express itself artistically. In the same way, in the 19th century, the musical concepts of the period influenced the establishment of church music organizations and further influenced musical education.

In all periods, the chants executed by the congregation during the liturgical service were limited by the very nature of the technical requirements of the music. However, the acclamations and the simple chants have always remained the charge of the congregation.²⁷ The more important chants have always been sung by a chosen group of singers under the direction of a professional musician capable of a performance worthy of the divine service. The educational duty of the Church is to train this group and its leader and to encourage new compositions which are fitting liturgically and artistically. The religious and artistic value of a performance of sacred music is in direct proportion to its effect on man and his active participation in the religious mystery. The rationalist hypothesis prevalent today, that only individual activity accentuates the religious experience, contradicts psychological and sociological discoveries concerning music. There is as much active participation in experiencing music as in singing oneself.

During preceding centuries sacred music led the way in musical development, but rationalism relegated it to second place by making a distinction between sacred music which could properly be performed in church and sacred music for concert use which reflected the general musical life with its secular forms. These forms then established new artistic norms and the pastoral value of liturgical and spiritual music lessened, as respect for God was less expressed in musical praise. This rationalist attitude continues to prosper in our time and prevents professional artistic training. This fact is increased because a serious artistic education is lacking in Catholic schools and public life. In this way, the social value of music, while it is ever better understood

²⁶ Pietro Alfieri, *Ristabilimento del canto e della musica ecclesiastica* (Rome, 1843).

²⁷ F. Leitner, *Der gottesdienstliche Volksgesang im jüdischen und christlichen Altertum* (Freiburg in Breisgau, 1906).

in the secular world, is losing ground among the clergy who lack musical training. This is true in spite of the *Motu proprio* of 1903 which reaffirmed the social value of music, a position always supported by the Church.

Because of such tendencies, sacred music appears to be a mere ornament which in the hands of dilettantes can disintegrate into an irresponsible artistic form. The integral unity between liturgy and the liturgical chants which had been developed in primitive Christianity and become evident in the Gregorian melodies, so closely connected with their liturgical functions, was lost.²⁸ The limits which separate the spoken text from the sung text in the various languages are no longer understood. They had been established by research in phonetics and intensified study of forms of artistic expression. Also, there is a danger of offending, consciously or unconsciously, the person who is sensitive to true art, if liturgical music ceases to be serious art.

We must seriously examine the forms which can be used in the liturgy, not only because of the respect we owe God, but because of the obligation to elevate the faithful to prayer with every possible spiritual and artistic resource. Ways of thinking and feeling, different in each culture, society and period, determine various value judgments and different developments. In tracing the limits between sacred and secular music, one must certainly consider the established historical forms. However, one would be putting too much emphasis on external details to insist on cultivating forms which do not touch the contemporary human heart by the force of their expression. The Church must stimulate contemporary artistic expression in its sacred art. It is entirely proper that the popes, in their decrees on liturgical music, emphasized the creation of a new liturgical music which, as sacred art, would help the liturgy in contrast to a misunderstood historicism.²⁹

Only a living art, contemporary or consecrated by history or tradition, can fulfill the social mission of liturgical music in the community of the faithful. The historical development of man is accompanied by a transformation of value judgments about sacred music based on a personal experience of piety and art. The mere imitation of historical forms cannot contain living expression of creativity. The reason that the concept of art in the liturgy, and the liturgy as art, was weakened in the Church can be found in the fact that the Church in the 19th century withdrew from the secular world.

The efforts to give an artistic culture to the common man, together with research into the psychology of art and religion, have revived these problems

²⁸ Paolo Ferretti, *Estetica gregoriana* (Rome, 1934); Dominic Johner, *Wort und Ton in Choral* (Leipzig, 1940).

²⁹ *Motu proprio* of 1903, Article 5; Encyclical, *Musicae sacrae disciplina* (1955), III; Instruction of the Sacred Congregation of Rites, *Sacred Music and the Sacred Liturgy* (1958), Articles 7, 50.

in groups which have not been blinded by a proud rationalism or an inability to understand, thus making themselves closed to cultural development. The percentage of men who, consciously or unconsciously, are sensitive to artistic values is higher in all levels of society than is generally admitted. This is especially true among the clergy who have not had a musical training. This is made evident also by the reaction of the faithful to certain experiments in music for divine worship.

The mass media are justly reproached for contributing to the superficiality of man and his taste. On the other hand, one cannot deny that they have also refined the artistic sensitivity of the masses and have thus created a larger basis for culture. This was impossible in the preceding century. The mass media have sharpened the critical powers, and one must take them into account when one considers liturgical music as a form of the apostolate, as Article 10 of the Constitution on the Sacred Liturgy asks us to do. This is especially true in dealing with various cultures and the special religious and artistic feelings that they create. But it is also true for Western civilization, and is ultimately the basic reason for the different forms of liturgical expression — congregational singing, solo, choir — which derive their meaning and their order from their liturgical function. The active participation of the faithful in the sacrifice does not reside solely in their activity, but also in their inner receptivity which is promoted by authentic sacred music. The Church has constantly tried to perfect and to achieve that end.

Every period in history has set special tasks for music in relation to worship. With the Constitution on the Sacred Liturgy of the Second Vatican Council, sacred music received new obligations. The use of the vernacular languages in the liturgy demands the same artistic discussions as the emphasis on congregational singing, or the attempt to make the gospel texts more easily understood, or the liturgical order and the form of the chants. The musical organization of the divine service in the mature Christian culture of the Western world, as in the other cultures different from ours which have accepted the celebration of Christian worship, needs serious study. In the history of sacred music many attempts have been made to solve these problems. Vatican II placed them in the center of a new development in sacred music.

History proves that valid forms of liturgical music need a long maturation period. Reformers have great zeal, it is true, but are often lacking in professional preparation and the necessary artistic gifts. Often even promising beginnings have been dispersed and even destroyed by amateurism, by ignorance and by one-sided prejudices, until another generation recognizes the true state of things and the true value of the attempt which failed. Thus it was at the time of the *Ars Nova* of the 14th century, or in the conflict between poly-

phony and monody in the 16th and 17th centuries, or with the Cecilian effort of the 19th century. This danger also exists in our time.

The new tasks imposed by the Council must be resolved in the artistic domain of liturgical music by creative musicians, who are conscious of their liturgical and artistic responsibility and who possess the knowledge which is needed to create artistic and liturgical compositions for divine worship.

However, it is obvious that every generation, every nation, or every linguistic group has not produced a Palestrina. Today also, worthwhile compositions demand time to develop.

III

Vatican II in the Constitution on the Sacred Liturgy posed the problem of contemporary liturgical music and indicated the means to solve it. The musical formation of the clergy as well as the liturgical education of church musicians and young singers are necessary for the development of liturgical music worthy of divine worship (Article 115). Congregational singing in church is very important, but it does not replace the choir and does have certain natural limitations (Articles 28, 30, 114).

Each participant has his own duties, determined by the very nature of the texts and their role in the liturgy (Articles 22, 25, 121). The question of the text, especially those in the vernacular, is the first problem to be resolved before these texts can be put to music. The main problem is that of the singability of the text; this is very different in different languages. Modern linguistics has acquired new knowledge about sounds and one's facility in understanding the text. This cannot be neglected in dealing with music which is linked to language, as is the case with liturgical music. The nature of a language establishes special limits for composition which must be respected. The history of liturgical and secular compositions in prose and in poetry, as well as transpositions into different languages (*contrafacta*), has given us essential knowledge which is still valid today. Thus, we not only have the problem of spoken and sung texts, but also that of possible ways of setting them to music. Modern music, which has discovered very subtle nuances in words, has sharpened our ears to the distinction between texts which can be recited and those which can be sung. These relationships between the word and music, different in different languages, apply to creating new compositions as well as to underlaying old pieces with new texts.

At a time when secular music prefers the original language of an opera to translations of the libretto, one must wonder about the legitimacy of a procedure which consists of adapting new texts to existing musical compositions. Liturgical texts in the vernacular can only receive adequate artistic form in

new compositions, unless they be drawn from the authentic historical treasury of sacred music.

The conservation and the cultivation of the heritage of sacred music were emphasized in the Constitution on the Sacred Liturgy of Vatican II (Articles 112, 114). This was done first of all for practical reasons, because the musical repertory of the liturgy in the vernacular could not receive a worthy artistic form in a short time. Secondly, it emphasized the respect due to the artistic forms and the effects produced by liturgical music down through the centuries. Gregorian chant, which is most intimately united to the liturgy, was especially mentioned (Articles 116, 117). Tendencies which could separate it from its true form or would take from it its function are contrary to the decrees of the Council. Liturgical needs and modern musical sentiment also impose new tasks on the composer of liturgical music (Article 121). He must provide compositions in many forms to be used for the celebration of the Eucharist as well as for liturgical and para-liturgical ceremonies.

To combine artistic unity with congregational singing demands forms which inspire new compositions and new methods of creation, but which are based on rich, artistic models. An example of this would be a Mass which alternates between the choir and the congregation. This type has existed since the beginnings of Western polyphony, but also during the Cecilian movement and especially during the more recent developments in liturgical music. As was true in preceding centuries, contemporary music has its place in divine worship and in the edification of the faithful without being limited to one style or form, side by side with the heritage of sacred music (Article 120). This is true in so far as it corresponds to liturgical expression and does not favor a secular musical feeling, which is foreign to prayer by its nature and its associations.

Musical compositions which are justified in certain cultures can produce contrary effects in others. The concept of liturgical music as compared to secular music is different even within the evolution of one civilization; and these differences are all the more pronounced when different civilizations are compared. The development proper to the men of the same culture causes a varied musical and religious experience. The Constitution on the Sacred Liturgy accentuates this idea by affirming the differences in missionary lands and in the non-Roman liturgies (Articles 37-40, 119).

The religious singing of the congregation as an expression of its participation in liturgical action remains, in all forms of culture, religious as well as musical, a central preoccupation both when the congregation sings alone and when it sings with the choir (Articles 113, 118). The treasury of religious songs of the past as well as new compositions find their liturgical place here.

The selection of congregational hymns from the treasury of music is limited by the capability of the singers themselves and the possibilities for congregational singing which differ according to countries. For centuries the faithful have sung simple Gregorian chant melodies. This work can be continued by the cultivation of Gregorian chant in the community of the faithful; especially in small groups and where adequate forces are present, the great treasures of Gregorian chant must be fostered (Articles 116, 117). Smaller groups with uncultivated musical talents must sing simpler musical compositions, but they must still be of liturgical and artistic value (Articles 117, 121). Of course, one must acknowledge that uncultivated circumstances exist when one speaks of musical culture; but the dignity of the divine service demands that where possible an effort be made to better the artistic value of the works chosen, and to give and continue an adequate musical and liturgical formation (Articles 114, 115).

A one-sided interpretation of *actuosa participatio populi* as something solely exterior (for example, a participation of the people by "singing") gives over to the congregation the parts of the Proper and the Ordinary of the Mass, which historically have never been exclusively congregational. In doing this, the limits of congregational singing are exceeded; the treasury of sacred music is removed from the liturgy even though the Constitution on the Sacred Liturgy demands that the Gregorian chant and polyphony as it developed through the centuries be preserved. The function of the chants, which must respect the *conditiones locorum*, is not considered even though they developed from the very origins of liturgical singing. Some do not understand that listening and experiencing are also forms of active participation, which are all the more penetrating when liturgical expression is authentically artistic.

Both man and musical instruments can proclaim the glory of God by their natural artistic development. That is why the pipe organ plays a primary role (Article 120). Mechanical and electronic music cannot fulfill the task which is proper to liturgical music even if they are capable of greater artistic possibilities. In the liturgy, man places himself before God and finds in the earthly liturgy, a foretaste of the heavenly liturgy (Article 8). That obliges him to develop his natural artistic forces and to grow in the service of divine worship. His new task is great and demands artistic decisions based on knowledge and professional skill.

IV

Never has the responsibility of a composer of liturgical music been greater than now with the liturgical renewal of Vatican II. The fundamentals of the liturgy, as discussed in the preface of the Constitution on the Sacred Liturgy,

and the general principles for its renewal and perfecting as given in Articles 1-13, emphasize the respect that one must have to complete this task. It is a task which needs an authentic creative talent gained only through professional study, and one which demands a deep understanding of the liturgy. Never before have anti-artistic attitudes been so striking. There is a lack of understanding of the religious values of true art. Besides, the ecclesiastical world is no longer able to discern art which is in bad taste, or to distinguish between compositions which are justified according to musico-linguistic laws and those which are not, or to determine which liturgical actions have meaning and which are mere externalism. In regard to music, professional knowledge is often so little respected, that a flagrant contradiction between church music and music in general can often be noticed. This is especially true because often no distinction is made between professionally acceptable music and other music which is scarcely acceptable. Thus, at a time when the general culture of the common man is so widely fostered, fatal difficulties can arise for sacred music and its pastoral role, especially when in the secular world the level of popular artistic culture is so high. The minimum demands of the Constitution on the Sacred Liturgy should be put into practice where they could cause an improvement of general liturgical music or where they would mean the fullest use of every ability and resource. But these minimum demands in no way should mean a discarding of liturgical musical compositions or a lessening of musical culture.

It is a dangerous development that certain forces have attempted to falsify the Constitution on the Sacred Liturgy by subjective interpretation and to impose only their subjective concept of worship in the area of music. The Constitution clearly juxtaposes different tasks, leaving a place for new compositions and for those in a well-established tradition. No single movement has yet found a solution for the deepening of liturgical piety in the patrimony of sacred music and never will, if it misunderstands serious studies and reflections, sowing doubt with slogans, which are sometimes badly misunderstood, such as "cantillation" and the rejection of all tradition. The Fourth International Church Music Congress showed the possibilities for musical compositions *cum populo activo* in a variety of ways, which can now be enlarged upon because of the new forms opened up by the Council. The function of the different chants, as well as the different types and forms which flow from those functions, are determined by the structure and meaning of the liturgy with which the art of music is united. This intrinsic unity of the liturgy and sacred music, which flows from its function and not from external norms and interpretations, confers on liturgical music and on the words and the actions their reciprocally interpenetrating meaning and form.

Liturgy and sacred music have their common tasks, and it is only by uniting that they can express the dignity of the divine service. Thus, together they can express and promote the liturgical piety of man in a multiplicity of artistic solutions derived from the past and the present.

There have always been strained relations between the ideal and the reality. The present age will not be able to change this situation completely. But a clear concept of the ideal as it is established by the Constitution does not demand, as certain groups one-sidedly think, that in every instance one turn all the energies and capabilities of a Christian community to that task. *Actuosa participatio populi* forms the center of all these efforts. In this area new tasks have been proposed which cannot be separated from the meaning or structure of the liturgy in as much as it pertains to God and man. From the Middle Ages to the present, liturgical music has constantly sought solutions along this line which aim at active participation and inner experience. The norms for creating congregational liturgical song in the vernacular are: a) to proceed from the structure of the worship service; b) to proceed from an artistic impulse found within that framework which considers the function of musical types and forms, of language and the action itself; c) and thus to provide for the dignified adoration of God as well as the task of promoting liturgical piety. These norms must take into account the limits and the possibilities of true art which is an integral part of the liturgy. This applies both to the new music as well as to the treasury of sacred music; both must be allowed to flourish.

The musician, therefore, assumes a great responsibility. He must at the same time foster his musical talents and his understanding of the liturgy (Articles 114, 115). The Constitution also raises the question of the necessity of an education in the liturgy and sacred music which is based on theological understanding of artistic creation. On this basis, created by professional knowledge and an experience with liturgical and artistic values, sacred music and the liturgy are joined in a unity which serves both the dignity of divine worship and the edification of the faithful.

The great decisions and tasks proposed by Vatican II center around two poles. One is the professional musician who must regulate his artistic talents and the creative powers given to him, and must form himself by living a life of deep liturgical piety. The other is the liturgist who has received some musical training. Their work must mature in that holiness based on faith and piety, which has always been the basis for achieving solutions to the problems of every age. The words of Guido d'Arezzo, spoken in a different context, still maintain all their value for the musician and the liturgist who face new tasks:

*Musicorum et cantorum magna est distantia,
Isti dicunt, illi sciunt, quae componit musica.
Nam qui facit, quod non sapit, definitur bestia.*³⁰

While emphasizing the spiritual and pious attitude, the Constitution asks for a liturgical and musical formation which does not allow those not formed professionally to make decisions in the musical organization of the liturgy.

Pope Paul VI, in proclaiming the Constitution on the Sacred Liturgy, asked that "no one sin against the order and official prayer of the Church by private reforms and arbitrary rites."³¹ In the first year of his pontificate, he canonically established the *Consociatio Internationalis Musicae Sacrae* by the chirograph, *Nobile subsidium liturgiae*.³² He gave it the obligation of stimulating a wide and harmonious collaboration among musicians throughout the world in all nations in order to cultivate liturgical music and to make it progress according to the laws of the Church. He asked that professional musicians from the whole world, conscious of their liturgical and artistic responsibility, consecrate the best of their powers to the great work of the Constitution in order to preserve a "healthy tradition," and at the same time "to open the doors to authentic progress." He asked them to establish a liturgy which lives in reverence and a musical art with a sense of responsibility.

It is not the external form of the musical styles, but their internal expressiveness which determines the worth of liturgical music in its double mission to God and man. The text and the music both condition the religious and liturgical expression. Both the creator-musician and the man who experiences in himself the artistic creation have their roles in the tasks imposed by the Council. Each participates in the liturgy in a different way according to the religious and spiritual situation which changes according to time and place. True liturgical and artistic expression must be created in sublime forms as well as in the most simple; that is the special task of the new sacred music. This is the inalienable responsibility of the liturgical musician; but this responsibility must not be directed by musically illiterate leaders or by those whose opinions are not based in the depth of true religious and liturgical experience.

The Church has emphasized the place of sacred music in the liturgical renewal by establishing the *Consociatio Internationalis Musicae Sacrae*, by encouraging official organizations for sacred music in various countries, by attracting professional musicians to function as experts in shaping the liturgy

³⁰ Martin Gerbert, *Scriptores ecclesiastici de musica sacra potissimum* (St. Blasien, 1774; facsimile, Hildesheim, 1962), Vol. II, p. 68.

³¹ Allocution of Pope Paul VI, December 4, 1963.

³² *Caecilia* (Boys Town, Nebraska, 1964), Vol. 91, No. 1, p. 10-12.

and also in liturgical education (Articles 40, 44, 46). The *via media* of liturgical expression in music, not the extremes of musical phenomena which are just barely acceptable artistically or liturgically, should constitute the ideal of liturgical composition. A search for this middle path is the duty which has been imposed on musicians by Vatican II, a duty which had already been given to them in preceding centuries and which led to valid solutions during a long development. The unity of liturgy and music according to the mind of the Council is expressed in the duty to continue cultivating the present liturgical music of the Church and in the duty to create a new church music of our time out of a profound concept of the liturgy (Articles 114, 116, 118, 121). Pastoral and liturgical duties and the apostolate find fulfillment in this unity. It is, in fact, this unity which determines the organization of divine worship in decisions concerning new, historical or traditional forms, sung or spoken texts, or the order of chants performed by the *schola*, choir or soloist. In the *Missa cantata*, as well as in other forms of the Eucharistic celebration, the Constitution has opened up many possibilities which are the responsibility of the musician to resolve. The theory of art for art's sake cannot become the basis for the final decision; on the other hand, one-sided sentiments and ideas about music can result in decisions foreign to the liturgical song as a "necessary and integral" element within the whole treasury of liturgical music. Just as in music for the missions one must take into account the cultural basis for a music adapted to the social and religious life, so these same factors must be applied to the evolution of Western music (Article 119). The condemnation of the Council of Trent of *lascivum aut impurum*, out of respect for the *domus Dei vere domus orationis*, continues to apply to all liturgical music after Vatican II. Liturgical music has its own merit and its own form which flows from the liturgy. This value and form not only demand the carrying out of the external liturgical requirements, but also demand the most perfect musical composition possible, born of the spirit of the liturgy and adapted to the dignity of divine worship. It would be a misunderstanding of the obligations clearly imposed by the Council if in the various cultures the highest art of both past and present were not promoted and encouraged. This is what crystallizes the task and the responsibility of the musician; it cannot be impeded by forces foreign to art and it cannot be forced to follow non-artistic paths. This responsibility demands that the musician respect the various linguistic laws of each language, that he create artistically valid works in different genres such as congregational music or choir music, that he consider sociological principles and thus create, even in the most humble conditions, an artistically worthwhile musical treasury in the unity and in the spirit of the liturgy.

Reverend Colman E. O'Neill, O.P.
University of Fribourg

THE THEOLOGICAL MEANING OF
ACTUOSA PARTICIPATIO IN
THE LITURGY

Outline

- I. *Participatio actuosa* in the documents of the Church
 - I. 1. Pius X
 - I. 2. Pius XI
 - I. 3. Pius XII
 - I. 3. 1. Basis: incorporation into the Church
 - I. 3. 2. Principle of relativity of values
 - I. 3. 3. Address to the Liturgical Conference, 1956
 - I. 3. 4. *De musica sacra*, 1958
 - I. 4. Vatican II: Constitution on the Sacred Liturgy
 - I. 5. Conclusion
- II. Theological development
 - II. 1. The mystery of the liturgy
 - II. 1. 1. The Church is the sacrament of salvation
 - II. 1. 2. Christ associates the Church with Himself in this ecclesial exercise of His priesthood
 - II. 2. How the Church is associated
 - II. 2. 1. Degree to which Christ intervenes
 - II. 2. 2. Association of the Church at the central moments
 - II. 3. *Participatio actuosa*
 - II. 4. Conclusion
- III. General application to music
 - III. 1. Listening
 - III. 2. Extent of listening

I. *Participatio actuosa* in the documents of the Church.

I. 1. *St. Pius X.* From the very beginning of the official liturgical movement of this century, the dominant theme is stated in unmistakable terms. St. Pius X, whose papacy was placed under the sign of restoring all things in Christ, had only one absorbing motive in writing his *Motu proprio* on sacred music.¹ He was a pastor of the flock and his concern was stated unambiguously:

Our most profound desire is that the authentic spirit of Christ may once again be awakened in all its richness and that it may flourish throughout the whole body of the faithful. To this end it is imperative in the first place to give heed to the holiness and worthiness of the temple of God. For it is here that the faithful assemble to draw that spirit from its primary and indispensable source, that is from active participation (*partecipazione attiva*) in the sacred mysteries and in the public and solemn prayer of the Church.²

The practical dispositions of the *Motu proprio* concerned sacred music; but the spirit is wholly pastoral. It is this same spirit which permeates all the pronouncements of the Holy See and of the Council which have been made over the past sixty odd years; and it is only if we sincerely attempt to share in this spirit that we can hope to understand what it is that the Church is asking of us as Christians and as specialists, whether in theology or in the arts.

St. Pius X's concern for sacred music and his other projects for the reform of the liturgy³ indicate sufficiently the sense in which he understood "active participation." It was a question of making the sacraments and the ceremonies, prayers and music with which the Church surrounds them relevant for the Christian life of the faithful. At this early stage of the liturgical renewal reform was envisaged primarily in terms of making the traditional liturgy available to the people through translations, explanations and through Gregorian music. These were the means to be employed to promote understanding of the ritual and to draw the faithful into a vital sharing in it. The hope was that the Christian people would discover in this ritual, at its different

¹ *Motu proprio, Tra le sollecitudini*, November 22, 1903. *Acta Apostolicae Sedis* (1903-1904), Vol. 36, p. 329 f. Cf. Monks of Solesmes, *Les enseignements pontificaux. La liturgie* (Bruges, 1961), p. 216 f. References to this work below are cited as "Sol.," with paragraph numbers.

² Sol. 220.

³ Apostolic Constitution, *Divino afflatu*, November 1, 1911 (new distribution of psalms in the breviary); *Motu proprio, Abhinc duos annos*, October 23, 1913 (reform of the breviary); Decree of the Sacred Congregation of Rites, *Quam singulari*, August 8, 1910 (children's Communion); Decree of the Sacred Congregation of Rites, *Sacra Tridentina*, December 20, 1905 (frequent Communion).

levels of meaning, a connatural form of worship and would so be drawn through the sacraments and through familiarity with the spirit of the liturgy to share in the “authentic spirit of Christ.”

I. 2. *Pius XI*. The spirit of renewal in Christ animates also the Apostolic Constitution, *Divini cultus*, of Pius XI.⁴ In prescribing that Gregorian chant should be restored to the use of the people in those parts of the liturgy which fall to them, Pius XI indicated that this would provide a means whereby “the faithful may participate in divine worship more actively.”⁵

Two explanations of “participating more actively” are given in the text. The first is negative, contrasting active worshippers with those who are “spectators, uninvolved or silent.” The second is positive and envisages the faithful as “intimately stirred by the beauty of the liturgy” and “taking part in the ceremonies . . . by raising their voices in alternation with the priests or with the voices of the *schola*, in accordance with the rubrics.”⁶

It is clearly not unimportant for understanding the relationship between music and active participation that the singing of the faithful is envisaged not simply in terms of communitary expression of Christian worship, but also in terms of the effect of music on the participants. The appeal of the beauty of the liturgy opens up the broadest perspectives in the field of sacred music and implies the inadequacy of any purely utilitarian incorporation of music into the ritual of the Church.

If beauty — and not only that of music — plays a role in active participation, it is evident that it is question of the beauty *of the liturgy*. It is the mystery of Christian worship which must find expression in such forms as will “stir” the faithful. Further, at this point the question remains open whether it is only when the faithful are singing that music is promoting, in its manifold ways, their active participation.

I. 3. *Pius XII*. If the fundamental inspiration of the liturgical renewal was enunciated clearly from the beginning, it was only gradually, during the course of the first half of the century, that its fuller meaning came to be understood. Deeper penetration into the meaning of the liturgy owed its origin to a more profound understanding of that same “spirit of Christ” which itself gave rise to the liturgical movement. The Church came to renewed consciousness of the treasure which, through many different but converging

⁴ December 20, 1928; *Acta Apostolicae Sedis* (1929), Vol. 21, p. 33 f; Sol. 372 f.

⁵ Sol. 289: Quo autem actuosius fideles divinum cultum participant, cantus gregorianus, in iis quae ad populum spectant, in usu populi restituitur.

⁶ *Ibid.*: Ac revera pernecesse est ut fideles non tamquam extranei vel muti spectatores, sed penitus liturgiae pulchritudine affecti, sic caeremoniis sacris intersint . . . ut vocem suam sacerdotibus vel scholae vocibus, ad praescriptas normas, alternent.

channels, she holds from Christ. The various "movements" of renewal in the Church progressively discovered their mutual relevance and flowed together to form the synthesis presented in the teaching of Vatican II.

It is evident how much our appreciation of the liturgy has benefitted from the renewal of scriptural and patristic studies, how much our realization of its pastoral significance has been developed by the ecumenical and missionary movements. But perhaps most important of all for the liturgical movement has been the development of ecclesiology, with its re-emphasis on the doctrine of the mystical body of Christ and the sacramental dimension of this body. It is in ecclesiology, in the context of the Church's coming to self-consciousness, that the various strands of Christian renewal begin to interweave and form a recognizable pattern.

It was in the pontificate of Pius XII that this pattern began to emerge clearly. In two of his major encyclicals, *Mystici corporis* and *Mediator Dei*,⁷ Pius XII synthesized and placed in perspective the ecclesiological thought of the time. What is particularly notable in these two encyclicals, with regard to the problem of active participation, is the more developed *problématique* together with the balanced solutions which Pius XII brought to the theological and practical problems raised by the theological and liturgical renewal.

The fruit of this deeper understanding of the liturgy, now placed squarely within the context of the mystery of the Church, is to be found where the notion of "participation" is applied to the Mass in *Mediator Dei*:

It is therefore important for all the faithful to understand that it is their duty and highest privilege to take part in the Eucharistic sacrifice; and to take part in it, not passively or negligently or with distracted mind, but with application and actively (*actuose*) so as to be in the closest union with the High Priest, according to the words of St. Paul: "Yours is to be the same mind which Christ Jesus showed" (Phil. 2:5); and to offer it together with him and through him, and with him to surrender themselves.⁸

The emphasis here is on the mystery of the Mass, on the faithful's need to realize that Christ's sacrifice is made present sacramentally in the ritual and on their duty to offer themselves in union with their Saviour and Head. The term "actively" (*actuose*), in this context, signifies primarily "with devotion" or "in a spirit of worship and sacrifice," as is made clear from the citation from St. Paul. It is with this mystery of union with Christ the Priest that Pius XII is fundamentally concerned in *Mediator Dei*; this is for him the key to the whole sense of the liturgical movement and, consequently, of the participa-

⁷ *Mystici corporis*, June 29, 1943; *Mediator Dei*, November 20, 1947.

⁸ Sol. 562; Catholic Truth Society (England), 84. (Cited below as "CTS," with paragraph number.)

tion of the faithful. Accordingly, he is able to evaluate, in terms of their ultimate pastoral purpose, the various methods of ceremonial participation then being proposed by liturgists:

We therefore highly commend the zeal which, to enable the faithful to take part more easily and more profitably (*ut . . . facilius salubriusque participent*) in the Mass, seeks to adapt the Roman Missal to their use, so that they may join in prayer with the priest; using his very words and uttering the sentiments of the Church herself. We also approve the efforts of those who want to make the liturgy a sacred action in which, externally also, all who are present may really take a part. There are several ways in which this may be done. . . ⁹

The anxiety entertained by Pius XII that such methods of ceremonial participation could be merely external is well illustrated by his judgment on their usefulness:

Their chief purpose is to foster the devotion of the faithful and their close union with Christ and his visible minister, and to arouse in them those sentiments and attitudes of mind in which they must become like the High Priest of the New Testament.¹⁰

Nothing radically new is added here to Pius X's concern for the authentic spirit of Christ; it would be absurd to read into the words of Pius XII any lack of confidence in the practical steps being taken by the liturgical movement. The value of *Mediator Dei* was that it laid down the lines along which the new liturgical interest was to be integrated with the traditional concept of the spiritual life and with the newly-won understanding of the Christian mystery.

Against this background the term "active participation" takes on its integral meaning and it becomes clear that it signifies a complex human activity — interior and exterior — within the mystery of the Church. It is for this very reason a *typical activity of the Church*, characterized, accordingly, by the same qualities which distinguish the Church, the mystical body of Christ taking visible shape among men. It is, in brief, a moment in the mystery of union with Christ, a mystery which finds sacramental expression within the world in the time between the Ascension and the Parousia. A just appreciation of "active participation," therefore, must be based on an analysis of man's incorporation into the ecclesial mystery of Christ and on a balanced understanding of the values attaching to the various elements which constitute the mystical body on earth. Both these aspects of the problem are clearly set out, in principle, during the pontificate of Pius XII.

⁹ Sol. 578; CTS 111.

¹⁰ Sol. 579, CTS 112.

I. 3. 1. *Basis: incorporation into the Church.* In the first place, active participation is grounded firmly by Pius XII in the individual's incorporation into the Church by Baptism. In *Mediator Dei*, for the first time in a pontifical document, it is stated explicitly that it is the baptismal character which enables the individual to participate in the liturgy — specifically in the offering of the Eucharistic Victim:

And there is no wonder that the faithful are accorded this privilege; by reason of their Baptism Christians are in the Mystical Body and become by a common title members of Christ the Priest; by the "character" that is graven upon their souls they are appointed to the worship of God, and therefore, according to their condition, they share in the priesthood of Christ himself.¹¹

What is theologically significant about this statement is the recognition of a two-fold basis for the worship of the baptized, corresponding to the two effects traditionally assigned to Baptism: grace and the baptismal character. Worship clearly derives from sanctifying grace, from the virtue of religion. The baptismal character may be said to "appoint to worship" in so far as it permits participation in the specific form of worship which is offered in the Church, the Mystical Body of Christ. Here, the specifically ecclesial nature of the common priesthood is brought to light. For, as will be developed more fully below, the baptismal character permits the expressing of interior union with Christ the Priest in those liturgical acts of the Church in which Christ is personally active.

I. 3. 2. *Principle of relativity of values.* The fact having been established that active participation is an ecclesial activity in the full sense of the term, the way is open for Pius XII to manifest an extraordinary breadth of vision in his evaluation of the concrete forms which active participation may take. This is due to the fact that he has placed the problem in precisely those perspectives where general principles concerning the nature of the Church can shed light on an activity which is nothing else than a typical function of the Church.

For in all that belongs to the Church there is a hierarchy of values. Interior union with Christ by grace is of greater importance than the external ecclesial forms which it can and must assume. Further, the external forms themselves, as personally assumed by those in union with Christ by grace, are not of equal value. That external forms must be assumed is clear, because this is required by man's nature and also by the structure of the Church as a visible community. But, evidently, the external forms are meaningful Church activities only when acknowledged and personally adopted by the members of the

¹¹ Sol. 567; CTS 92.

community which performs them. And not all such activities of the Church are of equal necessity or of equal importance for the life of union with Christ. Among the sacraments themselves, the central activities of the Church, a certain hierarchy must be established in terms of relevance to the Christian life. This factor of relativity can only increase as one moves outwards from the central acts of the liturgy to the ceremonial which surrounds them.

The baptismal character gives a right and duty to participate in the sacraments of the Church; the extent to which such participation is extended to the surrounding ceremonial is subject to prudent pastoral judgment. For this secondary ceremonial has only a relative value — it is entirely in function of the union of the faithful with Christ in the central sacramental moments.

To speak of relativity in this context is very far from adopting an attitude of skepticism with regard to participation in the liturgical ceremonial. One must be able to promote with enthusiasm the prescriptions of the Church concerning active participation, realizing their pastoral inspiration and necessity, and at the same time one must retain sufficient detachment to weigh the pastoral effectiveness of any particular form of worship in any given circumstances.

Before deciding whether the general circumstances of the Church are different after the recent Council from what they were at the time of *Mediator Dei*, it is enlightening to see how Pius XII applied this principle of relativity. After noting and approving the various methods proposed at that time for promoting a liturgical participation which would be “also external” he underlines the fact that their pastoral significance must be judged in terms of their relation to the mystery of union with Christ the Priest.¹² This permits him to draw certain specific conclusions:

1° Although such methods do externally indicate that the Mass, being offered by the Mediator between God and men, is to be regarded as the act of the whole Mystical Body, it must be understood that they are by no means necessary to give it its public and communal character.

2° Moreover, the “dialogue” Mass cannot be substituted for the solemn High Mass; this, even though celebrated with only the sacred ministers present, has a dignity all its own by reason of its ceremonies; although such splendor and solemnity are greatly enhanced if, as the Church earnestly desires, a large and devout congregation assists at it.

3° It is to be observed also that it is wrong and irrational, and betrays false assumptions, to exaggerate the importance of these incidental circumstances to the extent of saying that without them the Sacrifice cannot achieve its purpose . . . People differ so widely in character, temperament and intelligence that it is impossible

¹² Sol. 579; CTS 112.

for them all to be affected in the same way by the same communal prayers, hymns and sacred actions. Besides, spiritual needs and dispositions are not the same in all nor do these remain unchanged in the same individual at different times. Are we therefore to say — as we should have to say if such an opinion were true — that all these Christians are unable to take part in the Eucharistic Sacrifice or to enjoy its benefits? Of course they can, and in ways which many find easier . . .¹³

It is to be emphasized once again that this passage is cited not in interest of turning back twenty years the clock of liturgical renewal. The general circumstances of Church worship have clearly developed since the time when *Mediator Dei* was written; the Constitution on the Sacred Liturgy manifests this beyond any question. It is the application of the principle of relativity which is important; for this has to do with the nature of the Church and must be applied in any circumstances if we are not to revert to the false assumptions rejected by Pius XII in virtue of the nature of the liturgy and of the Church of Christ.

I. 3. 3. *Address to Liturgical Conference, 1956.* With the ecclesiological principles of active participation thus clarified, Pius XII could announce nine years after the publication of *Mediator Dei*, in his address to the International Congress of Pastoral Liturgy (Assisi, 1956), that through the efforts of liturgists the active participation of the faithful had “undergone a development which would have been difficult to predict” thirty years previously. It is patent that the term “active participation” signifies here intelligent and devout sharing in the ceremonial on the part of the faithful, such as that made possible by the modified Holy Week liturgy. From such active participation flow “the riches of grace.”¹⁴

That the general circumstances of the Church had changed since 1947, making a fuller ceremonial participation pastorally more feasible for the majority of the faithful, is clear. Nevertheless the principle of relativity is once more applied:

Whatever is offered them, the graces of the Sacrifice of the altar, of the sacraments, of the sacramentals, (the faithful) accept, not in a passive fashion, simply letting them pour into themselves, but by cooperating with them with all their will and all their strength. This they do, primarily by participating in the liturgical ceremonies, or, at least, by following their performance with devotion.¹⁵

The general circumstances obtaining in 1956, accordingly, were such that liturgical worship, based on baptismal union with Christ, could still, under

¹³ Sol. 579–80; CTS 113–5.

¹⁴ Sol. 793.

¹⁵ Sol. 797.

certain conditions, be considered pastorally feasible and profitable without full ceremonial participation. Fuller participation was obviously being strongly encouraged; but respect for the mystery of the Church envisaged circumstances where it would not be advisable. Later in the same address Pius XII summarized the situation:

The liturgy of the Mass has as its purpose to express in sensible form the grandeur of the mystery there being accomplished. Present efforts are directed towards making the faithful participate in it in as active and intelligent a manner as possible.¹⁶

I. 3. 4. *De musica sacra, 1958*. The Instruction of the Congregation of Rites, *De musica sacra*, appearing two years after the Assisi Congress,¹⁷ brought to definitive form the teaching of Pius XII on active participation. In No. 22 of the Instruction a clear definition is given of the term; and the principle of relativity is given practical formulation with regard to the Mass:

The Mass of its nature requires that all those present participate in it, in the fashion proper to each.

a) This participation must primarily be *interior* (i.e., union with Christ the Priest; offering with and through Him).

b) But the participation of those present becomes fuller (*plenior*) if to external attention is joined *external* participation, expressed, that is to say, by external actions such as the position of the body (genuflecting, standing, sitting), ceremonial gestures, or, in particular, the responses, prayers and singing. . . .

It is this harmonious form of participation that is referred to in pontifical documents when they speak of active participation (*participatio actuosa*), the principal example of which is found in the celebrating priest and his ministers who, with due interior devotion and exact observance of the rubrics and ceremonies, minister at the altar.

c) Perfect *participatio actuosa* of the faithful, finally, is obtained when there is added *sacramental* participation (by Communion).

d) Deliberate *participatio actuosa* of the faithful is not possible without their adequate instruction . . .¹⁸

In accordance with these principles, the Instruction goes on to develop the various ways in which the faithful may participate in the ceremonies of the Mass. It is unnecessary to restate the details here. The whole is governed by Pius X's concern for developing the "true spirit of Christ," as appears in the following number:

23. It is necessary that the various ways in which the faithful actively participate in the Sacrifice of the Mass be regulated in such fashion that danger of any abuses be

¹⁶ Sol. 803.

¹⁷ Sol., Appendix, pp. 1* ff.

¹⁸ Sol., pp. 10*-11*.

removed and that the primary purpose of such participation be achieved, that is, the worship of God and the building-up of the faithful.¹⁹

Towards the end of the Instruction the foundation of *participatio actuosa* in Baptism is referred to:

93. b) The laity contribute active liturgical participation and this in virtue of the baptismal character (by which they offer the Victim of the Mass).²⁰

I. 4. *Vatican II: Constitution on the Sacred Liturgy.* The Council's Constitution on the Sacred Liturgy introduces no radical alteration in the concept of *participatio actuosa*, inculcated by the Holy See since the time of St. Pius X. But, as is natural, the judgment of the conciliar Fathers on the general circumstances of the Church which govern the extent of ceremonial participation reflects the developments which have taken place within recent years.

The general principle is contained in Article 14:

Mother Church earnestly desires that all the faithful should be led to that full, conscious and active participation in the ceremonies which is demanded by the very nature of the liturgy. Such participation by the Christian people as a "chosen race, a royal priesthood, a holy nation, a redeemed people" (I Pet. 2:9; 2:4-5) is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true spirit of Christ . . .

Participation in the liturgical ceremonies is described as *plena, conscia et actuosa*, and is stated, in words borrowed from St. Pius X, to be the primary and indispensable source of the true spirit of Christ. The word *plena* (full) refers, not to the number of ceremonies in which the faithful actively share by singing, response or movement, but to the integrally human fashion — internally and externally — in which the baptized are required to participate. This is made clear, not only from the whole history of papal interventions in the matter of the liturgical movement, but also from Article 19 of the Constitution which repeats the accepted principle that ceremonial participation must be adapted to the circumstances of individual groups of the faithful:

With zeal and patience, pastors of souls must promote the liturgical instruction of their people, and also their active participation in the liturgy, both internally and externally, taking into account their age and condition, their way of life and standard of religious culture.

¹⁹ Sol., p. 12*.

²⁰ Sol., p. 35*.

What distinguishes the Constitution on the Sacred Liturgy from preceding papal documents is to be found, I think, in two elements.

Firstly, in place of the original attempt, under St. Pius X, to lead the faithful to profitable use of the traditional liturgy through translations and instruction, has now been introduced the concept of bringing the faithful into *direct* contact with the liturgy by means of adaptation of the ritual itself. In this direction point the introduction of the vernacular, the proposed simplification of the rites and the appeal for immediate intelligibility, in so far as this is possible, in the texts and actions. The symbols of the liturgy, in other words, are to be progressively modified so that they may become relevant to the groups of the faithful who, in various places, are called upon to adopt them as their own.

Secondly, the Council has decided that the general circumstances of the Church, with respect to active participation, no longer warrant the reservations made by Pius XII. It must be understood that the same principle of relativity used by Pius XII has not been used by the Council. If, twenty or even ten years ago, pastoral reasons counselled a general acceptance of less perfect active participation, now, in the judgment of the Council, active participation should be introduced in the fullest deployment possible of the potentialities of the liturgy. This factual judgment is contained in Article 27:

It is to be stressed that whenever rites, according to their specific nature, make provision for communal celebration involving the presence and active participation of the people, this way of celebrating them is to be preferred, so far as possible, to a celebration that is individual and quasi-private.

I. 5. *Conclusion.* Active participation, as understood by the Council, may then be defined as the worship of the baptized, in union with Christ the Priest, carried out in the liturgy in such fashion that the Christian community understands and adopts as its own the symbols of the ritual, in accordance with the hierarchical structure of the Church and in the fullest measure possible, having regard to the circumstances of the group of the faithful concerned.

It is this concept which must now be examined briefly in systematic fashion in order that guiding-lines may be laid down for pastoral practice and for artists invited to contribute to the promotion of active participation.

II. Theological development.

II. 1. *The mystery of the liturgy.* The first chapter of the Constitution on the Sacred Liturgy develops the dogmatic foundation on which active partici-

pation rests. It proposes two key-notions, considered in the two sections which here follow:

II. 1. 1. *The Church is the sacrament of salvation.* The divine saving act, which in the Old Testament had intervened in human history through the words of the prophets, has become definitively immanent in the created world in the humanity of the Incarnate Word. In the man, Christ, personally united to the Word, the revelation of the divine saving purpose attains its fulness and, at the same time, and in harmony with this, the union of mankind with the Blessed Trinity is achieved in principle. For, in the humanity of Christ, the inter-Trinitarian activity of the Second Divine Person, the Image of the Father, is transcribed in terms of sinful man's Exodus from the captivity of sin to the Promised Land of union with God (Cf. Col. 1:15). Only by union with, incorporation into, the mysteries of this humanity can the posterity of Adam achieve again the fulness of its being as the image of God: through the Image, the image is restored.

The work that was given the divine Image to carry out in his humanity was, accordingly, an act of reconciliation: an act, basically, of divine mercy, because proceeding from God, yet one that became, in the mystery of Christ's person, an act of human reparation. Utterly humanized in the freedom of Christ's humanity it became a priestly act offered from within sinful mankind. It reached its fulness in the sacrifice of Calvary and in the Resurrection-Ascension which proclaimed its acceptance by God. The master-act of Christianity is thus an act of reconciliation and of worship. "Thus in Christ 'there came among us the perfect reparation required for our reconciliation and there was made immanent in our humanity the fulness of divine worship'." ²¹

It is of this capital act of Christ the Priest, through which alone men have access to God, that the Church is said to be the "sacrament." ²² This term expresses the relation of the Church to the saving act of Christ, that is, to His reparation and to His worship. The relationship is explained by the way in which it is actualized. The Apostles, being "sent" by Christ, share in His earthly mission; not that they are to continue it, for it is perfect in itself, but rather that, personally and through their successors, they are to make His unique mission known and make it relevant for the men of all ages. Through their earthly activity the heavenly Priest will send among men the Spirit of communion with the Trinity which is the fruit of His sacrifice.

The mission of the Apostles, accordingly, was to announce the redemption wrought in Christ and also "to give effect to the work of salvation they

²¹ Constitution on the Sacred Liturgy, Article 5.

²² *Ibid.*

preached, through the sacrifice and the sacraments on which the whole liturgical life centres.”²³ Not merely, that is, were they to tell of the wonderful deeds of God so that men might believe in them; they were, in the central actions of the liturgy, to bring the very act of redemption into saving contact with believers. In this two-fold apostolic activity the Church first appears as the sacrament of Christ, Priest and Redeemer. Through the ministry of the word the mystery is manifested to men and the invitation to salvation is issued. At the heart of the same ministry, where the word becomes efficacious in the sacraments, the Church transmits directly the saving power of the humanity of Christ.

Through Baptism men are inserted into Christ’s Paschal mystery in such fashion that, dying to sin and rising to the life of sons of God, they are able to participate personally and freely in the great act of worship on which the Church is based. This is their common priesthood, making all their virtuous actions participation in, because explicitation of, the worship of Christ the Priest. Likewise, whenever the Eucharist is celebrated, the whole community of the Church announces the death of the Lord in the memorial of His sacrifice.²⁴

Here is the central mystery of the liturgy. For, if Christ still speaks to men through the ministry of the word, He exercises His work of reconciling worship in the sacraments. The Church, through word and action, sets forth signs of the mystery; it is Christ the Priest Himself who fills these signs with the reality they signify.²⁵

II. 1. 2. *Christ associates the Church with Himself in this ecclesial exercise of His priesthood.* If the baptized, in all their Christian actions, participate in the worship offered by Christ, then it is clear that they are associated with Him also when His saving worship is exercised within the liturgical acts of the Church. But, whereas the entire Christian life is carried on in spiritual union with Christ, in the liturgy a further dimension is introduced. For the Church has here publicly professed her union with Christ through words and symbolic ceremonial, and it is these sacramental signs which serve Christ as the earthly expression of His worship and as the instrument of His saving action. The Church’s corporeal profession of faith, in its very corporeity, is transformed into a means of more perfect association with Christ the Priest. The ceremonial incarnation of faith becomes the place of meeting with the Incarnate Word, where Head and members worship together and where the fruit of this common worship redounds to the members. “Consequently,

²³ *Ibid.*, Article 6.

²⁴ *Ibid.*

²⁵ *Ibid.*, Article 7.

every liturgical celebration, in so far as it is a work of Christ the Priest and of His body, which is the Church, is in the supreme sense a sacred action.”²⁶

II. 2. *How the Church is associated.*

II. 2. 1. *Degree to which Christ intervenes.* It is to be observed carefully that the intervention of Christ the Priest is not uniform throughout the liturgy. If He is always present where two or three gather together in His name, and if He speaks through the liturgy of the word, He intervenes as offering His sacrifice only at the moment of transubstantiation, and as directly sanctifying His members only at the essential moments of the sacraments. A theology of the liturgy which concerned itself exclusively with the requirements for “validity” at these moments would clearly be deficient, because it would ignore the setting of word and worship with which the Church has surrounded these moments. Nevertheless, it is essential to distinguish the elements of the sacraments which were instituted by Christ, and thus belong to the very nature of the Church, from those other elements which are of ecclesiastical institution. At the heart of the liturgy are seven moments when the signs expressive of the Church’s worship are transformed by the presence of Christ—a “substantial” presence in the Eucharist, a presence by His sanctifying action in the other sacraments.

II. 2. 2. *Association of the Church at the central moments.* It is precisely in view of these central moments that the characters of Orders and Baptism are given. Because the priest bears the character of Orders the essential sacramental acts which he places are not simply an expression of the faith of the Church in the promises of Christ; they signify also Christ the Head, here and now active in the ceremony, realizing efficaciously the symbolism of the sacrament.

Similarly, because of his character the baptized Christian can participate in these sacramental interventions of Christ. The manner of his participation differs in the Mass and in the other sacraments.

In the other sacraments, those which exist only at the moment of being administered to an individual, the recipient must himself cooperate with the minister in the performance of the complete sacramental sign-action; for what must be signified, if Christ is to intervene, is the giving and accepting of grace and of status in the Church. With the obvious exception of Baptism itself, the sacrament of entry into the Church, this implies that the liturgical act of receiving a sacrament has a special quality. Not only does it signify that the recipient is a member of the Church; also, and more importantly, it

²⁶ *Ibid.*

is an essential complement to the sign-action performed by the minister, and to this extent provides the necessary conditions for the sacrament to signify the saving mystery of Christ and to be used as His instrument in sanctification.

In the Mass the celebrant alone, by the words of consecration, makes present on the altar the Victim and through the celebrant Christ offers; in this the baptized do not cooperate. But when the Victim is thus placed on the altar they are able, in virtue of the baptismal character, to adopt the Victim as the sacrificial sign of their own sharing in the interior sentiments of Christ; that is to say, they offer the Victim with Christ.

Here we are at the heart of active participation. If the liturgy is to be understood it must be grasped that any baptized person who assists devoutly at Mass participates *actively*, offering the sacrifice with Christ, even if he remains silent and motionless throughout the whole celebration. It is simply false and betrays pastorally dangerous superficiality of understanding if such assistance at Mass is dismissed as "passive." Depending on the measure of worship and self-oblation which the individual brings to the sacrifice it can be supremely active. Moreover, it is *visible*, sacramental participation, for it finds its expression in the Eucharistic Victim itself; and this is the centre of all forms of ceremonial participation.

It would appear that the term *participatio actuosa* has been chosen by the Church precisely in order to avoid the doctrinal ambiguity which would be implicit in the use of the term *participatio activa* to designate the form of communitary participation advocated by the Council. Before the liturgical reform *participatio activa* was always possible for the devout Christian, for it derives from the very nature of the Church, the Mystical Body of Christ. *Participatio actuosa* is simply a particular form of *participatio activa* — though it must not be forgotten that it is the fullest and most natural form. It is unfortunate that modern languages do not appear capable of expressing the distinction here indicated, for much confusion has certainly arisen from the translation of *actuosa* as "active."

II. 3. *Participatio actuosa*.

If the fore-going distinction is essential for theological and pastoral clarity, it would be wrong — and theologically wrong in this post-Conciliar period — to dismiss the liturgical reform as irrelevant or of only marginal importance.

Essential participation, by means of the baptismal character, is directed towards completing or making use of sacramental signs. The form of saving intervention, through the sacraments, which Christ has chosen corresponds to the psychological needs of fallen man and to the mystery of the Incarnation itself. That is to say, it is inserted into a whole logic of salvation accord-

ing to which God comes to sinful man through material things and in the context of the community of the redeemed. And this logic is not exhausted by the essential moments of the sacraments. Indeed many of its aspects are not explicitly apparent at these moments. It is, accordingly, in response to the very nature of these moments that the complex structure of the liturgy has been built up.

There is, in the first place, the whole system of worship which has grown up around the essential moments of the sacraments. Whereas a theology of "sacramental validity" can be content to dismiss the recipient's subjective participation in a sacramental action as "dispositions," the prayers of the Church give explicit expression to the attitude of worship and dependence on Christ which is indispensable if the sacraments are to achieve their full effect. In addition, the involvement of the whole Church in every administration of the sacraments is formulated in these prayers, combatting an excessively individualistic approach to the mystery of salvation. It is normal that a person should make this integrally Christian and ecclesial approach his own if he is to participate fully in the essential moments of the sacraments. His active participation, in the strict sense (*participatio activa*), can only benefit by participation in the full liturgical prayer of the Church, even if, in the abstract, the former is not dependent on the latter.

Further, the liturgical worship of the Church is set in the context of the ministry of the word. Once again, it is not to be excluded that an individual could exercise his essential participation in the sacramental moment without the immediate help of the word; yet such a situation is abnormal. It is in the nature of things that a hearing and understanding of the word of revelation should immediately precede the sacramental meeting with Christ.

It cannot be overstressed that there exists a psychological unity between the liturgy of ecclesiastical origin and the sacramental moments which derive directly from Christ. Throughout, the liturgy is a profession of the faith of the Church in the promises of Christ. At the heart of this response of man to the word of God, faith is transcended by the entry of Christ Himself into the ceremonial of the Church. But this is an utterly gratuitous fulfilment of the worship of the Church, something which does not depend on man, nor on the Church, but on God alone. It is for the faithful to enter as fully as possible into the whole movement of the liturgy so that, at the moment of transcendence when Christ personally intervenes, they will be so intimately involved in His worship of the Father that they will derive the fullest benefit from their sacramental union with their Saviour and Head.

The pastoral purpose of the Church, accordingly, cannot be other than to assist the faithful to understand, and to adopt personally, the objective signs

of the liturgy. This system of words and worship must be so adapted and so celebrated that the majority of the faithful may be able to find in it a connatural way of approaching the essential sacramental moments to which their Baptism admits them.

Here is the justification, and the pastoral urgency, of *participatio actuosa*. Moreover, whatever is to be said of individuals or particular groups, it is the judgment of the conciliar Fathers that at the present time the principal way to lead the baptized to the full exercise of their rights and duties is by introducing them to full ceremonial participation in the liturgy.

The *participatio actuosa* required by the Council may then be defined as that form of devout involvement in the liturgical action which, in the present conditions of the Church, best promotes the exercise of the common priesthood of the baptized: that is, their power to offer the sacrifice of the Mass with Christ and to receive the sacraments. It is clear that, concretely, this requires that the faithful understand the liturgical ceremonial; that they take part in it by bodily movements, standing, kneeling or sitting as the occasion may demand; that they join vocally in the parts which are intended for them. It also requires that they listen to, and understand, the liturgy of the word. It requires, too, that there be moments of silence when the import of the whole ceremonial may be absorbed and deeply personalized.

It will be seen that, whereas "active participation" in the essential moments of the sacraments has a very specific meaning, *participatio actuosa* can assume a variety of forms. It certainly does not imply uninterrupted observable activity. It is a preparation for the essential moments of the liturgy and involves all sorts of involvement in the ceremonial.

The principle of relativity, already found in papal documents, here returns. The precise form which *participatio actuosa* will take in a particular congregation depends on the circumstances of this congregation. The same formula cannot be applied to a country parish and to a cathedral. Nor are the circumstances always the same in the same place. Preparation for the essential moments of the sacraments takes on different modalities in different situations. It is not necessary, for example, that every Mass celebrated in a religious community be one of "full participation." The apostolate of the community may well counsel that a "silent" Mass is, at times, more suited to the particular needs of this place. Nor, on particularly solemn occasions, is it necessary that the congregation of a parish take the same part in the ceremonial of the Mass as they do on normal days. The liturgy in a seminary will be different from that in a parish church. The participation of the whole Church, through the mysterious being of the Mystical Body, justifies Masses celebrated without a congregation.

Throughout all the various forms which it may take, according to circumstances, *participatio actuosa* retains its character as the liturgical expression of the communitary worship of the congregation and, by the same token, as preparation for the essential sacramental moment. To a large extent it will call for bodily and vocal activity on the part of the faithful. But it also involves listening: listening to the word of God; listening to the greetings and prayers pronounced by the ministers in the exercise of their hierarchical office. And it involves watching the ceremonial as it is enacted. The whole man, in his personal identity and in community, is to be drawn into an understanding of, and personal involvement in, the liturgical action. Whatever contributes to this, when it becomes religiously meaningful to the congregation, forms part of *participatio actuosa*.

II. 4. *Conclusion*. The systematic study of the liturgical role of the baptized confirms the interpretation already given of the *participatio, plena, conscia et actuosa* of Article 14 of the Constitution on the Sacred Liturgy. This is termed "full," *plena*, not because there is an absolute quantity of bodily or vocal activity which may and ought to be attributed to the laity, but because the whole man, in the context of the community of worship, should be helped to appropriate personally the sign-structure of the liturgy. This article of the Constitution is simply a logical consequence, drawn by the Council, in the light of present-day conditions, from Article 7 which enunciates the principle of association of the Church with Christ in the exercise of His priesthood in the liturgy.

Article 19 formally states the principle of relativity. The concrete form which *participatio actuosa* is to take will depend on the circumstances — age, condition, way of life and religious culture — of the faithful who form a particular congregation. Prudence, inspired by pastoral concern, is here the judge. It is open to bishops to permit a very wide diversity of forms of participation within their dioceses according to the particular needs of individual groups of the faithful.

III. General application to music.

Leaving discussion of specifically musical questions to those competent in the matter, the theologian may formulate certain general principles concerning the relation of music to *participatio actuosa*.

III. 1. *Listening*. Since the purpose of *participatio actuosa* is to assist the faithful to appropriate personally the sign-structure of liturgical worship, it may, in principle, take musical form.

Clearly, this will require that the people sing those parts of the Mass which pertain to them. But, as well, this form of participation calls for listening — to the ministers and to the choir. The times of listening are not to be consid-

ered an interruption of *participatio actuosa*, but an *integral part* of it. For music listened to is capable of promoting the attitude and the religious activity which are fundamental in common worship. Alternating with congregational singing, listening can develop certain aspects of the liturgical mystery which might well be overlooked if the faithful were to be constantly busied with personal ritual activity.

III. 2. *Extent of listening.* The extent to which the congregation will be invited to listen should vary according to circumstances. The liturgical and musical preparation of a particular congregation must be taken into account. As well, the solemnity of the occasion must be considered.

That the vocal participation of the faithful must be provided for in every Mass with music is clearly the intention of the Council. Consequently — for the present at least — the simpler form of parish celebration will constitute the base of the new liturgy. Here, the part taken by the choir, while more developed musically than that taken by the people, will be marked by comparative simplicity; for not only will this be more easily within the reach of the normal parish choir; as well, it appears essential that, at the level of the basic weekly liturgical assembly, the texts sung by the choir be readily intelligible to the people. For the weekly parish Mass must provide the practical foundation of the people's liturgical initiation and practice.

It is when this parish liturgy has established a ground rhythm for the community's Christian life — something which provides a connatural expression of worship — that, as the occasion demands, the more solemn form of celebration will prove meaningful to the people. At this stage the question of understanding the text of a particular piece sung by the choir is not so vital as it is in the weekly parish Mass. The people's feeling for the liturgy will enable them to grasp the relevance of the singing to the integral action and the music itself will speak to and interpret the hearts of the worshippers.

It appears inevitable, consequently, that implementation of the conciliar decrees will restrict the use of the choir. Nevertheless, the range of music called for will increase. For the challenge is offered musicians of providing a variety of compositions suitable to liturgical gatherings of widely differing character. For, if it is accepted that the form of *participatio actuosa* is determined by the circumstances of individual groups of worshippers, then the music needed for the new liturgy will range from the simple yet artistic form which is adapted to the vernacular parish Mass to the elaborate setting of solemn pontifical celebrations.

It will be realized that the question of music cannot be discussed solely in terms of the present state of the liturgical renewal in the majority of parishes. Pastors are only beginning the liturgical education of their people —

and of themselves. We are in a time of transition; and it is inevitable that the forms of *participatio actuosa* now being practiced are simple in the extreme. But it is too early to deplore the loss of the riches of the Roman liturgical tradition, or the bleak outlook for modern musical composers. On the contrary, when the initial stage of the liturgical renewal has been passed the spirit of the Christian worshipper will feel once again the need for that sublimity and beauty which only great music can provide.

Musicians, together with pastors, must share the blame for the decadence of the liturgical spirit among Christians; for can they claim that their service of the Church was always inspired by that pastoral concern which characterizes the liturgical documents of the popes of this century? The musician of today may find himself called upon to do penance for the sins of his predecessors. But the time of penance should be a time of spiritual renewal. As he prepares for the call which the Church will certainly make upon him, the musician should seek to make his own the pastoral spirit of the Council so that he may dedicate his gifts to the service of those who have been redeemed by the blood of Christ and share in His priesthood.

Albert Tinz
Berlin

SOME REMARKS ON THE LECTURE "THE THEOLOGICAL MEANING OF *ACTUOSA PARTICIPATIO* IN THE LITURGY" BY REVEREND COLMAN E. O'NEILL, O.P.

COMMENTS ON SECTION 1.

We are very grateful to the speaker for his comprehensive interpretation of the concept of *participatio actuosa*. In today's liturgical practice, people all too often appeal to the *participatio actuosa* encouraged by the Council. However, they often interpret this concept so one-sidedly that the result is an overemphasis on the merely external elements, against which even Pius XII had uttered a warning.¹

COMMENTS ON SECTION 1, 3, 2.

In my opinion, the speaker has weakened the legal character of the papal documents, in order to be able to depict the "principle of relativity of values" more convincingly.

¹ Cf. Encyclical, *Mediator Dei* (November 2, 1947), Part II, 2, 3. Meanwhile the Instruction on Sacred Music (March 5, 1967), which appeared after the Congress in Chicago, gave a precise explanation of the concept of *participatio actuosa* in Article 15, *a* and *b*.

Regarding the *Motu proprio* of Pius X, he says on page 55: "The hope was that the Christian people would discover in this ritual . . . a connatural form of worship. . . ." However, an unbiased reading of the text of the *Motu proprio* reveals absolutely no uncertainty on this point; that success would be forthcoming, if only the provisions of this juridical code of sacred music were followed. If the speaker's formulation is intended to cast doubt upon the fruit of Pius X's labors, then let it be noted that Father Dominic Johner, O.S.B., said in 1928 that one might as well be celebrating the twenty-fifth anniversary of the "non-observance of the *Motu proprio*."²

Of Pius XI, Father O'Neill says on page 55, ". . . Pius XI indicated that this would provide a means whereby 'the faithful may participate in divine worship more actively.'" However, Pius XI stated:

Wherever the regulations (of Pius X) on this subject have been carefully observed, . . . the spirit of religion has prospered, . . . It is, however, to be deplored that these most wise laws in some places have not been fully observed, and therefore their intended results not obtained.³

The very formulae used in the concluding sentences of this Apostolic Constitution reveal with unsurpassed clarity the definite legal character of these regulations:

These things we command, declare and sanction, decreeing that this Apostolic Constitution be now and in the future firm, valid, and effective, so as to obtain full and complete effect, all things to the contrary notwithstanding. Let no man therefore infringe this Constitution by Us promulgated, or dare to contravene it.

In *Mediator Dei*, Pius XII says:

However, those must be reprovved who, with rash holiness, deliberately introduce new liturgical customs, or who command that rites be revived which have long since fallen into disuse and are not in agreement with the current laws and rubrics. Thus with great sorrow We have learned that this happens, not only in small things, but even in matters of the greatest importance. There are, in fact, some who use the vernacular in carrying out the Eucharistic Sacrifice. . . .⁴

In *Musicae sacrae disciplina* of December 25, 1955, and the Instruction *De musica sacra et sacra liturgia* of September 3, 1958, directions were given to church musicians which confirmed them in the continuity of their

² Cf. Camille Bellaigue: "Ainsi, le premier, le Souverain Pontife avait défini, fortement, cet ensemble de règles, le 'Code juridique de la Musique Sacrée.' Hélas! Il s'en faut que ce Code ait acquis partout force de loi! — 'Dura lex,' ont déclaré trop d'indifférents ou de rebelles sans ajouter: 'sed lex' et sans y obéir." Quoted by Mary Mitchell, *Pius X, le Saint*, p. 130.

³ Apostolic Constitution, *Divini cultus* (December 20, 1928).

⁴ Encyclical, *Mediator Dei* (November 2, 1947), Part I, 5.

labors in the spirit of Pius X's *Motu proprio*. Once again, however, many people did not seriously concern themselves with carrying out these directions. In conclusion, it should be said that the "principle of relativity" is not formulated anywhere. Even the territorial authority can proceed in only a limited area.

COMMENTS ON SECTION 1, 4.

If conditions have changed to a recognizable degree, this is simply the result of gross disobedience to the papal regulations. This development has given rise to the distressing concept of "constructive disobedience," which means that one rejects the binding force of any rules or laws that he does not like, including even the conciliar texts on the liturgy. Regarding this regrettable situation, a distinguished convert, president of the Senate, Dr. Rudolf Fischer, wrote as follows in an open letter to Bishop Volk in 1966:

In the light of unanimous experience in almost all parts of Germany, regarding the manner in which the Constitution on the Sacred Liturgy has been treated, both in practice and in the Catholic press, since it came into force on March 7, 1965, it is necessary to ask the following questions:

1. Does the Constitution have any legal force, or is it merely a pathetic, unenforceable patchwork of rhetoric?
2. If it does have legal force, might it already be not only the fruit, but the victim of disobedience? ⁵

Incidentally, one day during this Congress the non-English speaking priests were unable to celebrate holy Mass using a Latin missal, since the only missals available in the churches were all-English editions, contrary to Article 57 c of the Instruction of April 29, 1964.⁶

Regarding the concluding observation that "the musician of today may find himself called upon to do penance for the sins of his predecessors," the following must be said. Because they are becoming more and more contrary to the wishes and will of the Council, contemporary developments are proceeding in large part contrary to the wishes of many church musicians. This clearly shows who is making the decisions in practice, not the church musicians, but the clergy. I am chairman of the church musicians of the Diocese of Berlin, and I know the professional distress of my colleagues, who have always fulfilled their duty in obedience to ecclesiastical regulations. Their bitterness finds expression in the recent comment of a respected church musician: "We who have always followed the papal regulations, are now ridiculed by those who disobey them."

⁵ *Una Voce Rundbrief* (Berlin, August 1966), No. 10, p. 5.

⁶ "Missals used in the liturgy must contain the Latin text in addition to the vernacular translation."

Most Reverend Miguel Dario Miranda y Gómez

Archbishop of Mexico City

FUNCTION OF SACRED MUSIC AND *ACTUOSA PARTICIPATIO*

The universal desire and the unanimous and sincere purpose, that the Second Vatican Council may produce efficaciously all the immense benefits for which it has been celebrated, imposes on us the duty in this Fifth International Church Music Congress to make every effort to obtain through a serious, objective and harmonious study that sacred music may take the place that belongs to it in the liturgical renewal prescribed by the Council, and fulfilling faithfully its proper object, it will cooperate efficaciously in the pastoral ends of the Council.

It is in this spirit that I wish to present the subject which has been entrusted to me: "The function of sacred music in relation to the active participation of the faithful in the liturgy in the light of the Second Vatican Council."

It is of fundamental importance to our purpose to have always in mind the spirit of the Council concerning the importance of the liturgy in the pastoral ends of the Council, which is clearly manifested in the following terms:

This sacred Council has as its purpose to increase among the faithful the Christian life, adapting better to the needs of our times the institutions which are subject to change; to promote all that may contribute to the union of all those who believe in Jesus Christ and to strengthen that which may help to invite all men to the household of the Church. It is with this in mind that it believes that in a particular way it belongs to the Council to provide for the reform and furtherance of the liturgy. (Article 1).

With this purpose in mind, the Council, through the Constitution on the Sacred Liturgy, has promoted the liturgical renewal or renovation which is already active all over the Church.

It is important and useful also to remind you here as a preamble that the declarations of the Council on this matter appear in the Constitution on the Sacred Liturgy in Chapter VI which has the title "Sacred Music."

After proclaiming solemnly the dignity of sacred music and the enormous value of the treasure which its musical tradition means, far superior to all other artistic expression, principally because the sacred chant is a necessary and integral part of the solemn liturgy in the performance of divine services, the Council made this important statement:

Therefore, the sacred Council, maintaining the norms and precepts of ecclesiastical tradition and discipline, and taking into consideration the object of sacred music which is the glory of God and the sanctification of the faithful, maintains the following. (Article 112).

In the light of these declarations we can already notice that the Council, in promoting the liturgical renovation of sacred music, according to its pastoral ends, bases itself on the "norms and precepts of tradition and ecclesiastical discipline which it firmly maintains." It opens the door at the same time to some modifications according to the needs of our times, and therefore we see that, affirming tradition, it orders what should be preserved and at the same time it orders or permits what we must now adopt.

Now then, in the Constitution on the Sacred Liturgy it clearly appears, and with noticeable insistency in not a few of its articles, that active participation of the faithful in the liturgy is a necessary element and therefore prescribed to assure the fruits of the liturgy in the furthering of Christian life among the faithful.

This term, *actuosa participatio*, "active participation," does not appear for the first time in the Constitution on the Sacred Liturgy; it has been used in not a few of the documents of the Holy Fathers, especially Saint Pius X, Pius XI and particularly Pius XII, with the identical substantial significance. The Second Vatican Council, furthering the light of the above-mentioned pontifical documents, presents it with greater light and appreciation in the following text:

The Church, therefore, earnestly desires that Christ's faithful, when present at this mystery of faith, should not be there as strangers or silent spectators; on the contrary, through a good understanding of the rites and prayers they should take part in the sacred action conscious of what they are doing, with devotion and full collaboration. They should be instructed by God's word and be nourished at the table of the Lord's body; they should give thanks to God; by offering the immaculate Victim, not only through the hands of the priest, but also with him, they should learn also to offer themselves; through Christ the Mediator, they should be drawn

day by day into ever more perfect union with God and with each other, so that finally God may be all in all. (Article 48).

And as a complement of all this doctrine, the Constitution applies the following adjectives to the term "active participation," in order to enhance its importance: conscientious, fruitful, internal, external, full and communal (Articles 11, 14, 19, 21).

In view of this, it is easy to realize that sacred music must fulfill its ministerial function in divine worship having as its immediate aim the exercising of active participation as an integrating part of sacred liturgy.

We should notice that the title of Chapter VI is "Sacred Music." Under this general term the Council covers various kinds of music that deserve by their sanctity, art and universality to be described by the term "sacred." This includes Gregorian chant, polyphony, religious songs of the people, and instrumental music.

Before considering the declarations of the Council which concern things new for our times, it is necessary to point out precisely which things the Council maintains as immutable in the "norms and precepts of ecclesiastical tradition and discipline" with respect to sacred music. Without pretending to enumerate them all, since time is short, I mention only the following:

a) The Council *admits* Gregorian chant as proper to the Roman liturgy, and *orders* that it be given primacy in the liturgical action, other things being equal. (Article 116).

b) The Council *orders* that the other kinds of sacred music, and particularly polyphonic music, should never be excluded, provided that they correspond to the spirit of the liturgical action, according to Article 30. (Article 116).

c) The Council *commands* that religious music for the congregation should be promoted with great interest. (Article 118).

d) The Council *orders* that the organ should be held in great esteem in the Latin Church as the traditional musical instrument. (Article 119).

e) The Council *preserves* the use of the Latin language in the Latin rites. (Article 36).

f) The Council *commands* that efforts be made to enable the faithful to recite or sing together in Latin the parts of the Ordinary of the Mass which pertain to them. (Article 54).

g) The Council *prescribes* that the treasury of sacred music must be preserved and cultivated with great care and that choirs should be diligently fostered, especially in cathedrals. (Article 114).

Then, having in mind the needs of our times and in accord with its pas-

toral purpose, the Council gave special importance to communal active participation. To this end, it has ordered:

a) Bishops and all pastors of souls should see to it that in any sacred service with singing, the whole community of the faithful should offer the active participation which belongs to them. (Articles 114, 28, 30).

b) With this end in view, the vernacular tongues *may* be used even in solemn ceremonies with the approval of the competent authority. (Article 113).

c) All forms of authentic art, which possess the necessary qualities, have the *approval* of the Church and *may be admitted* to divine worship. (Article 112).

d) The sacred musical treasures of the Church should be increased with new artistic creations and composers should be encouraged and invited to work according to the spirit and norms of the Council.

e) The use of instruments other than the organ is *allowed*, in accord with the judgment and consent of the competent territorial ecclesiastical authority, with the condition that these instruments will be worthy of the dignity of the Church and really contribute to the edification of the faithful. (Article 120).

It was necessary to present the picture of the Council's prescriptions in order to express with precision their true meaning.

What we have so far expressed is sufficient to appreciate the admirable harmony which is shown in all these wise declarations of the Council, not only with regard to its liturgical purpose, but also in its pastoral purpose, which has inspired all other conciliary documents. If all these prescriptions are faithfully complied with, then sacred music will contribute efficaciously to the success of the Council.

If, as it sometimes happens, some documents or prescriptions are subject to diverse interpretations, which result unfortunately in conflicts, then it is of common interest to the Church and to this Congress to make these conciliary documents the key to harmony. Far from being the occasion of conflicts, they must be the means of putting into effect all that the Council has put into our hands to use in favor of the cause of sacred music in the household of the Church. This is especially true for those who are called by their office faithfully to translate into fact what the Council has ordered.

We sincerely believe that there is perfect harmony between the traditional musical treasures and the new developments promoted by the Council. The active participation which the faithful are justly called upon to undertake in the celebration of the liturgical worship is by no means a cause of conflict. When well understood, it can and must be used as a means of useful profit

for maintaining traditional resources as well as for creating new ones, in order to intensify and make more effective the ministerial function of sacred music in divine worship.

Going deeper into the concept of active participation, we see that its significance is so rich that it cannot and must not be conceived of in a rigid and one-sided way, for the same variety found in the descriptive adjectives used by the Constitution gives us to understand that there are several elements involved and not only one, which allow the faithful, the People of God, to participate actively in the liturgy. Some of these elements are spiritual and internal, the source of which is the faith and charity which moves the faithful to unite spiritually with the priest in the sacrifice of the Mass. Others are external and sensorial, but ordered also to the same spiritual end. If the participation of one who is singing is active, not less active is the task of the one who listens to the chant in the same liturgical action. To listen is to hear with attention, and this constitutes an act with which one participates actively in the sacred action. What we say of the one who listens to the word of God, either preached or recited, can also be applied to the one who listens to it when it is sung, or to the one who listens to sacred music produced by the organ in a liturgical service.

Very enlightening in this respect is the wise teaching of Pope Pius XII in the encyclical, *Mediator Dei*:

Let the faithful, therefore, consider to what a high dignity they are raised by the sacrament of Baptism. They should not think it enough to participate in the Eucharistic Sacrifice with that general intention which befits members of Christ and children of the Church, but let them further, in keeping with the spirit of the sacred liturgy, be most closely united with the High Priest and His earthly minister, at the time the consecration of the divine Victim is enacted, and at that time especially when those solemn words are pronounced, "By Him and with Him and in Him, is to Thee, God the Father almighty, in the unity of the Holy Ghost, all honor and glory for ever and ever;" to these words in fact the people answer, "Amen." Nor should Christians forget to offer themselves, their cares, their sorrows, their distress and their necessities in union with their divine Saviour upon the cross. (Article 104).

The same remarkable pontiff, promoter of the liturgical movement which has culminated in the Vatican Council, on the one hand praises the use of the vernacular missal by the faithful and those who wish that the liturgy even externally may be a sacred action in which all present may take a real part. But on the other hand, he does not determine any one single means to this end, but allows various means, and with an obviously practical sense of reality he warns:

So varied and diverse are men's talents and characters that it is impossible for all to be moved and attracted to the same extent by community prayers, hymns and liturgical services. (Article 108).

All this confirms us in the conviction that the spirit of the Constitution on the Sacred Liturgy calls us all and stimulates us to work loyally and enthusiastically in the renovation of liturgical music. No one can reasonably find in the Council's dispositions anything out of order, or any extreme opinions or tendencies which restrict the function of sacred music exclusively to the congregational singing of the faithful or on the other hand which replace or eliminate the singing of the congregation entirely by the singing of the choir.

In the face of certain exaggerated tendencies in the liturgical field, Pope Pius XII felt obliged to say that liturgy is not the whole Church, nor does it drain the field of all the Church's activities, a point re-affirmed by the Vatican Council in an admirable way in all its conciliar documents. Pope Pius said: "If the interests of the Church are universal, the priests and the faithful must be on guard not to fall into a way of thinking or acting in narrow views or incomprehension." (Allocution to the Liturgical Congress at Assisi, 1956).

Gottfried Göller

Musikwissenschaftliches Institut, University of Cologne

THE STRUCTURE OF THE *MISSA CANTATA* IN THE ROMAN LITURGY

The term *actuosa participatio populi* is found frequently in both the Constitution on the Sacred Liturgy and in the Instruction on Sacred Music of March, 1967. A comprehensive review of the various passages in these documents reveals that this phrase indicates not only an outward, creative activity (e.g., kneeling, standing, vocal prayer, singing), but it means also an inward, absorbing activity (e.g., seeing, hearing, silent prayer). For example, Article 19 of the Constitution says, "With zeal and patience, pastors of souls must promote the liturgical instruction of the faithful, and also their active participation in the liturgy *both internally and externally* . . ." Article 30 makes mention of *actuosa participatio populi* in the same context with the need of observing a reverent silence. Article 106 states that on Sundays "Christ's faithful should come together into one place so that, by hearing the word of God and taking part in the Eucharist, they may call to mind the passion, the resurrection, and the glorification of the Lord Jesus, and may thank God . . ." Thus it is clear that by *actuosa participatio populi* the Constitution on the Sacred Liturgy demands and intends a harmony between the internal and external participation of the faithful in the sacred rites.

This interior and exterior participation corresponds to the distribution of roles in the celebration of Mass. Three groups work together: the celebrant with deacon and subdeacon; the cantor together with the *schola* or the choir, the organist and the instrumentalists; and the faithful. Now when one or the other of these groups is active, it must be understood that the others are not inactive. On the contrary, rather than contrasting activity or inactivity, these

groups are instead alternating outward, creative elements of *actuosa participatio populi* with inward, absorbing forms of the same active participation. This means, for example, that when the celebrant sings the Preface, he is creative or productive, while the other two groups are receptive, since they give attention inwardly and absorb his singing, listening to the praise of the holiness of Christ voiced by the priest. All three groups are truly taking an active part.

Article 113 of the Constitution on the Sacred Liturgy says: "Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people." This song can assume a variety of forms; it can be in Latin or it can be in the vernacular; it can be unison singing or polyphonic; it can be artistic or less artistic;¹ it can be old or new.² Yet in

¹ "Artistic or less artistic" is not to be understood as a contradiction, that worthless music should be given the same place in the Mass as that which is artistically valuable. There are many places in theological literature, in official decisions of the Church, and in the liturgical texts themselves where vulgar music is forbidden and holy, worthy music is recommended. The sacrifices of Cain and Abel exemplify this notion; the clean offering was acceptable to God, but the smoke of the unclean offering did not rise. The prayer at the offertory has a similar expression: *Offerimus tibi, Domine, calicem salutaris, tuam deprecantes clementiam: ut in conspectu divinae maiestatis tuae, pro nostra, et totius mundi salute cum odore suavitatis ascendat.* It is "with the odor of sweetness" that the offering ascends to God. In the *Kirchenmusikalisches Jahrbuch* (1967), Vol. 51, p. 29-31, I published a processional hymn in honor of St. Bridget the first line of which is *Aulae suavis musica, — Demulcens aures principum.* The sense of the verse is that the sweet music of the aulos reaches the ears of the princes who are gathered around the throne of God, because the music possesses the quality of *suavitas*. Church music must have *suavitas* because it is destined for holy liturgy. This quality is necessary at a definite time and in a definite place because it is at a definite time and in a definite place that man approaches God, eternal and almighty. Thus for church music this quality is not always present in an absolute form but only in a relative way, *i.e.*, the form of *suavitas* that is possible for man in that place and at that time. Nevertheless, everyone must have the intention of cultivating music that is truly worthy of God.

² The Catholic Church has a mission to preserve the legacy of Jesus Christ. Thus her church music must always be oriented toward the past. Her proclamation must always be involved in God's saving action. The church year is itself expressive of this salvation history: the expectation of the Saviour, His birth, suffering, death, resurrection and ascension, and finally His second coming. The texts of the liturgy are arranged around these basic themes of faith, and even in the celebration of the feasts of saints these themes are expanded through a different approach to them. The Redemption has always remained the center of Christian faith, and in spite of changes in the ideals or styles of piety through the centuries, the texts of the Mass have changed very little. To a certain extent, these basic themes have really only been expanded upon in their development. Thus *musica sacra* created for the Mass possesses a special characteristic that is not found in other types of music: the same texts are set to music again and again, independent of temporal changes. In composing for the opera, it is unthinkable that the identical libretto would be repeatedly set to music; the text closely

spite of these many possibilities for musical forms in the celebration of Mass, all church music must have certain qualities, as is made clear in Article 112. Three points are made clear in the Constitution about the requirements of sacred music: 1) the norms and precepts of ecclesiastical tradition and discipline must be maintained; 2) sacred music exists primarily for the honor of God; and 3) its secondary purpose is the sanctification of the faithful.³ In

reflects the viewpoint of its own time and therefore changes in taste make it less acceptable for expression in music of the thoughts of succeeding generations. But the retention of the same texts has a great influence on the way in which church music is listened to. The basic themes of salvation history are well known to even the less educated faithful because of their constant repetition in the liturgy. Compared with the opera, it is not necessary in the celebration of the liturgy for the average Christian to begin anew each time with a text unfamiliar to him. Familiarity with a text accounts for the wide acceptance of many compositions. For example, since its first performance in Dublin in 1742, *The Messiah* by G. F. Handel has become a beloved classic in England and in many other countries. This has not happened to the other oratorios of Handel, even though they possess a high degree of musical quality. The great popularity of *The Messiah* can be attributed in great part to the fact that the text, which is the story of the Redemption, is so well known. Therefore, progress in church music does not consist primarily in the choice of new texts, but rather in new compositions using the stylistic techniques of the contemporary age. Cf. K. G. Fellerer, "Liturgy and Music," a paper contained in this volume, p. 71. The musical forms and styles of a particular age must not be regarded as mere technical achievements, but rather as expressions of their time. It is not characteristic of the music of our time that it is composed for a certain place or a certain event as was the case in previous centuries when a musician had to write for his chapel or other obligations imposed on him by his employer. But the nineteenth century with its interest in historical and musicological studies has given us many editions of the works of the past which have been very useful in present-day musical practice. In fact, the musical life of our own day reflects a great broadening of its repertory with the works of the older masters. This is true not only in opera and on radio and TV, but particularly in the recording industry, which is continually striving to rediscover and record early music. A study of the catalogs of record companies in the past few years indicates a definite trend in the industry which in turn shows clearly what the musical tastes of the general, record-buying public are. The inclusion of so many older works in the musical repertory of our time proves the fact that many performing groups also are indifferent to the musical compositions of our own day. One must not, of course, underestimate the value of listening to older works as a preparation for an appreciation of the new music of the time.

With reference to the church music used in our day, this means that a large percentage of the People of God is really cut off from an appreciation of so much that they hear because of the abundance of forms and styles both old and new. After all, the average church-goer is relatively uneducated musically, and he cannot be expected to appreciate much beyond the most basic forms of music. If one grasps this fact, it is possible then to understand the actual situation today.

³ These points are not of equal value. The highest goal of church music is to give honor to God, and music meant to edify the faithful still has the glory of God as its primary aim. On this point, Higinio Anglès says in his paper, "The Various Forms of Chant Sung by the Faithful in the Ancient Roman Liturgy": "The Fathers of the Church tell us that music was admitted into the Christian liturgy *Dei gloria et laus*.

addition, the Constitution undertakes an evaluation of certain forms of church music. Article 36 says, "Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites." Article 116 especially emphasizes Gregorian chant in the Latin language: "The Church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Article 30." Article 118 states that "religious singing by the people is to be skillfully fostered, so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics."

Gregorian chant is unreservedly recommended, but the statement about polyphony and the mention of congregational singing both have conditions attached. Noteworthy is the regulation that congregational singing shall be used *especially* at devotional exercises and *also* at liturgical services. This clear evaluation of this question becomes more understandable when one studies the structure of the various musical forms and compositions.

Historically the Latin rite is inseparably bound to the Latin language.⁴

It can be deduced from this that the singing in Christian Rome was a true and authentic act of worship. In a secondary sense, chant in the Christian liturgy was the *salus animarum*, with the idea that music in the temple and as an act of worship existed primarily not to give joy to the faithful who sang or listened, but to cause their thoughts and language to be raised up in contemplation of God the Creator and Redeemer. It is for this reason that Christian music in the early centuries was always vocal, and the melody was set to words from sacred texts to signify that where spiritual efficacy does not come from the words made into prayers, it is attained by the chanted word, as St. Augustine recalls. On this point, Rhabanus Maurus (d. 856) in commenting on the words of St. Augustine, *ut qui a verbis non compunguntur, suavitate modulationis moveantur* (Confessions X, 33), added the following: *ut per oblectamenta aurium infirmior animus ad affectum pietatis exurgat.* (*De Institutione Clericorum*, Libr. II).

The guidelines and regulations of ecclesiastical tradition should not be seen as a limitation but rather as an aid to musicians. Great efforts have always been made (and not only in our own times) to channel elements of entertainment music into the liturgy. The decrees of many councils and synods are strong proof of how the Church constantly strove to keep the profane out of the sacred liturgy. It is only with this in mind that one can understand the position of the medieval Church regarding *histriones* and *joculatores*. The prescriptions and laws of the Church are made to assist the faithful in achieving the proper goal of the liturgy, the glory of God.

⁴ In his lecture, contained in this volume, Eric Werner remarks that Gregorian chant is so closely connected with the Latin language that the abandoning of Latin as the language of the liturgy simultaneously involved the demise of Gregorian chant as a liturgical song. All attempts to save the Gregorian melodies by providing them

Like the Latin, Gregorian chant is also an integrating element in the Roman liturgy.⁵ Its development during the centuries from simpler to richer forms occurred within the Roman liturgy. Thus, in order to see the problems involved in the structure of the *Missa cantata*, the very functions of the various Gregorian chants must be investigated.

Three groups of persons cooperate in the celebration of Mass. First, let us investigate the functions of the celebrant with the deacon and the subdeacon. By ordination he has the right to undertake the role of celebrant, and this establishes his pre-eminence over the other two groups. It is true that for the praise of God and for the edification of the faithful it would be very desirable that he could sing worthily; there is nothing that of necessity connects his priestly ordination with an outstanding musical talent or training. Thus, while the most significant role within the liturgy falls to him, musically speaking it must be carried out in the most simple forms of expression, *viz.*, speaking, reciting, simple singing. On the other hand, these simple forms of performance are not intentionally kept simple only because of the celebrant's lack of musical ability; they are rather arranged for their function, which is the understandable proclamation of the Word of God to the faithful, and thus the melodic formulae must be subordinate completely to the texts.⁶ These reciting tones used in the Roman liturgy have developed organically out of the Latin text with its punctuation and its sentence structure. The melodies for the Preface and the *Pater noster* are further developments of these recitation formulae. The rise of the melody corresponds to

with vernacular texts are, according to Werner, doomed to failure from the very beginning.

⁵ Higinio Anglès, in his lecture, "The Various Forms of Chant Sung by the Faithful in the Ancient Roman Liturgy," says: "The unison chant of the Roman liturgy, from the eighth century on, is called Gregorian chant, not because St. Gregory the Great (d. 604) was the only pope who concerned himself with the ordering of the chant, but because this type of music is a symbol of his liturgical and musical accomplishment. In regard to this chant, it must be remembered that the Church and the popes of Rome, from the very earliest centuries, concerned themselves with rescuing from oblivion and irreparable loss many elements of the ancient musical patrimony, which, had it not been for the intervention of the Church, would have been lost forever. It is therefore quite natural that in the Gregorian repertory there should figure elements of the synagogal chant, of the popular traditional songs of the East and West, of the sacred oriental and Byzantine music, and that the central embodiment, or at least a major part of the chant, was the creation of the Latin Church."

⁶ Non-diastematic neumes with only a few signs for notes can be found very early in liturgical manuscripts, especially the lectionaries. They occur almost entirely at punctuation marks. The adaptation of the Gregorian recitation formulae to vernacular texts is problematic at best, since in the Germanic tongues, for example, there is a totally different sentence structure than in the Latin language. In English, just as in German, lengthy sentences containing many dependent clauses are generally avoided.

the meaning of the text, as for example, in the Preface when the pitch rises to praise God for His holiness.

Through the sacrament of Baptism the People of God are enabled to take part in the celebration of Mass. The musical roles assigned to the people as their part in the Mass must of necessity be simple, since men of various ages and various cultural formation are included. Thus the Gregorian chant gives the people primarily the acclamations.⁷ But in addition, with the proper

⁷ In his lecture, "The Various Forms of Chant Sung by the Faithful in the Ancient Roman Liturgy," Higinio Anglès refers to certain acclamations which are no longer used in the Roman Mass of today: "The apologist, Justin (d. 165), wrote in his *Apologia prima pro Christianis: Postquam (episcopus) preces et eucharistiam absolvit, populus omnis acclamat: Amen.* In the *Traditio Apostolica* of Hippolitus (c. 200), there appears for the first time a dialogue between the celebrant and the faithful in the Preface of the Mass and in the celebration of the *agape*. Hippolitus describes how in the *agape*, at the termination of the supper, everyone rose to his feet, and after a prayer and the singing of a psalm by little children, which all knew by heart (*pueri dicunt psalmum et virgines*), all sang psalms of praise, and the people took part in this, singing the Alleluia. When the lights were kindled, the deacon sang, *Gratia Domini nostri cum omnibus vobis*, and the people answered *Et cum spiritu tuo*. In addition to these acclamations, the people also repeated certain refrains during the psalmody. Not all psalms were equally suitable for this practice, since most of them do not have a refrain for the last half of the verse as Ps. 135, *Confitemini Domino*, does with the recurring *quoniam in aeternum misericordia eius*." Anglès points out that according to the testimony of St. Athanasius the people sang this refrain while the cantor intoned the first half of the verse. The people were active not only in responsorial but also in antiphonal singing. Anglès says, "One must realize that during the early years of the Church, the faithful were generally illiterate, and the Church did not make books available for all the Christian communities. The responsorial chant, then, which was a psalm sung by a soloist to which the faithful answered with a simple refrain, *Amen, Alleluia*, or with a verse of the psalm, was one of the most common and the most ancient of sacred songs. Sozomenos (*Hist. Eccl.* v, 19, in PG 67:1276) describes how a choir of singers would sing a psalm and how the people, acting as a second chorus, would answer with a refrain. St. John Chrysostom speaks of Ps. 140, *Domine, clamavi ad te, exaudi me*, and supposes that it was sung in church, *ut etiam memoria tenere potuerint fideles*." The participation of the faithful in the Mass during the first Christian centuries had a great variety of forms. In spite of the dearth of source materials on this subject, our limited knowledge of it leads to the fact that we can see emerging one of the Church's pastoral principles, *viz.*, the people are to be given only those roles that they are capable of fulfilling. In this category belong those songs with the same texts repeated frequently. Their performance must have been limited to very simple musical settings. Anglès remarks: "The high point of congregational singing occurred principally during the fourth and fifth centuries and at the beginning of the sixth century, when the Latin Church found itself able freely to develop a solemn liturgy, but was still not able to count among its singers a perfectly organized *schola cantorum*, and when liturgical music had not yet arrived at the point of perfect art." The Church's pastoral concern is shown by the fact that as the Roman Mass gradually took shape, the forms of early Christian congregational singing were not impatiently discarded. For the most part, they remained even as the more artistic forms were also introduced.

training in the Gregorian art, the people can also sing certain parts of the Ordinary. During the Middle Ages, the Gregorian repertory contained far more settings of the Ordinary than are today found in the *Graduale Romanum*. Certainly a large part of those compositions were not intended for singing by the congregation in the Middle Ages, but were performed by the *schola*. However, a great number of settings of the Ordinary were easier, and given a corresponding training in Gregorian chant, the people today could sing them. The *Kyriale simplex*, which was originally requested by the First International Church Music Congress meeting in Rome in 1950, has in the meantime appeared. Its merits or demerits must be judged by the individual communities according to the degree of their musical culture. If a parish has already mastered a number of settings of the Ordinary and makes use of them, then it is sensible to proceed according to the universally accepted pedagogical principle of moving from the easier to the more difficult and in this case undertake more elaborate examples. To reverse this principle could mean a drop in the musical level of the parish. Thus, one can state this procedure as pastorally and theologically sound: do not either over-estimate or under-estimate the musical capabilities of a community. First, test what musical heritage a parish possesses; then do not downgrade it, but let it unfold to the extent that the parish is capable of.

The chants of the Ordinary of the Mass are not uniform either in their origins or in their liturgical functions. The *Kyrie* was originally a component part of the *litanía* which in turn represented a part of the processional songs used at the station services.⁸ It has had a many-sided development, chang-

⁸ Higinio Anglès in his lecture, "The Various Forms of Chant Sung by the Faithful in the Ancient Roman Liturgy," says: "This was not introduced into the Roman Mass before the fifth century; it was already being chanted as part of the litanía in the fourth century. From a well-known letter of Gregory the Great to John, Bishop of Syracuse, we can deduce that among the Greeks the clergy and the congregation responded together in the *Kyrie*, whereas in Rome the clergy began the chant and were answered by the people. Moreover, the Greeks sang only *Kyrie eleison*, while in Rome *Christe eleison* was also sung. The *Ordo I* speaks of the *schola* as being held responsible for the singing of the *Kyrie*, since in the great churches the congregation perhaps did not sing. It is interesting to observe that in Germany, Hungary and other countries, in very ancient times, the *Kyrie* was sung in the vernacular. St. Bernard of Clairvaux, while preaching the crusade in the Rhineland in 1146, was struck with admiration when he heard enthusiastic and well-executed singing as he had never heard elsewhere in Europe." For further historical discussion of this, *vide* Peter Wagner, *Introduction to the Gregorian Melodies*, Part I, 2nd Edition (London, 1901), trans. by Agnes Orme and E. G. P. Wyatt, reprinted in *Caecilia* (1957), Vol. 84, No. 3, p. 63-67; Bruno Stäblein, "Kyrie", *Musik in Geschichte und Gegenwart* (Kassel, 1949-1967), Vol. 7, p. 1931f; Margaretha Landwehr-Melnicki, "Das einstimmige Kyrie des lateinischen Mittelalters," *Forschungsbeiträge zur Musikwissenschaft* (Regensburg, 1955), Vol. 1.

ing from three parts to nine, from syllabic to melismatic form, and from one manner of performance to another — congregation alone, alternation between congregation and choir, alternation between soloist and choir. It is essential that these historical facts be understood if today one wishes to have the people sing the *Kyrie*. To expect them to sing rich, melismatic settings is an over-taxing of their abilities, but the old practice of alternating the singing between the congregation and the choir can be very well promoted.

The *Gloria* became a fixed part of the Roman Mass at quite a late date.⁹ Originally it was sung only on certain feasts, e.g., Christmas. Further, it was proper only for a bishop to intone it, but by the twelfth century a priest-celebrant could also sing it. The song was then continued by the choir of clerics. The Vatican *Graduale* gives the following rules: *Incipit solus sacerdos clara voce "Gloria in excelsis deo:" deinde chorus prosequitur "Et in terra pax hominibus etc.," divisus quidem in duas partes invicem sibi respondentes, aut cantat alternatim cum cantoribus.* Thus, today too, the alternating singing should be preserved when the people sing.

The *Credo*, which today is sung after the gospel or after the sermon, as the case may be, is syllabic, and therefore it is very suitable for congregational singing.¹⁰ Amalar (PL 105:1323) testifies to the practice at Metz of having

⁹ Higinio Anglès in his lecture, "The Various Forms of Chant Sung by the Faithful in the Ancient Roman Liturgy," says: "This text of the great doxology may be in part from the second century, and was possibly first written in Greek. In the East it was sung and chanted in the Office of Matins, and at Rome it formed part of the Eucharistic ceremony. The *Liber Pontificalis* proves that in Rome the *Gloria* was already being chanted in the sixth century, and that it had perhaps been introduced by Pope Simmachus (d. 514) for the celebration of Mass by a bishop on Sundays and the feasts of martyrs. Amalarius in his *Expositio* (813-814), speaking of Christmas eve, writes: *Sicque modo unus episcopus inchoat et omnis ecclesia resonat laudem Dei.* Seccardus of Cremona (d. 1215) is the only testimony that the *Gloria* was chanted also by the people. The *Gloria* from Mass IV of the *Kyriale Romanum* is without doubt the oldest known example of a melody of the pentatonic type; it recalls the *Pater noster* of the Hispanic liturgy and the *Te Deum*, and could very well be one of the few which were chanted in the ninth century." Bruno Stäblein mentions over fifty settings of the *Gloria*. Cf. "Gloria," *Musik in Geschichte und Gegenwart*, Vol. V, p. 302. See also Peter Wagner, *op. cit.*, p. 67-70, reprinted in *Caecilia*, Vol. 84, No. 3, p. 67-70.

¹⁰ Higinio Anglès in his lecture, "The Various Forms of Chant Sung by the Faithful in the Ancient Roman Liturgy," says: "According to Dom Capelle, the recitation of the Nicene Creed was introduced into the Byzantine liturgy at the beginning of the sixth century. In the East, the *Credo* was not chanted but recited. The use of the first person plural, *Credimus*, was imitated in Spain, when, after the conversion of the Visigoths in 589, the *Credo* was introduced into the Mass before the *Pater noster* as a preparation for communion. The Third Council of Toledo (989) decreed that it be recited by the people. Since the sixth century the *Credo* had been a part of the ceremony of Baptism; in Rome in the seventh century an acolyte chanted it first in Greek and then in Latin. The Council of Aix-la-Chapelle in 789 decreed that it be placed in all Masses in the Gallic areas. The first melody of the *Kyriale Romanum* is

the people sing the *Credo*. In contrast to the other parts of the Ordinary, the number of medieval settings of the *Credo* is small. Further, it experienced hardly any melismatic development.

The *Sanctus* is an old component of the Roman liturgy. It corresponds to the *Epinikion* or victory song of the Greek liturgy. Its text can be traced to these sources: *Sanctus, sanctus, sanctus Dominus Deus Sabaoth* comes from Isaiah 6:3, from the Jewish *Kedushah* and from the Apocalypse 4:8; *Pleni sunt coeli et terra gloria tua* can be traced to Isaiah 6:3 and Habacuc 3:3; *Hosanna in excelsis* is found in Psalm 117:25, Matthew 21:9 and in the *Didache*; *Benedictus qui venit in nomine Domini* comes from Psalm 117:26, Matthew 21:9 and the Apocalypse 4:8.¹¹ Thus the *Sanctus* of the Roman liturgy comes from sources in the Old and New Testaments as well as Jewish and early Christian writings. It is closely connected to the Preface as Isaiah 6:1-3 describes the seraphim before the throne of God calling to each other the words of the *Sanctus*. This close connection with the Preface is further shown by the different endings of the Preface: *sine fine dicentes; supplici confessione dicentes; una voce dicentes*. The account of the vision of the prophet Isaiah silently presumes the phrase *sine fine dicentes*, and the seer of Patmos, St. John, says that they never rested, day or night, from everlasting praise. On the other hand, later sources such as the *Kedushah-Jotzer*, make this song of the angels a praise that comes out of one mouth (*una voce*).¹² In the *Missale Romanum* this ending occurs only in the

based on a Greek original, chanted primarily at Baptism." Further information can be found in Peter Wagner, *op. cit.*, p. 89-92, reprinted in *Caecilia*, Vol. 84, No. 4, p. 89-92; Bruno Stäblein, "Credo," *Musik in Geschichte und Gegenwart*, Vol. II, p. 1770.

¹¹ In his article, "The Significance of the Dead Sea Scrolls for Music History," *Studia Musicologica* (1963), Vol. 4, p. 21-35, Eric Werner indicates the Jewish origins of the *Sanctus*. Cf. Eric Werner, *The Sacred Bridge*, (New York, 1959).

¹² In their concluding passages the various Prefaces of the *Missale Romanum* express in several ways the thought that the faithful are to join with the angels in the *hymnum gloriae tuae*, as the *Sanctus* is called in the Preface. Three conclusions to the Preface are in use: 1) *et ideo cum angelis et archangelis, cum thronis et dominationibus, cumque omni militia coelestis exercitus, hymnum gloriae tuae canimus, sine fine dicentes: Sanctus*; 2) *Per quem maiestatem tuam laudant angeli, adorant dominationes, tremunt potestates. Coeli, coelorumque virtutes, ac beata seraphim, socia exultatione celebrant. Cum quibus et nostras voces, ut admitti iubeas, deprecamur, supplici confessione dicentes: Sanctus*; 3) *Quapropter profusus gaudius, totus in orbe terrarum mundus exultat. Sed et supernae virtutes, atque angelicae potestates, hymnum gloriae tuae concinunt, sine fine dicentes: Sanctus*. The mere reading of these three versions reveals an apparent philological contradiction, since we are told to *sing* the *hymnum gloriae* and to *speak* the *Sanctus*. In the Preface for Pentecost, *concinunt* is substituted for *canimus*. But one cannot sing and speak at the same time. Such a contradiction exists only if one disregards the connection between the words and if one attempts to determine performance practice from individual words. The text of the Preface itself in no way expresses the manner in which the *Sanctus* is to be sung, spoken

Preface for the Holy Trinity. This is not pure coincidence, because in that Preface the unity (*unitas*) of the three divine Persons is emphasized. At any rate, the thoughts expressed in the various endings of the several Prefaces are not intended to express directions for performance practices, but rather they are theological thoughts. There is, too, a connection musically between the Preface and the *Sanctus*, as is well demonstrated in the *Sanctus* for the Mass of the Dead, the oldest setting that has come down to us. Here there is a similarity in musical form between the Preface and the *Sanctus*. Because of its syllabic melody it is very suitable for congregational singing. With other simple settings in the course of time more richly ornamented melismatic elaborations were developed that can be sung only by a trained *schola*. Pre-

or set to music. The sense of the text is that the whole cosmos is to bring the *hymnum gloriae* before almighty God.

In the pictorial art of the Middle Ages, the heavenly liturgy in which adoring angels sing and music-making angels take part is often represented. As a matter of fact, entire church buildings express the thought that the heavenly liturgy is the goal of our earthly worship. For example, the high choir of the Cathedral of Cologne is so arranged that the choir area with its grotesque representations of man's sin and guilt is symbolized by the earthly. But above the heads of those at prayer, statues on the walls depict the twelve apostles with Christ and the Blessed Virgin. And above the figures of the apostles, the angels make music. On the opposite wall other angels are painted. These are to be understood as God's messengers who bear the sacrifice and the prayers to the throne of the Deity. This thought is expressed in a most unusual way in the Cathedral of Cologne, since the stained-glass windows of the choir represent the adoration of the Magi. Cf. Gottfried Göller, "Die musizierenden Engeln an den Chorpfeilern des Kölner Domes," *Beiträge zur rheinischen Musikgeschichte* (Köln, 1965), Vol. 62, p. 4f. For the significance of the angels in the liturgy, vide Reinhold Hammerstein, *Die Musik der Engel* (Berne and Munich, 1962).

Johannes Overath has pointed out the significance of the cherubic hymn in the liturgy of St. John Chrysostom. This hymn is sung by the choir and proclaims that we mystically represent the cherubim as we sing the threefold *Sanctus* to the life-giving Trinity. The liturgy of St. John Chrysostom has a remarkable thing to say about the choir. Each individual singer in the choir mystically represents a cherub in the liturgy as it is enacted on earth. This means that the individual singer not only "takes part in the worthy celebration of the Mass," but in fact he even represents the song of the angels. In the angelic hierarchy the cherubim hold an especially high place because of their proximity to the throne of God. If one compares the location of the cherubim to the location of the choir in the liturgy, one begins to realize how a special place must be given to the choir. An understanding of the theological position of the angels has inspired great works in both Gregorian chant and in polyphony. What higher task can a gifted composer have than to express the heavenly hymn of God's beauty through the artistic means of music! If the great art form of the *Sanctus* is to be banned from the liturgy, and in its place mere acclamatory forms, *i.e.*, congregational songs, are to be allowed, then history will record that the liturgical reforms of our time have not only perpetrated a dreadful cultural catastrophe, but the chasm between the Eastern and Western liturgies will have been deepened in its theological foundations, especially since the Greek *Kyrie* exists in present day liturgical practice only in exceptional cases.

sumably they came into use because of the desire to have special songs for certain feasts, as for example, feasts of the Blessed Virgin. These melodies attempted to copy the theological thought expressed in the proper Preface, as they varied from feast to feast and accentuated differing theological concepts, e.g., Trinitarian, Christological, Marian. To the faithful who wanted to live and carry out the church year, a single uniform setting would have proved historically and theologically inadequate. The liturgy celebrated on earth is a reflection of the heavenly liturgy, which is carried on without end by the praises of the angels (*sine fine dicentes*). However, the liturgy carried out here below is interrupted again and again by the demands of human life. Nevertheless, if man wants to experience even a mere reflection of the celestial liturgy, as for example during the celebration of Mass, then he needs time to linger and reflect. He needs the opportunity to use sung exclamations, to hear the Preface and to sing the *Sanctus*, which form a unit more happily in the musical setting than in the speed of fast spoken words.

The *Agnus Dei* was sung during the breaking of the consecrated bread.¹³ The text appears also in the *Gloria*, but later the last repetition of the *Agnus Dei* was followed by *dona nobis pacem* instead of *miserere nobis*. With this development the function of the *Agnus Dei* was changed; it now leads to the kiss of peace and the adjoining prayer, *Domine Jesu Christe*. The performance of the *Agnus Dei* was the duty of the clerics present and in some cases also of the people. Later the *schola* took over this task, and the more richly ornamented settings were employed.

In summary, from the above evidence it is clear that the various chants of the Ordinary had different functions. In attempting to decide whether the whole congregation or only the *schola* should perform a chant, the musical ability of the groups as well as the degree of difficulty of the particular piece must be examined. New editions of liturgical chant books, e.g., the *Graduale*, ought to contain the largest possible number of settings of the Ordinary selected from the repertory of the high and later Middle Ages that were often richly melismatic and intended for performance by the *schola*. On the other hand, liturgical chant books edited for the use of congregations, e.g., *Kyriale simplex*, should include only simple, syllabic pieces. Of course, no

¹³ Higinio Anglès in his lecture, "The Various Forms of Chant Sung by the Faithful in the Ancient Roman Liturgy," says: "This was introduced into the Mass as a separate chant at the end of the seventh century; the *Liber Pontificalis* informs us that it was Pope Sergius I of Syria (687-701), who said: *Hic statuit, ut tempore confectionis Dominici corporis Agnus Dei, qui tollis peccata mundi, miserere nobis a clero et a populo decantaretur*, meaning that, as in a litany, the people would answer, *miserere nobis*. Amalarius and Wallafridus Strabo provide good evidence that the *Agnus Dei* was sung in France."

inferior compositions or any not truly medieval chant should be selected, since they often compare most miserably next to the old, simple yet artful settings.

Since the people cannot master all the settings of the Ordinary, it is all the more clear that they cannot undertake to sing the chants of the Proper for which a *schola* and a cantor are absolutely necessary. As with the Ordinary the chants of the Proper are not uniform in function. The Introit, Offertory and Communion chants accompany liturgical processions, while the Gradual, Alleluia and Tract are sung between the reading of the passages from Scripture and thus have a meditative character. Further, in performance of these parts, we distinguish between responsorial and antiphonal chants, depending on whether the melody is alternated between soloist and choir, or between two half choirs, or between several soloists.

The Introit has various functions.¹⁴ The medieval designation *antiphona ad introitum* points up the fact that it was sung at the entry of the celebrant. The number of psalm verses was determined by the duration of the entry procession. Later, this same piece is designated only as *introitus*, a song at the beginning of Mass, which simply means a song before the reading. The form of the Introit, however, has remained traditionally uniform, *viz.*, antiphon, psalm verse, doxology and repetition of the antiphon.

The Offertory was sung by the *schola* during the presentation of the gifts of the people.¹⁵ This chant was originally antiphonal, but later psalm verses were added that were extremely melismatic and could be performed only by soloists. About the thirteenth century this practice disappeared. Thus the Offertory experienced a development that moved from an antiphonal to a responsorial form. Since it accompanies a liturgical action in which the congregation externally participates, it follows that the Offertory was never intended for singing by the people as its function clearly shows.

The Communion was sung by the *schola* during the procession of the faithful to receive the Holy Eucharist.¹⁶ In that it used psalm verses and

¹⁴ Higinio Anglès in his lecture points out: "This antiphonal chant of the Mass was introduced in Rome between 430 and the first half of the sixth century; St. Augustine (d. 430) never knew it. It was a chant introduced into the Roman Mass at a time when the liturgical melodies had only partially arrived at the stage of art music."

¹⁵ Higinio Anglès says: "No source indicates that the faithful ever participated in chanting the Offertory. The most ancient accounts which we possess come from the north of Africa in the fourth century in the time of St. Augustine. It was introduced very early at Rome, at the latest in the sixth century."

¹⁶ Higinio Anglès says in his lecture: "Compared to the Introit and the Offertory, the Communion is the most ancient. During the fourth century there existed a responsorial chant to which the faithful replied with a refrain. Saint Jerome, commenting on Ps. 33, says: *Quotidie caeleste pane saturati, dicimus: gustate et videte quam*

because of the method of singing it, the Communion resembled the Introit, but as the number of communicants dwindled during the Middle Ages, the use of the psalm verses gradually disappeared.

The Gradual and the Alleluia are responsorial songs following the readings.¹⁷ Originally they were not performed one after the other as today, but each followed a separate reading. They accompany no liturgical action but are independent chants to which both the priest and the people listened. According to St. Augustine, a complete psalm was sung as the Gradual. The people sang the refrain, *Venite exultemus*. Later the psalm verses were shortened, and the method of performance was this: the cantor sang the *responsorium graduale*; the choir repeated it; the cantor recited the verse; and then the *responsorium* was repeated. In the course of the Middle Ages the last repetition fell away.

Melismatically the Alleluia is richer than the Gradual.¹⁸ This may have been the cause for many theological explanations being given to this chant. For example, Rupert von Deutz (PL 170:29) says the Alleluia is a song of joy, its lovely tones seizing the spirit and directing it toward heaven where the saints dwell in glory, eternal life prevails and there is no death. As a responsorial chant, the Alleluia is performed in this manner: the soloist sings *Alleluia*; the *schola* repeats it; then the soloist sings the verse; and the *schola* repeats *Alleluia*. On days of mourning or penance the Tract is sung instead of the Alleluia. It is totally a soloist's song that has neither antiphonal nor responsorial additions.¹⁹

In studying the functions of the chants of the Proper, one can see that they both accompany certain ceremonial actions and stimulate meditation. A study of the development of the Gregorian melodies shows that meditative elements were also introduced into chants accompanying liturgical actions. Frequently the various chants making up the Proper for a feast were

suavis est Dominus. This psalm was very popular, but nothing of the ancient melodies to which it was set has survived."

¹⁷ Higinio Anglès says: "Tertullian in his *Liber de oratione* supposes that between the lesson and the sermon a psalm was sung. St. John Chrysostom informs us that at the Mass on Easter Sunday the congregation enthusiastically sang the refrain to Ps. 117: *Haec est dies quam fecit Dominus, exultemus et laetemur in ea*. Elsewhere St. Augustine indicates on various occasions the refrains chanted by the people after the epistle of the Mass. The *Constitutiones Apostolicae* from the second half of the fourth century confirm this."

¹⁸ Higinio Anglès says: "This comes from the responsorial chant of the synagogue. Tertullian mentions its use about the year 200 (PL 1:1194). As a chanted part of the Mass it was introduced in both East and West during the second half of the fourth century. Alluding to the melismatic chanting of the word Alleluia, St. Augustine writes: *Qui jubilat non verba dicit, sed sonus quidam est laetitia* (PL 37:1272)."

¹⁹ Higinio Anglès says: "This appears to be a remnant of the ancient solo psalmody of the synagogue, having no refrain or dialogue with the *schola cantorum*."

arranged to compliment each other, especially if all of them were drawn from the same psalm, as for example, on the feast of St. Lucy (Ps. 44), or on the feast of Charlemagne (Ps. 20). This is true also if the same text is repeated in various chants of the Proper, *e.g.*, on the first Sunday of Advent *Ad te levavi* occurs both as Introit and as Offertory, or on the vigil of Christmas *Hodie scietis* is found as both Introit and Gradual. The concentration of the hearer's attention on as few thoughts as possible together with the repetition of those same thoughts should stimulate meditation. Thus the songs of the Proper along with the readings and the gospel occupy a kind of place for expansion, because the community cannot on hearing immediately absorb the total fullness of thought contained there. The needed expansion of the thought and its explanation is gained from the sermon or a homily.

A *Graduale simplex*, intended for the congregation to sing, would be most inept for the reasons already given. Such a book would reduce the riches of Gregorian chant to a bare minimum, but in addition the very elementary functions of the chants of the Proper would be destroyed. For example, the recitation of a complete psalm by the people in the place of the Gradual would eliminate the opportunity for meditation that is provided now by the expansive nature of the chant which acts as a contrast to the longer texts of the readings.

According to Peter Wagner, the repertory of chants that make up the Proper of the Mass was complete by the close of the twelfth century. However, the late Middle Ages continued to produce chants for the Ordinary, tropes, hymns and sequences. One can say that the end of the Middle Ages coincides with the end of the Gregorian composition. Thus the world of Gregorian chant can become alive for us only through performance, never by imitative composition, because the neo-Gregorian melodies occupy a position for modern man very similar to that of neo-Gothic churches.

Article 51 of the Constitution on the Sacred Liturgy states: "The treasures of the Bible are to be opened up more lavishly, so that richer fare may be provided for the faithful at the table of God's word. In this way a more representative portion of the holy Scriptures will be read to the people in the course of a prescribed number of years." This presents a great new task to the church musician, because if new Bible texts are used, the question arises concerning the suitability of the customary chants. The communion verse of all the Proper chants has the greatest and most frequent connection with the gospel of the day, while the other chants are taken mostly from the psalms. In the communion chants, for every four psalm texts used one can find five texts from other biblical sources. If we hold to the position that no new Gregorian melodies should be composed, it becomes necessary to find among the existing communion texts those chants which express a general

prayer of petition and use them. A similar procedure can be employed for the Introit, but the psalm verses should not be selected indiscriminately. Psalm verses that would necessitate an adaptation of the melody or even an entirely new setting should not be used. From medieval times the arrangement of the psalm verses fell into a certain order. Alcuin (PL 101:563) indicates that Ps. 2 should be chosen for the Incarnation, Ps. 34 for the Passion, Ps. 44 for the Blessed Virgin, etc. In selecting psalms, one must distinguish whether the particular text expresses a general attitude of the faithful toward God or whether it has been recited by all of Christendom to commemorate certain events in salvation history. Some texts have long been used "so that the Scriptures might be fulfilled." In working out a new order of pericopes, it certainly would be desirable to engage not only the historians of liturgy but church musicians as well. Such cooperation is absolutely imperative, since church music is an integral part of the liturgy. The chants that correspond to the new order of pericopes ought to be chosen by experts from the existing Gregorian repertory with proper consideration of all liturgical principles.²⁰

Gregorian chant developed and grew as a part of the entire unfolding of the Roman liturgy, and for that reason it became the standard for all church music. This does not refer to style, because what holds for sacred art is also applicable to sacred music. In Article 123 of the Constitution on the Sacred Liturgy this is made clear, because "the Church has never considered one style as her own, but has admitted the particular art of each age."

The Gregorian art provides us with clear directives in writing sacred music. It shows how the musical composition must fit into the unity of the liturgy. It makes it clear in what instances the intelligibility of the text is more important than the musical setting, as for example, in all readings and in most chants, but on the other hand, it likewise indicates in which cases the music itself assumes a position of superior importance as in the melismatic passages of an alleluia response. Above all, the Gregorian art teaches that music must serve the purpose of the liturgy, which is, of course, the praise of God and the edification of the faithful. Lastly, from the Gregorian chant we learn that all church music must be true art.

Now not all polyphonic compositions fulfill these prescriptions in the same degree. The art of Palestrina in the main does accomplish these demands and for that reason it is exemplary. Palestrina knew how to combine polyphonic writing with homophonic sections, sentence by sentence, and in that way the clearness of the text was sufficiently insured.²¹ It is true that the nineteenth

²⁰ John Hennig proposed to the Fifth International Church Music Congress in Chicago that in the selection of chants for the new cycle of pericopes, special attention should be given to those found in medieval manuscripts that have as yet not been edited.

²¹ Cf. René B. Lennaerts, "Problems of the Mass in their Historical Perspective,"

century had a one-sided evaluation of the old classical polyphony. Works of other periods in other styles belong to the treasury of sacred music and should find their proper position in the liturgy also. Each century has left its masterpieces produced for the Christian liturgy. These treasures must be discovered, edited and correctly performed, because the Church acknowledges the art of every age. These are the tasks placed before contemporary church musicians. In addition they are called on to produce a music of our own time. But it is difficult to write valid and effective ecclesiastical music in the contemporary style, because it must be combined with words, and because it must always be written for the whole community of the faithful for whom the contemporary idiom is not always a clearly understood medium of expression. And yet, in the face of these problems, the composer today must always strive to produce what is true and great art, not mere imitation of previous styles.

For the composer who undertakes to write music for the sung Mass in the vernacular, the problem of the translation of liturgical texts is a great one. Three demands on the translators of the *Missale Romanum* seem to be in order: 1) the translation must be philologically accurate; a team of scholars is presumably best suited to perform this job. 2) the literary style (*genus literarum*) of the Latin original must be considered; here the poetic texts present the greatest difficulties. 3) the translator must be conscious of the idiom of the language as spoken by the entire people of God who use it; thus he must be careful to make use of proper idioms without falling into vulgar or modish vocabulary or expressions. Indeed, the fulfillment of these demands places the highest responsibility on the translators.

If a standard translation is provided, the musician still is beset with great difficulties in providing a musical setting for it. For the readings, the possibility of adaption of the existing Gregorian recitation formulae has been suggested, but a more accurate examination of the peculiarities of the various vernacular tongues shows that each one sets up its own problems and demands an entirely different musical setting. If the Gregorian recitation formulae are used for proclamation of the readings, false intonations result, and accentuation of the vernacular text contrary to the true meaning of the sentence seriously interferes with the understanding of the passages selected. The readings proclaimed in the vernacular demand new musical settings in a contemporary style, but until this is accomplished, it is better that they be merely recited in a spoken voice in a meaningful way.

In those lands that possess a Western culture one might raise the question of the need for translating the acclamations, the Preface, the *Pater noster* or

IV. Internationaler Kongress für Kirchenmusik in Köln, 1961, Johannes Overath, ed., (Cologne, 1962), p. 200f.

the Ordinary chants of the Mass into the vernacular. Certainly modern means of transportation and communication have made travel between nations much easier, and because of tourism many people have grown accustomed to learning at least some phrases of a foreign language. For these reasons, it seems ridiculous to hold an opinion that Catholics who have been familiar with the liturgy from their childhood cannot learn the meaning of a few constantly recurring texts such as *Dominus vobiscum*, *Kyrie eleison*, etc. With longer chants such as the *Credo* there may be difficulties, but with the two-language editions of the *Missale Romanum* this was easily overcome or at least diminished. If however, in certain situations, the necessity of popular translations seemed pressing, then those texts must have a musical setting suitable for the vernacular. Taking over Gregorian melodies and adapting them to the vernacular texts seldom is satisfactory. A vernacular translation of the chants of the Proper is often useful since these change from feast to feast. But since these chants are functionally the obligation of the choir or the *schola*, both unison and polyphonic compositions are needed that preserve the peculiarities of the language, serve the aims of the liturgy and at the same time are artistically good. If chants are used for the Ordinary or the Proper that have texts not identical with the *Missale Romanum*, then these songs ought to correspond to the texts of the Missal at least in spirit. They must not be irrelevant to the official texts. This is particularly a problem with regard to the choice of hymns, but the greater the treasury of songs that a people possess, the sooner a choice that truly corresponds to the liturgy becomes possible.²²

In summary, the following points about the structure of the *Missa cantata* must be made. Gregorian chant is an integral component of the Roman liturgy. Polyphonic compositions may present functional difficulties, when

²² The use of hymns in the Mass remains problematic, especially when one considers these three requirements: 1) the hymn is to express the liturgical text; 2) it must be of textual and musical value; and 3) it must be appropriate for present day man as well as for the groups of men who will sing it. How poorly the first requirement is fulfilled in practice can be seen in the hymns sung at the *Sanctus*. Very often the text of the *Sanctus* is recited by the congregation, and then follows a hymn of praise which more or less repeats the thoughts already expressed in the Preface and in the *Sanctus*. There are many late medieval hymns which are textually and melodically of high quality, e.g., *Christ ist erstanden* or *Uns kommt ein schiff gefarhen*. However, one must always inquire of these hymns of the late Middle Ages whether they were ever intended for use at Mass, or whether they were meant for use in paraliturgical services. It is only later, after the sixteenth century, that one finds hymns for use at Mass. These very often reflect the spirit of the Baroque era both in their texts and in the musical devices of the time, e.g., the thorough-bass. Above all, many of these songs do not express the thoughts of the present day.

In Germany, the so-called *Bet-Sing-Messe* has become very popular. In fact, for many pastors this has become the only form of the liturgy. When this is the case, the result is that the faithful can no longer easily follow the church year or the great feasts,

for example texts may be selected that do not quite correspond to the official words of the *Missale Romanum*. Moreover, not all polyphonic pieces have the highest artistic quality. The choir director must always be concerned in the selection of repertory with the liturgical demands as well as the musical qualities of works under consideration. The fact remains that in choosing pieces in the vernacular one withdraws from the ideal form of liturgical singing which is Gregorian chant. Obviously for pastoral reasons it is frequently necessary to utilize vernacular singing, but that cannot be the occasion for losing sight of the true function of liturgical singing and its bond with the liturgy. In a newly formed parish, for pastoral reasons, it may be advantageous to use properly selected vernacular songs, but very soon other forms of liturgical singing ought to be introduced in order that the parish might participate in the full treasure of church music. It would be disastrous if singing in the vernacular should become the only form of musical participation in the liturgy. This would mean the loss of irreplaceable values. One of these would be the universal unity of the Catholic Church. It is true that the sense of Catholic unity is strong among the People of God and it would diminish slowly. Nevertheless, individual countries can undertake onesided, vernacular developments in the liturgy that in time gradually separate them from the whole. Another loss brought about by an exclusive use of vernacular music is found in a forgetting of the proper function of the various chants within the liturgical action. Songs that are not integral components of the Mass have more or less of a connection with the sacred action and tend to become merely an ever-changing addition to the liturgy instead of an integral part of it as the Gregorian chants in their proper functions truly are.

Before the Second Vatican Council or the promulgation of the Constitution on the Sacred Liturgy, the Fourth International Church Music Congress, meeting in Cologne in 1961, made several positive proposals concerning the *Missa cantata* and the wealth of forms possible for singing by both the congregation and the choir in a variety of styles. Indeed, at the congress, examples of these possibilities were demonstrated widely. From what was learned through the congress at Cologne it has become quite clear that true *actuosa participatio populi* can be achieved by singing the Mass in both the vernacular and in Latin. It comes down to an easy decision in that everyone can easily see that spiritual wealth is greater than spiritual poverty. It is quite as clear that *actuosa participatio populi* in both its internal and external sense is more closely related to the nature of man and the essence of the sacred liturgy than is mere external activity.

which would be much better expressed in a more festive celebration of the Mass. Experience has taught that where Gregorian chant and polyphony, the *schola* and the choir have been liquidated, congregational singing also diminishes.

Eric Werner

Hebrew Union College, New York

PROBLEM OF CONGREGATIONAL SINGING AND ART SINGING IN THE LITURGY

From the historical point of view, one can approach and attempt to explain this problem on two totally different levels:

1. As a special instance in the older, more generalized tension between the praying laity and the priestly caste. This conflict can be traced back to the second century before Christ, and is just as acute today as it was then.

2. As a clear example of the sociological opposition between the professional artist and the amateur, in which, for theological reasons, the law of division of labor is ignored even though it is otherwise generally applicable, for each man can, should, and must pray. If one sings as he prays, whether individually or as part of a group, he must identify himself as either a layman, or as a trained musician. If the repertoire of art music is unattainable for him, then he will devote himself to promoting congregational singing in every way possible — in his own vernacular, of course. And two positions thus emerge simultaneously: that of the artistic standard, and that of the universal language of worship, Latin.

No matter whether we formulate and explain the problem historically, or sociologically and theologically, it leads to very serious consequences.

In view of the Second Vatican Council this question has entered upon a new and acute stage and deserves serious reflection not only by Catholics but also by all friends of liturgical art in general. If I have decided to commit my thoughts on this matter to writing, there are two reasons for it:

1) I am naturally interested in the Catholic practice of liturgical music, but I am now much more alerted to the question because of the recent decrees emanating from the Second Vatican Council.

2) We Jews have made all kinds of experiments of this kind over many centuries and perhaps have learned something from the successes or failures of these probings.

The following thoughts are arranged in four categories:

- I. An historical survey.
- II. Aesthetic-critical arguments.
- III. Theological considerations.
- IV. Practical suggestions.

I. Historical Survey

A. In the Old Testament we find two main forms of every monotheistic liturgy: the approach to God through an action or through the sacred word, *i.e., per actionem sive per verbum*. The action is naturally sacrifice in every form; the word is represented through prayer or the reading of Holy Writ. The Temple worship consisted originally only of sacrificial liturgy, and the chant of the levites was an incessant accompaniment of the sacrifice. Hence in the theocratic-hierarchical Temple the congregation of the faithful was almost fully receptive and “inactive”; the few exceptions, which are known to us from Sacred Scripture and the writings of Flavius Josephus and other chroniclers confine themselves to the following elements:

1) The Psalter from time immemorial has been divided into five books. At the end of each book a concluding doxology is found. From these doxologies we can infer how small was the ceremonial participation in divine service on the part of the people. Psalm 41:14, Ps. 72:19, Ps. 89:53, Ps. 106:48 and the concluding psalm, 150, which has been regarded by the ancient commentators as a major doxology coupled with Halleluja. These doxologies demonstrate that the people of God in the Temple had little to do except to join in when regular formulae (acclamations) were uttered, and at certain times to articulate brief refrains, as for example, in Pss. 118, 135, 136.

2) A much less frequent (one might say, unique) example of congregational singing is found in II Samuel 1:17f,¹ where we are told, *David praecepit ut docerent filios Juda arcum* (David gave orders that they should teach the children of Juda, “The Bow”). This *arcum* or “The Bow” was the opening word of the song — *sicut scriptum est in libro iustorum*, “as written in the book of the just.” (This latter was most likely the lost *Liber Carminum*, “Book of Songs.” Yet this was by no means to be regarded as though it was to the *people* that this song for divine service was to be taught. Quite to the

¹ In Catholic versions, II Kings 1:17 f.

contrary, it is known that with the introduction of the priestly musicians at the time of David and Solomon, the details of the *modus agendi* in the matter of sacred music were from generation to generation guarded most sedulously as *arcana* (something to be kept secret).

3) In the second Temple the situation, to say the least, remained essentially the same. At that time, old texts, as, e.g., Exodus 15 (the Cantic of Moses), were understood in a new way and stylized accordingly. Even in this idealized version of the victory song, the emigrating people on pilgrimage to Sinai had only one short refrain to sing, for it is stated explicitly, "At that time Moses (and the children of Israel) sang." In the Temple the assembly of the faithful was able to participate ceremonially in divine service in convenient acclamations such as *Amen*, *Halleluja*, *Hosanna*, etc. To the text of eulogies (*B'raka*) the response was not "Amen," but *Benedictus sit nomen gloriae regni ejus in saecula saeculorum* (Blessed be the name of His kingdom of glory forever and ever). It was only in the synagogue shortly before the time of Christ, which era was a democratic institution of the Latins that the assembly was granted a more appreciable participation in divine service. The role of the assembly became dominant in the liturgy of the word while the role of the priest was dominant in the sacrificial liturgy. Yet in the monastic liturgy of the Dead Sea Scrolls it seems that it was the priests who took care of the ritual. At any rate, their role in the ritual (that is, the priests') had a much wider jurisdiction than that of the Essene monks of the Qumran congregation.

4) In these documents we meet for the first time — at least so it appears — the priestly soloist as singer alternating with the monastic congregation in responsorial forms, if we abstract from the primitive forms which are already found in the Psalter.

B. In the Christianity of the first five centuries we meet hierarchical as well as democratizing tendencies, and there exists a voluminous literature concerning this topic. If we confine ourselves to the practice of executing liturgical music, we must distinguish accurately between the more or less pre-arranged ritual of the Mass and the somewhat arbitrary order of ecclesiastical events, for example, on the vigils of the anniversary of martyrs. At these, it seems, at least as we intimate from the admonishing Basil the Great or Athanasius, things proceeded in a very haphazard manner; at any rate, one could not speak of a fixed ritual — and *a fortiori* — not of a fixed chant.

About the later period, the following can be said: since the Latin language

already in the early Middle Ages was intelligible only to the educated, there was only a sparse echelon, which had been instructed by the priests, that could follow the liturgy in its individual details and consequently it was only this small group which could participate in the liturgy ceremonially. Now as to whether this was a healthy situation or not, is a question which we shall not discuss here. However, that the Church definitely recognized the dangers that threaten an uninstructed assembly because of its sudden confrontation with problematic texts can be gleaned from the strict yet very prudent restraints placed on biblical studies engaged in by naive and untrained lay amateurs.

C. Through the monastic *scholae* the music of divine service loses its semi-improvised character and it becomes more and more fixed, both in its notation and in its nuances when it is carried out in practice. Because Boethius had salvaged for the West at least part of the largely progressive and mathematically ordered musical theory of the Greeks, the ideal of an ordered and a mathematically ordered music was taken over bodily by the Church. From the time of Aurelian the improvised chants of the laity — no matter how spontaneous and inspired they were — were still regarded with suspicion. And even the last refuge of improvisation, mere melisma, is systematized through sequences, tropes, etc.; it is kept restrained through diastematic notation, and it is brought into the foreground through the newly introduced polyphony. We may ask however: did the religious song of the people suffer in this development? Because of this emphasis on the meticulously ordered, on a style bound to the Latin *cursus*, were the folk poets and the composers stifled in their creative activities? A glance into the collected works of Bäumer, Meister, von Winterfeldt, *et al.*, refutes any such thought. The religious people's song, irrespective of whether it is in the vernacular or in late medieval Latin, blossomed and thrived; in fact it bore fruit in polyphony, the artistic music of the Church. It was a foolishness laden with all kinds of consequences; this foolishness on the part of a few romantic idealists of the nineteenth century overlooked the blossoming of a people's song or at least depreciated it when it was said that individual phenomena of the exalted art of a Palestrina or a Vittoria were normal types of pure tonal art.

D. The Protestant Reformation took cognizance of this discrepancy but evaluated it all-too-onesidedly. It would be utterly false to see in Luther a spiritual advocate of democracy — he could be very servile when there was a question of gaining the favor of a prince! — but the fact that the Protestant liturgy made the words of Sacred Scripture its starting point and looked with

disdain on the Sacrifice of the Mass, or to put it in another way, coupled its carriage to the ancient synagogue rather than to the Church, whose hierarchy it despised, brought it about that conditions naturally made their appearance which show a great resemblance to the early medieval synagogue. In the field of music, congregational singing was, of course, raised to the status of an idol — at least in the first century of the Reformation. All emphasis was put upon the chorale, which was frequently borrowed from street songs. But then in Germany and in England — though it must be said less so in Calvinistic churches — the old artistic tradition triumphed, a tradition which at that time was being strengthened by a blossoming humanism. Artistic music and folk music existed alongside of one another and with one another, and this co-existence gave birth to the era of Schütz, Bach and Händel, not to speak of other masters less renowned. But this entire glory lasted for barely two centuries. And despite the pains of Zelter, Kirnberger, Spohrs and Mendelssohn, as well as of Brahms and of others, German Protestant ecclesiastical music grew rigid or withered. This took place because of dogmatic as well as wrongly understood aesthetic reasons. Only in England did the Church understand how to rescue for herself congregational singing as well as church music intelligently. This she did by separating, on the one hand, the parochial churches which depended on congregational singing and voluntary choirs, on the other hand, from collegiate and cathedral churches, which were annexed to schools in which the great polyphonic music was very much alive. But over and above this, the Anglican Church succeeded in interesting famous composers to give of their talents to her ritual: since Byrd (who, after all, was a Catholic) there has been no generation which would not have given its serious contributions to the liturgy of the parish churches as well as to that of the collegiate and cathedral churches. In our time, men like Walten, Britten, Rubbra, and above all, the deceased Vaughan-Williams worked so that ritual might be enhanced. They were fortunate in rejuvenating and shaping it in accord with the new England. Their work was, however, recognized also by the state and honored. It seems to me that the best solution to the problem which we are discussing is the following: separate higher ritual from popular ritual, parochial from cathedral church; establish collegiate churches; emphasize tradition and make use of it through the work of recognized composers who are trained in the spirit of the Church.

II. Aesthetic-Critical Arguments

A. Our thesis is the following: Gregorian chant because of its texts is inseparably united to the Latin language. What do these texts look like? Where do these texts come from? They come either from the Bible or from the pol-

ished language of the Fathers of the Church or from the pen of important writers. Under no circumstances were these texts ever identical with the vernacular Latin of their own era. (A peek into the written itinerary of Etherea Silvia, the Spanish nun of the fourth century, will corroborate this assertion.) Now let us examine some of the current translations of the more important texts. Let us take parts of the Ordinary of the Mass or the frequently used hymns. I am picking at random certain texts like: the *Exsultet*; *Simul quoque*; the Prefaces. All these have been preserved in what we call bad pulpit-German and do not have a spark of poetic vigor. Our translations of the Proper of the Breviary are even worse, especially if the passages do not come from Sacred Scripture. This semi-poetized, semi-legalistic vernacular of bureaucrats invariably reminds us of the lamentable attempts at composition of high school students. Neither the vitality nor the spirit of the Latin text is to be found in them, to say nothing of rhythm. Therefore, the question presents itself spontaneously: *E pluribus unum aut ex unitate plures?* (One out of many or many out of unity?) This question must be formulated openly and in a spirit of self-criticism and it must be answered.

B. It is universally recognized that the Indo-European languages have a propensity toward meter and rhyme with the exception of Latin and Greek. It was about the eighth century that a stress meter and rhyme were pinned to the Latin language. This manifests itself in all melodies which do not preserve the ancient *cursus* very strictly. In the transition of a melody from the Gregorian repertoire into a popular song in the vernacular, metric elements invariably make their appearance in the text as well as in the melody. A glance into the oldest collections of devotional church songs in the vernacular shows this to be the rule, to which there are but few exceptions. Therefore, if one wishes to keep the Gregorian repertoire or at least a part of it, then the texts must be arranged according to their melodies and their *cursus*, but one must not attempt to force new texts on melodies of ancient origin. And, what is more, one may under no circumstances "metricize" Gregorian melodies. It is said that old wine is to be put into new bottles and not vice-versa. The mixture of new texts with Gregorian melodies will almost always be looked upon as an unintelligible and frequently lethal Procrustean bed. But that is not all! Everyone of the four great world languages, English, French, German and Italian, possesses its own rhythm, characteristic only of itself. English leans toward the iambic and anapestic; German, to trochaic; French, toward spondaic and dactylic; and Italian, to amphibrachic and dactylic (especially in the imperative with the personal pronoun) — to say nothing of the

Slavic languages. Therefore, for one Gregorian melody one would have to find at least four rhythmically adapted texts. *Tantus labor non sit casus!*

C. Now all this work must be done for a new congregational chant, as it is being said everywhere. In other words, all texts are to be sung *unisono*. Therefore, the classical forms of the antiphon, the responsory, the Alleluia, regulated psalmody, especially of ornamental psalmody, will for all practical purposes emerge as incapable of being executed. Every musician, that is, if he is no charlatan, knows this! The reason is that all these forms on their part originate in the sentence structure of Holy Scripture, whose parallelism and antitheses they faithfully reproduce or reflect. Therefore, if we wanted to be logical, we would have to alter the ancient texts radically (Hebrew, Aramaic, Greek, Latin), and completely ignore their sentence structure. Pursuing this still further, one would have to find a style of language for the translations of Holy Scripture which would fit precisely the vernacular tongue in question. To do this, we would have to have great poets, for the greater part of Holy Scripture consists of poetry. Everything in it is actually Hebrew or Greek *artistic prose*, even in those spots where Holy Scripture seemingly is "folksy." Therefore, we find inconsistency upon inconsistency!

D. The aesthetics of the liturgical purists.

a) From certain quarters one always hears exclamations of delight engendered by the decision to allow the vernacular in the ritual. This is often labeled as "progressive," "democratic," "realistic," and the like. These expressions are borrowed from the political daily press and, even within political spheres, mean very little, and outside of them, absolutely nothing. But we have already seen that this decision was neither realistic nor progressive, if we take these words literally. These terms are completely erroneous and irrelevant. This is especially true of the favorite expression, "democratic." The use of this word, as employed above, is only meaningful in an historical framework. To be sure, the decision came into being in a democratic manner, that is, through a decision by the majority, and it does seem very much to make an overture to the intellectual capacity of the masses. Yet, if we look a bit more closely, we shall find that it was a small, but very loud minority of learned gentlemen, which whipped this decision through and by no means the multitude of the faithful. It is to the faithful that this decision with its consequences will bring only confusion and a new burden of learning, that is, if it will be taken seriously at all.

b) We must also recognize that the boundary lines circumscribing congregational singing are drawn very tightly. Congregational singing may be

“democratic” or not, but a *jubilus* or a very ornate psalmody resists being sung by a crowd. Such forms simply cannot be sung by a large congregation. The request, *una voce dicentes*, may be feasible in the case of a sharply syllabic *Sanctus*, as the Fathers intended, but for more extended pieces it is only a Utopian wish.

c) Furthermore, aims so varied as those of *liturgia publica sive communis*, *devotio privata*, and *studium sacrum* simply cannot be tossed into the same caldron. To attain these goals there are naturally also different means required.

d) In opposition to artistic music in the liturgy, critical voices are recently becoming very loud and now especially in Catholic circles. These objections have been known to us for centuries. The theses, “Art is a luxury,” “What is more intelligible to the ordinary people, Shakespeare or a folksong?” “What is of greater importance in an action intended to be pleasing to God, that it be beautiful or that it be performed by as many people as possible and as simultaneously as possible?” — these theses seem to have proponents which are at home in two philosophies of life, worlds apart from each other. They are Calvinistic Protestantism and an early brand of Bolshevism. When, however, we look a little closer, we see that these varied currents have a common source after all: the early Christian, easily communistically tinted monasticism of the Essenes and the Anchorites. Abbot Pambo and Count Tolstoi in their views on art and music are really not so far removed from each other. Even the resistance of the Calvinists and of the Orthodox churches against every kind of instrumental music including the organ belongs to this same chapter. A St. John Chrysostom according to his whole thinking is very close to those questions proposed above despite the fact that we phrased them in a somewhat exaggerated form.

e) Without entering upon the fundamental disdain of aesthetic values characteristic of Puritanism, we can nevertheless detect the practical consequences of this attitude. This way of thinking can be formulated something like this, even though it may be rather crudely stated: “The ugly, just as long as it is common congregational singing, is more pleasing to God than beautiful, well-executed liturgical music from the hand of a master, but which is performed by only a few.”

Now before we begin to treat of the theological misunderstandings latent here, I feel that it is permissible to state the thesis which is well known to the theologians and philosophers of our time. Sören Kierkegaard, the Danish thinker, a genuine Puritan, in his great work, *Either-Or*, proposed this tenet: “The highest aesthetic creations are never to be brought into harmony with the highest ethical values.” His famous analysis of Mozart’s *Don Giovanni* served him as a test-experiment. From this point most of the modern

puritanical liturgists start out. One of the theological misunderstandings is that silent or "inactive" divine service is less pleasing to God than an active, vociferous invocation of God. Now just what is at the bottom of this concept? And here we can cite a passage from Saint Paul which has been misunderstood and utterly distorted.

*Ceterum, si benedixeris spiritu, qui supplet locum idiotae quomodo dicet: Amen, super tuam benedictionem quoniam quid dicas nescit? Nam tu quidem bene gratias agis, sed alter non aedificatur . . . sed in ecclesia volo quinque verba sensu meo loqui, ut et alios instruam, quam decem milia verborum in lingua.*²

Else if thou givest praise with the spirit alone, how shall he who fills the place of the uninstructed say "Amen" to thy thanksgiving? For he does not know what thou sayest. For thou, indeed, givest thanks well, but the other is not edified. . . . yet in the church I had rather speak five words with my understanding, that I may instruct others, than ten thousand words in a tongue.

Here the prince of the Apostles is speaking of a simple *acclamation*, of the *Amen*, with which the early Christian, no matter how uninstructed he was, was acquainted. This remark of Saint Paul may also have contained a hidden polemic against Philo's amazement over the silent divine service on the part of the Therapeutists (though even all of these were not silent!). Saint Paul's observation has been completely misunderstood. What the Apostle is calling for is "prayer with meaning and understanding," but not necessarily vocal prayer. Never did the Apostle exclude women from divine service even though according to his principle they were to remain silent. This rule Paul had taken over from the contemporary synagogue. Paul's preoccupation was not with simple acclamations but with the fact that artistic song should not be allowed to disappear. This can be concluded from the fact that in two famous parallel passages, he enumerates and recommends three separate forms of song: ψαλμοὶ (psalmoi), ὕμνοι (hymnoi), ᾠδαὶ πνευματικαὶ (odai pneumatikai), which ought to convince us of his penetrating understanding of art. "But be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord."³ In all wisdom teach and admonish one another by psalms, hymns, and spiritual songs, singing in your hearts to God by His grace."⁴

In treating of this, however, we have left the territory of aesthetics and have approached that of theology, for the second error in the thesis enunciated above and in the questions pertaining to it is of a theological nature. It stems from the unwarranted transfer of ideal postulates into the realm of

² I Cor. 14:16-19.

³ Eph. 5:19.

⁴ Col. 3:16.

reality, especially that in our praise of God we ought to be imitating the angels, yes, that we should do just as they do. Even in pre-Christian apocalyptic literature that thought is already found, even though the demand was as yet not formulated. In the first Prefaces it is forcing its way into the ritual of the Mass as a preamble to the *Sanctus*, though it must be mentioned that Clement of Rome thought much more soberly about this (Epistle to the Corinthians). The assumption that mortals can do as the angels do is too naive and ridiculous to be taken seriously. Nevertheless, here lies the root of the second error in the thesis and its appended postulate: *una voce*, etc.

III. A Theological Thesis And Its Consequences

Conditio necessaria orationis idealis sit concordia sensus, vocis, necnon intellectus vel rationis. Sit, ubi autem ista conditio valde rara possit inveniri, nisi in arte musica, non invenitur in cantu vulgari. (Let a necessary condition of ideal prayer be a harmony of feeling, voice, and intellect as well as reason. However, where that condition could be found extremely rarely in musical art, it is not found in the song of the people.)

Since it is stated in Holy Scripture that God desires the heart, we cannot assume that prayer is precluded for the deaf, dumb, paralyzed, etc. Now if their prayer is just as valuable as that of the shouting masses, and if the quiet prayer of women is esteemed just as highly, then our thesis has a special meaning for church music. It certainly is evident that what counts is not the quantity or the volume but the intention and the intensity of the one praying. Now it is precisely in artistic music that this is at its highest. Is there not in the clamor for song by the masses a falsely understood anthropocentricity, which takes cognizance only of the goal hovering before the mind of the one praying, but does not take into account the praise of God, loud or silent, as the highest type of prayer? After all, the individual *supplicatio* is on the lowest rung in the scale of values of the various types of prayer; but it happens to be this one which is best understood by the masses.

One more point should be mentioned. One cannot but deplore the thousand sources of the misunderstandings which the vernacular tongues will bring into theology and dogma. During the Protestant Revolt when Luther coined the grim prediction, that over the iota relating to *ὁμοούσιος* (homo-ousios) and *ὁμοιούσιος* (homoi-ousios) in the *Credo*, such blood would still have to flow, he was not just prattling. The disorders of the ensuing 150 years with the religious wars in mid-Europe proved Luther right, and they favored the Protestant Revolt, but they tragically broke the unity of the Catholic Church. Why then should we now set out anew with similar dangers? Just who stands behind the forces which are so hotly requesting liturgical

singing in the vernacular? Here we arrive finally at the historical kernel of the whole problem.

1. What is the introduction of liturgical song in the vernacular tongues to accomplish? Allegedly it is a better understanding of the liturgical texts. But in reality it is only an *illusion* of better understanding. We say this because in their original language most of the texts (with the exception of the readings in the Gospel) are highly symbolic and they demand of the reader of the Latin texts a very considerable theological and philosophical background. When these texts are translated into the vernacular, they represent only an impoverished, cold façade, which hardly permits an intimation of the marvels which lie behind it.

2. Singing in the vernacular satisfies two groups, which, even though at first sight they seem to be worlds apart, have nevertheless much in common: they are "nationalists" and the protagonists of the so-called "underdeveloped" nations, and their missionaries. Now the common denominator of both of these is fundamentally an infantilism which applauds the liturgical use of the vernacular as a victory for nationalism and is thereby much flattered. This infantile national pride has today reached the point of a sort of substitute or *ersatz*-religion and it ought to be kept in check very cautiously by the Church, which after 2000 years has surely profited by experience. It is to be taken for granted that the Church has experienced—and to her own detriment—that she never gains when the bishops of belligerent nations bless their respective weapons. This nationalism is a product of the nineteenth century, of the industrial revolution, and of the imperialism to which it gave birth. The dangers of indifference, on the other side of nationalism, are well known today, and every man of Western culture who thinks seriously is especially conscious of this. But behind the Iron Curtain, national Bolshevism holds sway, which was very adept at uniting the dogma of Communism with nationalism and has manufactured for itself so dangerous an instrument of propaganda. Now really, is the Church to go along with such a bloody nonsense? And finally in all this nationalistic mischief there is question of the aftermath of the liberal stupidities of the nineteenth century, especially of the *Risorgimento*, which in Italy unfortunately also infected the Church.

IV. Practical Suggestions for Solving the Problem

A. Readily available solutions: of the many almost unattainable attempts only two which have been found to be successful will be discussed here.

1. The Anglican solution. This rests upon a separation of the problem into two parts: from the point of view of the cathedral and collegiate churches on the one hand, and from the point of view of the rural or small-town parish churches on the other. On the higher plane there is a permanent choir consisting of the chapter of canons and of the pupils from the attached school. There the polyphonic artistic song has been systematically fostered since the fifteenth century. Poets of note, from Dryden to Masefield, have translated the Latin hymns into a beautiful poetic language and they have created other elegant compositions of liturgical art. Composers from Byrd to Britten have contributed good church music. For the parochial churches too the newer composers have written hymns and light motets (anthems), and through the approving attitude of the Anglican episcopate they were greatly encouraged and strengthened. Today, the Anglican Church on both planes has the artistically best choral song bolstered by a tradition of almost five hundred years.

2. The Calvinistic solution. This consists in principle of rejecting purely artistic music in favor of a generally available, neat, congregational song, which is devoid of any aesthetical aspirations. Essentially this song consists of metric phrases from the psalms and hymns which vary according to the geographic region.

B. Possible solutions. Since none of these solutions can be acceptable for the Catholic Church, because they do not do justice either to the Gregorian or polyphonic tradition, we shall be obliged to ask first of all, what in view of the new condition must be abandoned?

1) Wherever Latin disappears, there the Gregorian tradition will also perish. Whoever does not realize this, is either a fool or a liar. (Even he who deceives himself is also a liar.)

2) To put this in another way: where there is no cathedral chapter or where no collegiate church exists, that is to say, in the ordinary parish churches, the Gregorian tradition will fall by the wayside. No choir of volunteer singers will save it. This is the case, because the bishops and the Council have abandoned it. (And besides, in the cathedrals of the United States there are no cathedral chapters!)

What then can be saved?

1) The Latinity and with it the Gregorian tradition in the cathedrals and collegiate churches. Therefore, it seems to me that the *desideratum* ought to be to establish as many school-churches as possible, so that youngsters still engaged in their studies can grow up with the Gregorian tradition.

2) The same holds true for classical polyphony.⁵ Only it will have to get much more support from the bishops than it did heretofore. Patently there is lacking a theologically founded authority which would energetically defend liturgical ecclesiastical music. Even the *Motu proprio* was not strong enough to do this. But above all, the boundary line between artistic music and popular congregational singing must be sharply drawn and authoritatively guarded. In this area much was overlooked.

3) That which must be saved absolutely and without qualification is artistic music and the unity of tradition. This could be accomplished best if, as in England and America, noteworthy Catholic artists and composers, encouraged by leaders in the Church, or through funds ear-marked especially for this purpose, would continue to foster the old tradition in a modern dress, irrespective of whether it be in the Ordinary of the Mass or in the Divine Office with its hymns.

4) Pope Paul VI has undertaken an important step in this direction when he assumed the protection of the newly founded Consociatio Internationalis Musicae Sacrae. Its mission has been clearly stated in the document, *Nobile subsidium liturgiae*, November 22, 1963, in which we read:

. . . *ut eidem Apostolicae Sedi praesto esset institutum quoddam internationale, cujus ope de necessitatibus, Musicae Sacrae propriis, certior fieret, quoque consulta Supremae Auctoritatis Ecclesiae de ipsa Musica Sacra ad effectum deducerentur.*

. . . that there should be available to the Holy See some form of international institute which would be able to make known the needs of sacred music, and which would be able to assist in putting the decisions of the supreme ecclesiastical authority relating to sacred music into practice.

We hope that in the proper places the counsels of the Consociatio Internationalis Musicae Sacrae will be given a sincere hearing.

⁵ Monsignor Fiorenzo Romita of Rome has added this note: "It was not the chapters (of cathedrals and large churches) that preserved and supported Gregorian chant and polyphony, but undoubtedly much more often it was the church choirs, supported by the pastors and the bishops.

Joseph Lennards
Roermond, Netherlands

POSSIBILITIES AND LIMITATIONS OF CONGREGATIONAL SINGING

I. Ecclesiastical Legislation.

Ecclesiastical legislation concerning sacred music has in the past repeatedly urged that the people should participate in the liturgical ceremonies by singing. In the Constitution on the Sacred Liturgy, which was implemented by a *Motu proprio* of Pope Paul VI on January 25, 1964, this request was once more expressly formulated and spelled out in greater detail.

Article 30 reads: To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons and songs, as well as by actions, gestures and bodily attitudes.

Article 54 reads: Nevertheless steps should be taken so the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them.

Article 113 says: Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song . . . and with the active participation of the people.

Article 114: . . . the bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs.

Article 115 treats of the study of church music in various kinds of schools. This article is of fundamental importance, for without the cooperation of the schools, the participation of the people in singing will be able to be realized only with great difficulty. The article reads:

Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes and also in other Catholic institutions and schools.

Article 118 speaks clearly: Religious singing by the people is to be skillfully fostered, so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics.

These articles show very pointedly that the Church desires that the faithful take part in song in the ecclesial ceremonies. Church musicians ought therefore to lend attention to this problem of the singing of the people, all the more so because this—in obedience to Article 118—must be fostered in an expert manner.

II. The Repertoire.

A. Gregorian Chant.

To the question, “What is to be sung by the people?” Article 114 gives a general and remarkably vague answer. It speaks of “that active participation which is rightly theirs. . .” (*i.e.*, the faithful). But here it already follows that the participation is limited, in that one cannot entrust all the singing to the people.

Article 54 speaks more concretely about the songs of the *Ordinarium Missae*, that is, about the fixed chants of the Mass.

Article 59 of the Instruction for the Proper Implementation of the Constitution on the Sacred Liturgy, which brings to the fore a closer elaboration of the foregoing article, makes this addition: “Preferably one should choose the simpler melodies.”

Article 30 of the Constitution gives individual examples of simple songs: acclamations by the people, responses to the celebrant, singing of psalmody, antiphons and hymns. This enumeration deserves some attention.

The Catholic liturgy is organized as a community action. Those present are greeted by the celebrant and they acknowledge with a counter salutation. The prayers are corroborated with an *Amen*. The introduction to the great song of thanksgiving is a dialogue between the priest and people. Upon the admonition, *Ite, missa est*, a festive *Deo gratias* follows.

In the Western liturgies the people also participate in the *Pater noster*, whether through the singing of the final petition or through singing *Amen* to each petition, as is done in the Mozarabic liturgy. The responses and acclamations thus form the kernel starting point of each action instead of a song by the people.

The singing of psalms is technically far from easy, even if it is done by a trained choir. The rhythmic execution of these prose texts demands much practice and very close attention. The possession of this knowledge of psalmody is not customary even among the Protestants. Only the Anglicans sing the psalms in prose form. It seems to me to be better, generally speaking, that when the people sing psalms they be rhythmic and rhymed if possible. Certain Latin texts, sung to psalm tones (e.g., the *Magnificat*), can attain prominence under more favorable circumstances if they are not rendered by the congregation.

Before pointing out anything about the other types of song which were taken up in Article 54, it is necessary just to pause for a moment at the various melodic styles of the Gregorian.¹ Some of these melodies are very simple. They follow the text closely. Every syllable has one note. Sometimes one finds a little group of two notes on one syllable, at most three, but the melody is subordinated and bound to the text. In such a case one speaks of syllabic style. Other melodies on the other hand generally have groups of notes on the various syllables. Here music wants to show something more. It intensifies the content of the text and has a greater independence. This is the neumatic style. Finally, one also meets texts which are decked out with long garlands of notes. Here music triumphs over all magnetic ties to the word. It becomes completely autonomous. This is the melismatic style.

The choice of these styles is dependent on a variety of factors. The chants of the Mass are more ornamental than those of the Divine Office. The antiphons of the Office on ferial days are simpler than those of liturgical feasts. The antiphons for the *Benedictus* and the *Magnificat*, the high-points of the Office, are richer than the others.

Above all, and this is very important, the melodic style is made more distinctive by the share which the singer has in the liturgical ceremony. One cannot expect any more specialized, technical skill in singing from the priest than from the people. It is for this reason that the liturgical recitatives and the chants of the people are syllabic. To the *schola*, a more select group, one can entrust the neumatic chants (Introit, Offertory, Communion). Certain ones of the best trained singers can sing the complicated and melismatic verses of the Gradual and Alleluia. Through this logical alternation of style, the one-voiced Gregorian chant possesses a richness which can be sought for in vain in multi-voiced vocal music. The preceding survey gives us cause to draw the following conclusions:

1) In assuring a minimum repertoire for Gregorian congregational singing, our choice must first of all be directed to simple syllabic songs.

¹ Paolo Ferretti, *Esthétique grégorienne* (Tournai, 1938), p. 3; Dominic Johner, *Wort und Ton im Choral* (Leipzig, 1940), p. 5.

2) The structure of the *Missa cantata* will be disturbed if one entrusts to the people the changeable chants of the Mass which are meant to be sung by the *schola*.

3) Psychologically a serious fault is committed by one who forces the people to sing uninterruptedly. A logical alternation between singing and listening, between an external activity and a "holy silence" is needed. (Cf. Article 30). A high point is reached by a graduated climax. A succession of high points would necessarily result in an over-satiation and turgidity.

4) There is an easily and generally propagated error in the minds of many that active participation, to which the Constitution is inviting people, is of a purely physical kind.² Even listening is a form of intense activity. The modern human being, wearied by the noisy and hectic life, through an attentive listening can find in church a restful peace which is the springboard for true prayer. "Music to be listened to" (the greater part of the Gregorian repertoire, the multi-voiced singing of the choir, and organ music) is of great pastoral significance for the education of the people. Besides, might we not be running the risk of having the young people of today reproach us some years from now with the accusation that we did not bring them into contact with the oldest forms of art and spirituality?³

A minimum repertoire for Gregorian congregational singing, consisting of the following songs is suggested here:

For the Mass:

Acclamations and responses.

A combination of *Kyrie XVI*, *Gloria XV*, *Credo I*, *Sanctus XVIII*, *Agnus Dei XVIII*.

The ordinary old chants entitled by Dom Ferretti as *Missa primitiva*. These could be taken as a *terminus a quo*.

Naturally also, the fixed chants of the *Requiem Mass*.

Besides, the following are very good: *Kyrie XVIII*, *Gloria X*, *Credo III*, *Sanctus XIII*, *Agnus Dei X*.

Outside the Mass:

The four concluding antiphons of the Blessed Virgin Mary (*tonus simplex*).

Hymns: *Veni Creator*, *Tantum ergo*, *Te Deum*, *Adoro Te devote*.

² Jacques Froger, "Latin and Gregorian chant in the context of the liturgical renewal," *Musicae Sacrae Ministerium*, English Edition (Rome, 1965), Vol. II, N. 1-2, p. 22-34; Walter H. Peters, "Holiness befits your house, O Lord," *Musicae Sacrae Ministerium*, English Edition (Rome, 1965), Vol. II, N. 3-4, p. 59-61.

³ Séraphin Berchten, "Preoccupations about the future of sacred music," *Musicae Sacrae Ministerium*, English Edition (Rome, 1966), Vol. III, N. 1, p. 6-13; Paul Hindemith, *Komponist in seiner Welt* (Zürich, 1959), p. 134 f.

Antiphons: *Pueri Hebraeorum, Ubi caritas.*

Refrains: *In manus tuas Domine* (from Compline), *Rorate caeli, Attende Domine, Christus vincit* (4th mode).

Experience has proved that a repertoire of this kind after several years can become the possession of a parochial community. By this community I mean all of the people, and not only the school children or the youth movement, but all the faithful, men and women, including, of course, also the young. Over a long period and under favorable circumstances this repertoire can be conveniently expanded. By "under favorable circumstances" I mean to say the cooperation of school, youth movement, church choir, organists, clergy, and the presence of competent direction.

Then there is the possibility of learning some other Ordinaries of the Mass, e.g., Mass I (for Paschaltime), Mass XI (for ordinary Sundays), Mass XVII (for Lent and Advent). Besides this, in alternating with the choir, there is Sunday Compline, the significance of which one can easily explain to the people. I myself had the good fortune of working in a village parish where all the people knew a quarter of the Ordinaries of the Mass by heart, Sunday Compline, votive Vespers of the Blessed Sacrament, chants for Holy Week, Lauds, and also a thesaurus of devotional hymns. And all this was in the past forty years! Each one of us from personal experience can cite more than enough of these cases, because the activating of the people is nothing new.

I also knew a certain school for the training of Catholic educators, where all the students on Sundays sang not only the Ordinary, but also the Introit, Offertory and Communion and in addition, the Sunday Vespers.⁴

Both of these examples were naturally cited in order to prove that the prevalence of a repertoire of Gregorian chant capable of being sung by the people is strongly affected by local circumstances.

Recent publications.

And now just a word about two recent publications: the *Kyriale simplex* and the *Graduale simplex*.

At various international congresses of church music (Rome in 1950, and Cologne in 1961), the wish was expressed to publish a collection of very simple Gregorian chants to foster liturgical singing by the people. One thought of a second *Kyriale Romanum* with other very simple melodies for the needs of smaller churches which have no choir of their own, for the needs of the *diaspora* districts, and for the missionary activities on the periphery of the metropolises.

⁴ Active participation of the third degree. Instruction on Sacred Music, September 3, 1958, Article 25c.

The Constitution on the Sacred Liturgy has taken these desires into consideration. The text of the last paragraph of Article 117 reads: "It is desirable also that an edition be prepared containing simpler melodies, for use in small churches."

The Consilium ad exsequendam Constitutionem de Sacra Liturgia — this board bears the burden of putting the Constitution into execution — has prepared a small collection of chants of the Ordinary. This has been published by the Sacred Congregation of Rites and appeared in 1965, printed by the Vatican Press under the title, *Kyriale simplex*.⁵ This collection contains thirty-eight chants. Of these thirty-eight, twenty-two were taken from the existing *Kyriale*. But sixteen of them are being published for the first time. Among these there are six very simple *Kyrie* melodies and three *Agnus Dei* melodies, borrowed from various litanies. From the Ambrosian rite, *Asperges me* (No. 2), *Sanctus* (No. 16), and *Credo* (No. 36) have been taken over. Of Mozarabic origin are *Gloria* (No. 10) and *Pater noster* (No. 37). The antiphons, *Vidi aquam* (No. 3) and *Pater noster* (No. 38), are compositions of a later date.

In final analysis, these sixteen chants constitute a pitifully meager fare. We admit freely that the task of the editors of the collection was far from easy. In fact, most of the chants of the Ordinary, as yet unpublished, are really variants of those which we already know. This shows that it was very hard to find suitable material. A searching work of this kind demands time and reflection, and this was lacking. Likewise, we have serious misgivings about several of the chants. Why, for example, is the Mozarabic *Pater noster* bereft of the *Amen*, which was a vital link of union between the various parts? Does this edition fill a need? This question is difficult to answer. I myself know too little about the condition of church music in other parts of the world. In other places perhaps there are to be found churches which are satisfied with *Kyrie* melodies such as Nos. 9, 13, 14, etc. Over against these, there are many parishes, as for example in my own country, where this is not the case. In the estimation of these parishes, the introduction of the *Kyriale simplex* represents an impoverishment and a step backward.

The postconciliar commission for liturgy has also directed attention to the compilation of a *Graduale simplex*. The commission which has to prepare this edition is already half finished with this work. The official publication is

⁵ *Kyriale simplex*. Editio typica. (Vatican City, 1965). For a thorough and critical discussion, the following articles are recommended: Luigi Agostoni, *Musica Sacra* (Milan, 1965), p. 58; Ferdinand Haberl, *Musica Sacra CVO* (Cologne, 1965), p. 67; Raffaele Baratta, *Psalterium* (Rome, 1965), p. 62; M. Coens, *Ad te levavi* (Hasselt, 1965), p. 3; Joseph Lennards, *Ex Ore Infantium* (Roermond, 1966), p. 4.

as yet not obtainable.* A provisional collection appeared for practical use in 1965 during the fourth session of the Second Vatican Council.⁶ In the foreword we read on page 14, under No. 4, that this *Graduale simplex* is being assembled according to the exhortation of Article 117 of the Constitution on the Sacred Liturgy. And the text continues:

Since the *Graduale simplex* will appear within a few months, several parts will be published now, so that the Council Fathers can form a clear picture with regard to the nature and aim of these chants.

A propos of this, one might observe that this train of thought is not entirely correct, when one considers that the ceremonies in the *aula* of the Council are not to be compared with the conditions in the "smaller churches."⁷

The content comprises thirteen different Mass formularies. Three of these Masses contain texts borrowed from the *Graduale Romanum*. The remaining ten Mass formularies have been taken from the *Graduale simplex*. In these Masses, the Introit, Offertory and Communion consist of a short, syllabic antiphon in the style of the Office chants, alternating with several verses of psalms. The intermediary chants, the Gradual and the Alleluia, receive a responsorial form. In the first intermediary chant, they choose by way of refrain, a very short fragment taken from the psalm itself, which for the most part is sung according to a formula borrowed from the *responsorium breve*.

In the second intermediary chant, the text of the psalm is interrupted every time by a brief *Alleluia* antiphon from the Office.

The antiphons for Introit, Alleluia, Offertory and Communion are all borrowed from the *Antiphonale Romanum*, the *Responsoriale* of Solesmes, and the *Antiphonale monasticum*. Another Communion is taken from the *Graduale*, one Alleluia antiphon from the *Variae preces* of Solesmes. Two antiphons do not occur in any of our chant books.

Upon examining the scope of this publication, we might observe:

* Editor's note: On September 3, 1967, Cardinal Lercaro and Cardinal Larraona signed the decree authorizing the publication of the *Graduale simplex* and its provisional use in smaller churches. Cf. Ferdinand Haberl, "Graduale simplex," *Musica Sacra CVO* (Cologne, 1968), Vol. 88, No. 2, p. 71 f. Music taken from the *Graduale simplex* was sung at the papal Mass in the Basilica of St. Peter on Sunday, October 15, 1967, for delegates attending the Third International Congress of Laymen, hardly a smaller church!

⁶ *Missae in quarto periodo consilii oecumenici Vaticani II celebrandae* (Vatican City, 1965).

⁷ In contradiction to Article 117 of the Constitution on the Sacred Liturgy, there is also the edition of very plain *proprium* chants for the *Missa chrismatis*, because this Mass is not sung in a "smaller church," but in a cathedral. *Variationes in ordinem hebdomadae sanctae inducendae*. Editio typica. (Vatican City, 1965), p. 10-14.

1. It never was the desire of the international congresses of church music to publish a new chant book with simple chants for the Proper. There was a request for an edition of simple chants for the Ordinary.*

2. It is a pity that no counsel was sought from any official church music organization.

3. The texts of these chants are not in accord with the *Graduale Romanum*. There is, therefore, no longer any agreement between *Missale* and *Graduale*. The loss of this uniformity signifies at the same time a sacrificing of an age-old tradition. By this introduction of the *Graduale simplex* the rich alternation in melodic styles concerning which we spoke above will disappear in order to make room for a monotonous primitivism.

4. The difference of style between chant of the Mass and chants of the Office will also be removed.

5. The participation of the faithful, which today is confined to a singing of the Ordinary, should also be required for the execution of the Proper so that for a great part of the faithful the possibility of tranquility and meditation will be taken away. This over-burdening is a serious psychological blunder!

6. In the wake of the variety of texts and melodies in the *Graduale Romanum* and the *Graduale simplex*, a great confusion will arise.

7. It is difficult to ponder that those who at present apply themselves with so much zeal to the liturgy in the mother tongue, should be stimulated by the introduction of the *Graduale simplex*. Does one really have the intention to sing these chants in Latin, or should one resolve to fit these melodies to the

* At the Fourth International Church Music Congress in Cologne in 1961, the chairman of the congress committee proposed the following resolutions:

It is to be hoped that no structural or textual liturgical reforms will be undertaken without simultaneous discussion of their musical form.

It should remain possible both for the parish liturgy to include liturgical choral singing, and for cathedral liturgy to include liturgical congregational singing (reference to the various forms of High Mass during the congress week).

It is to be hoped that in the *Missa in cantu* the priest's last blessing will be sung, not spoken.

It is suggested that in recognition of their liturgical function, the songs of the choir be equated with the proclamation of the readings, in the sense that the priest should not have to repeat them quietly when they are sung or recited according to the rubrics.

It is again requested that a *Kyriale simplex (II)* be published soon.

The preparations of a *Graduale simplex* should be considered. It should contain the Proper of the Mass (*schola* chants) in simpler form for parishes which do not possess the necessary resources for worthy performance of the Gregorian Proper, especially parishes in mission lands and *diaspora* areas. These songs should be composed by qualified professionals according to the actual characteristics of the world's various musical cultures. It is to be hoped that the optional use of these melodies would be allowed along with the official Gregorian melodies. *IV. Internationaler Kongress für Kirchenmusik, Köln, 1961*, Johannes Overath, ed., p. 236.

vernacular? This would exclude the possibility of an organic development of chant in the vernacular. If one is a musician, one can do naught else but support a growth in which new chants are able gradually and quietly to develop from the spirit of the various tongues. But we shall never be able to reconcile ourselves to the plan of fitting melodies of the *Graduale simplex* to the various vernacular languages.

8. Naturally, the use of the *Graduale simplex* has not been decreed as compulsory, and if one considers the determined pressure exerted that it be published, and likewise the fact that the study of these chants will require but little effort, the great danger will arise that the church choirs which already bestow far from herculean efforts on the preparation of the richer chants of the *Graduale*, will in like manner choose the path of least resistance by introducing the *Graduale simplex*.

9. In fact, this interpretation of Article 117 goes directly against Article 114, in which it is clearly stated that the treasure of sacred music must be preserved and executed with the greatest care, lest the precious melodies of the *Graduale* be lost to posterity. I mean to say, therefore, that it is our duty to guard against this imminent danger.

C. People's chant in the vernacular.

Before going into the problem of congregational song in the vernacular, it is necessary to say something about the characteristics of Gregorian melody.

a) This is, as it were, an off-shoot from the declamation of texts in the Latin. The peaks of the melodic curves coincided with the word accent, which above all is a tonic accent. The Gregorian is thus a musical projection of the Latin text with all its contours, not only in the syllabic style, but even in the richest melismas.

b) Over the accented syllables is found at times one, at other times, even more tones. For the Gregorian composer this accent is now short, then again long.

c) In Latin words this accent was always on the penult or the antepenult. This "word-tone proportion" in modern languages is of an entirely different kind. For that reason it is clear that one cannot fit the Gregorian melody to texts in the vernacular. This is bound to end in failure.⁸ Also, the recitatives and psalm formulae are governed by the same laws, and for that reason cannot be used for singing in the vernacular either. An exception to this rule are the simple, strictly syllabic hymns. Most nationalities have preserved in their traditions an extensive treasury of devotional hymns, psalm hymns,

⁸ Eugene Cardine and Jean Claire, "A propos of a 'Translation' of Gregorian chant," *Musicae Sacrae Ministerium*, English Edition (Rome, 1965), Vol. II, N. 1-2, p. 19-22. A translation of the *Kyriale simplex* into English has in the meantime already appeared.

hymns with a scriptural content, hymns for various feasts of the ecclesiastical year, morning and evening hymns, hymns of thanksgiving, etc.⁹

In studying the texts, one sees clearly that the people by preference desire a fixed form in hymns, with a regular strophic structure and with a simple rhyme scheme. The psalms were not sung in a free rhythmic form, that is to say, as prose, but as a rhymed text, which is the case among the Calvinists and Lutherans. Hymns with a didactic content (so-called "catechism hymns") for the most part were short-lived. A hymn simply does not serve as a good vehicle for instruction and moralization.

But what is remarkable is the great quantity of Christmas songs, very likely because the feast of the Nativity makes so great a human appeal to the people. One finds liturgical chants intended as intervenient, offertory or communion songs in the old repertoire only very sporadically. Here lies a challenge to the modern poets and composers. The texts and melodies which are now current in the various countries generally do not satisfy the demands which one puts on church music. Those responsible for legislation governing this type of music have the task of making a discriminating choice in order to separate the chaff from the wheat.¹⁰

The melody of the hymn is of even greater importance than the text. It causes the people's song to live on. A proof of this is offered by the many *contrafacta*. This weighty fact is not sufficiently recognized by many champions of the renewal. They have their eyes and ears fixed on the "intelligibility" of the text and do not understand that the music itself is a part of it and adds a new dimension to the text and is at times able to render the concrete meaning of the words entirely vague.¹¹ Each nation has given to its melodies something of its own psychological background so that these are a reflection of its own ethnological character.¹² In the art of folksong, comparative study can discover for each country distinct, essential traits in melody and in rhythm. These are of great importance not only for criticism but also for the composer, because the new song simply is unable to withdraw from tradition if it wants to make contact with the people. The folksong composer does not "create," in the proper or specialized meaning of that word, but he molds and reshapes. For that reason, a good new song often seems uniquely familiar to us. From what has been said above it follows likewise that only with difficulty can a song be translated, because certain melodic and rhythmic

⁹ W. Wiora, *Das Musikwerk. Europäischer Volksgesang* (Cologne, n.d.), p. 6. As no other cultural area, Europe has developed the metric, strophic structure in people's songs.

¹⁰ Decree of Cardinal Frings, Archbishop of Cologne, concerning church music. *Musicae Sacrae Ministerium*, English Edition (Rome, 1965), Special edition, p. 11-12.

¹¹ G. v. d. Leeuw, *Beknopte geschiedenis van het kirklied* (Groningen, 1939), p. 6.

¹² W. Wiora, *op. cit.*, p. 8.

properties never can be communicated. The new song demands a talented artist who has probed the old song and who is confidently at home in it. Time must tell whether his composition will be accepted by the people.

For the moment we are confronted with an overload of songs which *qua* text and melody are far below the mark. These are products from second-rate poets and composers, which like an onslaught of locusts darkens the sky, and are forced upon the people by dilettante leaders without ever having asked the advice of an expert. The Church, which had always been the guardian of what is beautiful, has now rather become a mishmash garret for all kinds of mediocrities, as a Netherlandic composer remarked the other day.

This has grieved church musicians. They are not against liturgical participation by the people in the vernacular, as we were assured.¹³ On the contrary, they are prepared to make a positive contribution by way of loyal implementation of the Constitution, provided that this does not take place in a one-sided manner. But they do regret the musical inexperience of many of the proponents of the renewal, who obstinately go their own way without any respect for tradition, as if we now had to begin anew from a musical zero-point.¹⁴

III. Introduction and Preservation of Congregational Songs.

It often happens that in one of the churches without any preparation worthy of the name they introduce congregational singing. The faithful have received song sheets, and someone takes his place in front of the microphone and attempts to sing loudly, busily waving his arms to help the people get started. Perhaps the choir has been placed amidst the people for several Sundays or they have planted several groups in the church so that they might function as trailblazers. Perhaps with much good will after several Sundays something tolerable will come to light, but after a few months there is nothing of lasting value and it ends in failure. Congregational singing becomes ridiculous and the people will be more alienated than ever before.

Ecclesiastical congregational singing fails if the people do not sing with conviction. They must know why a singing participation is demanded of them. They must conceive the idea within themselves that the Mass is a com-

¹³ Joseph A. Jungmann, *Zeitschrift für katholische Theologie* (Vienna, 1963), Vol. 85, p. 355 f. The same assertion is made by Helmut Hucke, "Church Music," *The Church and the Liturgy. Concilium* (New York, 1965), Vol. 2, p. 111-133. Cf. the reply of Monsignor Johannes Overath, "A necessary clarification," *Musicae Sacrae Ministerium*, English Edition (Rome, 1966), Vol. III, N. 1, p. 14-20.

¹⁴ Cf. Article 47 f.

munal sacrifice, otherwise they will not change their liturgical practices, since on this point people are very conservative.

This conviction can be brought to them through articles in the local press and the diocesan paper. One can preach about it for several Sundays. Even better, one can have a series of conferences, which should be given without long intervening periods of time. In these conferences one can tell the people about the concept and the living of the Mass, about the relationship between the chant of the priest, the choir, and the people's song, etc.

In my own country we have the so-called "Mass week." It is a series of exercises. In the morning the Mass is explained to the faithful, and in the evening a demonstration is given of one or another part of the Mass, followed by a practical singing rehearsal. The day hours are employed in visits to the school, conversations with the organist, the director of the choir and the singers. This "Mass week" is concluded with a liturgically sung Eucharistic celebration on the following Sunday. In practice, it is conceded that such a "Mass week" is an outstanding means of getting the matter under way. In the months that follow sometimes it does not go so well or the singing begins to drag. The secret is not to lose courage and to persevere in spite of it all! Of great value are the parochial rehearsals, every two months, and above all before the great feast days. One can thus conveniently teach something new and iron out faults which have crept in. Similarly one can conduct brief rehearsals before Holy Mass.

Gradually the booklets and leaflets, which are really the bane of true congregational singing, will become superfluous. Only then will song begin to live. People now begin to take pleasure in it. The Gregorian chant and the devotional songs will have become a natural expression on their part.

The continued life of the people's singing will be threatened if the director offers them too great and too continuously changing a repertoire. Bystanders — most of all the parochial clergy — find it monotonous always to listen to the same songs. But the people themselves judge otherwise. They are attached to their repertoire which they have mastered with much difficulty. Congregational singing is a question of tradition and not of variety.

Everything depends on the director. He must be an expert both in the Gregorian and in congregational song in the vernacular. He must be a man of taste, capable of making a responsible choice from the quantity and variety offered him. He must possess tact, patience and moderation and must know how to deal with people. It goes without saying that he must possess the gift of making clear to people with few words, but above all by his example, what is being expected from them. He must know how to direct Gregorian congregational singing with suppleness yet with accuracy and with-

out needless waving of his arms. He must give the proper beat to direct singing in the vernacular in a correct tempo without dragging. In the beginning, direction is definitely necessary. Later it can be gradually left behind. If singing in a church is heard by one who is adept at it he can tell immediately whether someone is in charge who understands his business or whether there is someone there whose zeal is not keeping pace with his knowledge and skill. Usually one detects this in the rhythm. To lead a congregation in an acoustically live church in singing calmly through small rests, can be done only by someone who does not know theory only from books.

A man, for example, can be exceptionally good at voice-training, but if he stands before the people and cannot utter a worth-while word or is unable to rectify a mistake by himself demonstrating an example, he is useless as a leader of congregational singing.

This special skill one cannot obtain exclusively from study. Priests do not receive this through their ordination as though it were a special grace of state.

Many of the mistakes, excesses, and misunderstandings are to be attributed to a lack of expert knowledge on the part of the priests. No compliance was given to the request of the Church that the musical formation of the priests be taken seriously in hand. No attention was paid to the voice of St. Pius X and his successors nor to the frequently published papal documents. This disobedience — and please excuse this harsh word — is being paid for dearly now when the majority of our priests are without skill enough to organize or lead the singing of the people in our parishes. Is one now sixty years later to give ear to the wishes of the Council as expressed in Article 115? We hope so. Otherwise, the participation of the people through singing will seem merely to be a Utopia.

The regulations for the implementing of Article 115 have received a concrete form in the Instruction of the Sacred Congregation of Seminaries and Universities of December 25, 1965.¹⁵

This Instruction gives a remarkably well-thought-out plan for providing a musical formation in the seminaries. If this reform is carried out everywhere, the clergy of tomorrow will be considered liturgically and musically fit for their task. But there are also norms in this Instruction to be taken to heart by the priests who are now functioning. Here lies an important task to be undertaken by the institutes and societies for church music in the various countries. Here through special courses musical formation can be undertaken on a higher and a lower level. Ought this not to be a task for the Consociatio In-

¹⁵ Cf. Excerpt from the Instruction on the liturgical formation of ecclesiastical students, Sacred Congregation of Seminaries, December 25, 1965, Chapter 3. *Musicae Sacrae Ministerium* (Rome, 1966), Vol. III, N. 1, p. 1-2.

ternationalis Musicae Sacrae to formulate a plan for this training of the leaders of congregational singing?

In our foregoing considerations we especially gave our attention to the entire people who no longer attend school. As we reflect on this more logically, we ought to direct our actions to the coming generation, to the youth who will receive their formation in the schools. We should therefore remain zealous so that musical education may become an integrating element of instruction in all types of schools, the primary and elementary and intermediate grades, and by means of a continual instruction. This formation requires more time and patience but it will finally lead to an enduring success. Experience has proved this.

Many documents of ecclesiastical authority point in the same direction. Article 115 of the Constitution on the Sacred Liturgy, which was quoted at the beginning of my paper, speaks of "other Catholic institutions and schools." In absolutely no type of school should this musical education be lacking, because genuine musical formation is the result of an enduring, uninterrupted growth-process.

In the primary grades the child can already during play come in contact with the world of music. The sensible period for rhythmic development coincides with that age. The years spent in the intermediate grades form the most important stage. This time is by far the most favorable for the development of the musical ear. Besides, this type of school is attended by all children. Here, above all, must the point of attack lie for our action. It would be a serious pedagogical error to postpone instruction in Gregorian chant and modern music to a later period in life.¹⁶

During this continued instruction, we have the opportunity of bringing the musical formation to an even further development. It is in the age of puberty more than at any other time that common sense develops. In this period pupils can be brought into touch with the masterpieces of church music. Here too we have the best opportunity of bringing them to an active listening. The teachers' schools are of very great importance. In these the future teacher can begin his musical and pedagogical formation. Here the educators are formed in their youth, who later will often constitute the personnel in charge of the musical life of the Church in their area.¹⁷

We find ourselves faced with a double task: the formation of young people and of their leaders. The formation of the leaders poses a great problem. To

¹⁶ Joseph Lennards, "Erziehung zur Kirchenmusik an den Grundschulen," *Kongressbuch des II Internationalen Kongresses für Katholische Kirchenmusik* (Vienna, 1955), p. 296.

¹⁷ Johannes Overath, "Die Erziehung zur Kirchenmusik an den höheren Schulen und Seminaren," *Kongressbuch des II Internationalen Kongresses für Katholische Kirchenmusik* (Vienna, 1955), p. 303.

this we must devote all of our attention. As the educators are trained for their task and take pleasure in church music, the formation of a new generation should present no difficulties. Many years of experience have been adequate proof of this.

Here a few didactic principles might well be added:

1. Next to the other forms of music, Gregorian chant deserves a special place in an educational curriculum. The repertoire of Gregorian chant can be gradually expanded in elective courses.

2. Musical education does not consist only in teaching a repertoire. It aims at the development of all the musical potentialities present in youth.

3. All pupils without exception have the right to this education, even those who are less gifted.

4. Musical education ought to be given in a systematic and graded manner according to a well thought out plan of instruction.

5. In the lessons, the self-activity of the pupils must be stimulated. This above all else has reference to the rhythmic coordination which receives its development through muscular movement.

6. Improvisation is an outstanding medium for making children feel at home in the musical idiom.

7. Music is no isolated branch of study. It serves to be brought in line with the other disciplines and especially with divine service and liturgical instruction. Music is likewise to be integrated into life at school and in the parish.¹⁸

We consider it our duty, while here in America, to express our great gratitude and esteem to the venerable teacher of music, Mrs. Justine B. Ward, who through her well-known method has offered children in the elementary schools the possibility of a timely musical formation. Thanks to her efforts, thousands in Europe and elsewhere have made the ideal of St. Pius X a glorious reality. May her idealism stand out as an example to all of us.

In conclusion, we must not be depressed by the difficulties which we shall, without doubt, overcome. Rather let us set ourselves to the task with so much more zeal and perseverance.

¹⁸ Wilhelm Lüger, "Kerkmuziek en godsdienstonderwijs," *Ex Ore Infantium* (Roermond, 1962), Vol. 27, p. 85.

Rt. Reverend Urbanus Bomm, O.S.B.

Abbot of Maria Laach

GREGORIAN CHANT AND LITURGICAL SINGING IN THE VERNACULAR

Gregorian chant serves as a model for the nature, the spirit, and the form of liturgical singing in the Roman Church. Among the ecclesiastically approved ways to set the Latin text to music it is the most notable one. This, however, does not imply that its melodies should be imitated wherever liturgical singing is involved. But it does imply that, in analogy to Gregorian chant, all liturgical singing will have to draw from the profound wells of the spirit and to strive for a similarly high degree of correspondence between expression and content.

There should be no doubt in our minds that in the present situation of church music, that is, in view of the fact that many of the territorial authorities are opening all the doors for a liturgy in the vernacular, Gregorian chant is not just a quarry or a storehouse to draw building-materials from for the new musical edifice. It should be seen as a totality and not be interfered with.

But precisely on account of its unity and its Latinism it is setting standards for our creative efforts to shape the new reality, and it emits impulses for our inspiration and stimulation.

Even its intrinsic development will serve as a lesson to us in our time. Its organic unity did not result from a flash of genius, but from slow growth and steady evolution, from centuries of grappling with the problem of the spirit and the form of liturgical singing. It will be worthwhile to recall a few familiar facts.

What was to be Gregorian chant evolved from different roots, above all from two of them. The liturgy of the synagogue is one of them. Psalmody has been taken over from it as an essential element. Its chief character-

istic is parallelism, the division of each verse into two members of equal importance which are interrelated in various ways by means of their identical contents. This structure appears in the cadences of psalmodic chant both in its medieval and its modern version. Modern structural melodism has resulted from a transformation of the original oriental intonation according to the sentiments and modes of perception peculiar to occidental music. This applies both to the synagogal inheritance strictly speaking, *viz.*, soloistic psalmody, and to choral psalmody with plain twin cadences for each verse, likewise of oriental origin. Both of them have been fused in the same way with Greek and, at a later stage, with Latin words.

Besides oriental solo psalmody and choral psalmody, as practiced in monastic communities, there have been factors contributing to the historical evolution of Gregorian chant and its repertoire which are distinctively occidental: 1) classical melopoeia, which is reflected, above all, by the antiphons; 2) classical cantillation, which left its mark on the tones of the orations and lessons; 3) folklore, which is preserved in the acclamations and hymns; 4) perhaps, the so-called *diaphonia basiliké* of the Byzantine court; and finally, 5) the art forms of sequence and trope, which seem to be of Gallican origin.

From all these elements there has emerged a composition, which betrays the heterogeneous descent of its components by stylistic differences of the individual forms. On the whole, however, it exhibits the mark of uniformity, because its formation has always been governed and steered by the same two factors. One of them is the ever-fresh starting of the search for unity of word and music, that is the musico-artistic factor; the other one is the shaping effect of the liturgical function of the text or the singing.

a) The musico-artistic factor, the striving for unity of word and music, had to deal with the sound of the words too, *viz.*, with accentuation and prosody, and with their meanings, both of which had to be matched. The *saturata oratio* or *significativa pronuntiatio* attested by Tertullian was the ideal in the West, not only in the secular domain, but also in the Church. This style of reciting tries to combine two principles: structure of a sentence and stressing of its sense. The cadence formula is serving the former purpose, the individual composition by modal choice and melodic inflection the latter one. It depends on the function of the chant, whether greater emphasis rests on the cadence or on the individual composition. Psalmody and the tones of orations and lessons are related to cadence formulae, antiphons, however, to the rendering of the individual context, but not to the exclusion of the contrary. Soloistic psalmody admits of the ornate rendering of individual words, and the cadence formula has left its mark on the antiphons. The plainer they are — I have in mind the antiphons of the Office — the more frequent is the oc-

currence of identical settings for sentences of identical structure, that is, of melodic models and formulae. It is very much to the point to note in this context that these melodies too will adapt themselves to the little peculiarities of the individual text quite closely, so that they will seem to have been composed for this very text. This holds true unqualifiedly, however, of the older compositions only. In them, formulae and also centonization are utilized in a masterly fashion. This mastery has been lost gradually in the course of the Middle Ages. It is true, that modern musicology has discovered the basic principles of the unity of word and tone which it can explain in theory, but in practice it succeeds no more in creating an equivalent. Quite often melodic elements have been juxtaposed too much in Beckmesser's manner, when new texts were to be set to music. These attempts, however, have failed to recover the whole organism.

Obviously, it would be rather difficult to adapt the Gregorian melodies, the genesis of which we have been outlining, to vernacular texts or to imitate them for that purpose. Accents and emphases of living languages are governed by different laws. Of course, they may be fixed and stylized too. But today singing is no more the same as speechmaking, whereas in antiquity every delivery of a speech was singing or something close to it. Therefore, there were more possibilities of stylization at that time, because speech and singing kept close together. The melody of our speech still has to be explored. Speech is disintegrating rather than conforming to a common denominator, which would be generally accepted and sustained. In the age of broadcasting, however, there is a tendency to simplify and to reduce the inflections of voiced speech, which thus is approaching gradually a formalized intonation pattern susceptible of melodic classification. At present, melodists should try to define this pattern, and in doing so they would be walking in the footsteps of Gregorian chant without becoming its imitators.

b) Listening to the tonal tendencies and patterns of the living language, however, is not enough. Discernment of the liturgical act to be served by the sung word, that is, both of the characteristics of the individual liturgical situation and of the purpose of singing in this situation, belongs also to the style to be discovered and developed under the prevailing circumstances. I do not intend to treat here in detail the general qualities of liturgical singing, namely, that it is both worship of God and worship by a congregation, worship which is to be, as it were, "prophetical" for both partners. Singing, therefore, originates from the spirit of God and from the answering heart of man, kerygma and prayer at the same time, charismatic in virtue of its origin, rational in virtue of its form, and in this respect apt to be understood and participated in by everybody, listener and singer alike. I should like to

concentrate just on the stylizing effect of the "liturgical function." It has played an essential part in shaping Gregorian chant and its genres and contributed decisively to its usefulness, spanning time and space. Of course, if the liturgical function is to play a part in determining the style of the new singing in the vernacular, it has to be recognized as such at the outset. The diversity of the duties and their performers is not just an historical value, but it deserves to be maintained also under present-day conditions, even under more modest ones.

The individual liturgical act will decide the questions: Who is to sing? What, when, and where is he to sing? Although the liturgy is a community act, it is distinguished by degree and order. The fully developed liturgy of the Mass calls for an officiating priest, a deacon, and a subdeacon as a first group, for a precentor with a choir as a second, and for the people as a third group of active participants. Each of these groups is called upon to sing: the priest has to sing the prayers at the altar; the deacon and the subdeacon the kerygmatic texts of the epistle and the gospel; the choir and the cantors have to sing the accompanying or the meditative chants of the church year; the people, the acclamations and, if possible, the invariable chants of the Ordinary. Thus, High Mass proceeds in a continuous change. Not all participants are always sharing in the same activity; for all groups, Mass is a complex of listening and singing, receiving and acting. But the individual chant is always fully commensurate both to the group to whom its execution is entrusted and to the function it has in the course of the Mass. The Roman liturgy has succeeded in finding the adequate form for each genre of liturgical singing. The antiphonal chants, for instance, which accompany an action, differ in form from the responsorial ones, which serve a different purpose. Even choral psalmody at Mass differs from that of the Divine Office. The chant composers had developed an exceedingly sure feel for such stylistic and formal differences. A similar feel for style and form should be searched out in our time too. I believe that we do not lack the talent altogether, since we will sense any violation of this functional style.

Things are different, though, when the liturgy of the Mass cannot unfold completely, but has to be accomplished under modest conditions without a choir and even without a cantor, that is to say, when an unaided congregation has to assume responsibility for the chants not sung by the officiating priest. In this case omissions will be a better answer to the problem than stylistic reduction of all chants to the same form and mode of execution.

It would be an impoverishment of the liturgy, if its vernacular garb would imply in principle the loss of those differences. Plainer forms should always be provided for the people, more elaborate ones for the cantors and the choir.

The musical settings should also reveal the distinction between actional chants and meditative ones.

c) Finally, I should like to make a few remarks concerning the liturgical lessons in the vernacular and their intonation. Frequently they are sung with intonations taken from or related to Gregorian chant. People will shun the alleged stylistic incongruity which will result, they say, from merely "speaking" the word of God. This, however, is counterbalanced by another inconsistency arising between word and tone. As we have not yet found a convincing melodic stylization for our languages, a stylization which would match the dignity of the word of God, we are availing ourselves of the forms of Latin declamation, applying them to texts of an entirely different stamp. It is true, that in most cases, attempts are made to free the cadence formulae of their rigidity in order to make them flexible. Attempts, too, have been made to loosen the tenor by means of accents or to intensify expressiveness by adding a second or even a third tenor. Nevertheless, the Latin tones do not yield enough to become adequate to the true ring of the words. On the other hand, those attempts to work with richer melodic material will lead easily to an over-evaluation of the singing in relation to the words. The result might be called an alienation of the word. It is not brought nearer by the "music," but moved away. It is true that the familiar "Latin" tone will keep alive the memory of the former order and seem to serve as a bridge; but it remains to be seen, how long this memory will be sufficient to hide the weak spots in the construction of the bridge.

It seems to me, therefore, that the style of the lessons will have to change, if word and music are to form an organic unity. In a similar way this applies to the orations to, which, however, as stylized texts, allow more readily the use of a cadenced execution. But the words of the songs proper will have to be detached from Latin melos. No matter whether they are to be sung in unison or in harmony, by the choir or by the people, they have to be set to music according to the language. From Gregorian chant we should draw the lesson that unity of word and music comprises tone and content, and that concord of voice and mind in the act of singing can only be achieved, if the musical task is proportionate to the skill and to the perceptiveness of the singers in accord with the liturgical function of their group within the setting of the Mass. But this twofold unity presupposes the art of shaping a melody: penetration of the laws of one's language and its ring, a feeling for the contents to be set to music, the knowledge and consideration of the purposes of the liturgy. All this is not easily accomplished. Long practice and self-criticism will be necessary. Gregorian chant also will have to be studied and promoted as before, and this not only as to its technique, but above all as

to its spirit. It would be a mistake to give in to the temptation to discard it now as not up-to-date and outmoded or as music fit for men of letters only. This also would be against the express injunction of the Church. Any censure to the contrary would be tantamount to restraining and choking live potentialities. It may be unpleasurable to have to face Gregorian chant as a norm, but we should endure it. Imitations will not do. Genius and skill need deeper roots, and a universally accepted voice culture requires the same patience and effort as agriculture — and God's blessing in due time.

DISCUSSIONS OF PRACTICES IN POST-CONCILIAR CHURCH MUSIC

Before the opening of the Congress, nine proposals and contributions for discussion came from the members of CIMS. Therefore, on August 24, 1966, at Chicago, the first three were presented for discussion. The memorandum of the Church Music Association of England and Wales met with the concurrence of the majority of those present. The other two proposals were discussed but not voted on because the time ran out. For the same reason, the other contributions were not able to be taken up, but at the request of the Congress participants they are published here.

MEMORANDUM OF THE CHURCH MUSIC ASSOCIATION OF ENGLAND AND WALES

1. The committee of the Church Music Association is convinced that English musicians generally are in full agreement with the insistence of the Constitution on the Sacred Liturgy on the active participation of the people in the liturgy, especially by means of singing. Nevertheless, they feel that in the promotion in England and Wales of popular participation by means of singing, the prevailing pastoral and musical conditions must be the main guide, and that they will dictate an approach to the problems possibly very different from that in other countries. In particular, they feel that any attempt to impose musico-liturgical forms which neither correspond with English cultural traditions, nor take into account the traditions of the Church of England and other Christian bodies in this country would be mistaken and impracticable. The committee therefore hopes that such regulations as may in due course be issued from Rome will permit the maximum freedom for all countries to develop their own musical forms, whilst retaining the essential unity of the Roman rite.
2. The committee is aware of a trend among some liturgical scholars which, while rightly emphasizing the importance of the communication of word, ap-

pears ready to jettison those other forms of communication which appeal to the emotions and the heart as well as to the intellect, and which are within the province of the arts, particularly of music. They feel that this tendency is contrary to the teaching and traditions of the Church of Christ, as well as to the Constitution on the Sacred Liturgy, and they consider that the totality which is man demands that every part of his nature must be ministered to in a liturgy which is to win his acceptance and his love. They consider, therefore, that without in any way neglecting the proper participation of the people, encouragement must be given to the fostering of choirs and the development of all types of musical forms which shall be artistically and spiritually effective.

3. The committee considers that the best way in England and Wales to develop the *music* of the vernacular liturgy is through the *spoken* vernacular liturgy which is now established as accepted. They consider that the traditional Latin sung Mass is a form whose unity would be impaired by the introduction into it of liturgical texts sung in the vernacular. They are convinced, moreover, that the Church would suffer irreparable loss if the traditional Latin sung Mass, suitably modified to fulfil modern liturgical requirements, were to be allowed to fall into disuse. They earnestly hope that the Latin sung Mass will be actively encouraged in those places where it meets the needs of the people, and where it can be worthily performed, making proper provision both for the participation of the people and for the maintenance in use of the Church's heritage of music. The English form of sung Mass should at the same time be developed on the lines indicated above. In this way it will be possible fully to implement in this country the teaching of the Constitution on the Sacred Liturgy.

Jacques Chailley

University of Paris

DISPUTED STATEMENTS

In France, public opinion is keenly divided on the problems that we must study in this article. A national committee of musical experts has been named, which, however, has not been called together for some time now, or to be more precise, which has met only with reduced numbers for some relatively unimportant purposes of limited interest. One can see that among the

lay musicians who form part of this committee, and who have received considerable encouragement and support from many quarters, there exists a common frame of mind that is sometimes quite different from their colleagues in the clergy. I want to attempt to formulate their points of view and submit them to your judgment so that we can better be guided in our consciences. It is evident that the various aspects mentioned are much controverted, both from the point of principle and from the evaluation of the actual state of affairs. Perhaps a clear exposition of these views will be the first step towards regaining the unity that has been lost and which we so eagerly seek to re-establish. I feel sure that this Congress can indicate the foundations necessary for this.

I. Sacred music is one of the elements of the liturgy (Constitution on the Sacred Liturgy, Article 112). We would like to see the commissions of sacred music consulted more often and without any ambiguity regarding their responsibilities. Besides, they should work in collaboration with the liturgical commissions, without which their work would be sterile (Article 46).

II. The basis of all our endeavor is fidelity to the norms of the Constitution on the Sacred Liturgy. But we consider that it must be followed according to the letter in every detail. We are not satisfied with any discriminatory, partial observance justified by an interpretation of the so-called "mind of the Council Fathers."

These norms present us with a two-fold task: the first is one of conservation (Articles 114, 116); the other is one of renewal (Article 121). One cannot strive for one and neglect the other. One cannot permit opinions contrary to one's own point of view to be discredited by over-simplified accusations that are unworthy of the Church and the Truth, especially if they are rejected without any debate.

It seems to us that there is no contradiction between these two norms. The desire to preserve the patrimony in order to render it more fruitful is not an invention of the Council. It is prescribed by the Gospel itself. It does not indicate nor should it indicate any sort of conservative superstition. If the love for this repertory is so deeply entrenched in the hearts of thousands of Christians, it is not merely because it represents the many centuries of the history of the Church, of which we are the responsible successors, but also because it corresponds to the needs of our time, which is so deeply divided on the evaluation of the contemporary musical idioms. Christians are attached to this musical patrimony tested by time precisely by way of compensation, prudently letting time again sort out the good from the bad before they pronounce themselves on the wide range of different styles that the modern age is offering them. Every day, therefore, earlier art has come to assume more and

more a value of contemporary expression than it ever had before in other periods, a fact which today we cannot afford to ignore. Many non-believers of the present time have grasped the meaning of the word "prayer," listening to the Gregorian *Salve Regina*; they have found their way into the Church as choir members singing a Mass of Victoria, and their only contact with the Gospel may have been through the Passions of Bach. It is a paradox that the very ones who want to rid themselves of everything that these things mean by way of faith and love are the clergy.

Moreover, the Council has wisely connected the renewal, which is so necessary, with the duty of preserving what has gone before, in the very interests of the renewal itself. Every transformation of custom requires a more or less lengthy period of transition, if the reform is to take roots and last. On this point, the missionaries have a lot of precise experience. Let us suppose that the faithful who are attached to Josquin des Près or Gregorian chant are primitive people to be evangelized; often we are treated worse than the latter, who are allowed by the Constitution to keep their own musical traditions! (Article 119).

III. The duty to preserve the imposing patrimony of sacred music, both Gregorian and polyphonic, is laid down in explicit terms by the Constitution (Article 114). This obligation must not be neglected, nor should it be presented in a negative way such as a sterile reticence towards the new and necessary things that are likewise ordered by the same Constitution. We must seek for a harmonious coexistence of the two types of expression that each correspond to a different need, without causing any contradictions unless they are introduced artificially, such as would happen if one were deliberately to reject one panel of a diptych in favor of the other. If one neglects the duty of preservation, one actually compromises the ultimate success of the renewal itself. Any exaggeration in one direction leads to an opposite reaction in the other, creating inevitable divisions that keep multiplying, until one finds that some whom the Church wanted so rightly to attract have finally been left outside.

From all this it follows that it is impossible to conceive of the duty of preserving the treasury of sacred music without maintaining in the liturgical functions, in an habitual way and in reasonable proportions, at least some part of the Gregorian repertory, together with the new musical texts which are to be equally welcomed; and where a choir exists, part of the traditional polyphonic repertory must also be maintained. This is far from being realized in actual practice. The most common argument brought forward is that of language. Let us reread the relevant parts of the Constitution.

We consider it contrary to the instructions of the Council (Articles 36,

114) to ostracize a language or a style that is inseparable from a repertory that according to the Council itself should be maintained. This is still true, even if one desires legitimately the extension of the vernacular language. One must recall once again that in numerous instances, the use of the vernacular *is authorized and not imposed* (Articles 36, 101), and that a permission is not the same thing as an obligation. The permission implies, however, that one can use it if other reasons make it advisable. One of the factors to be considered would be the rendering of the Church's patrimony forever applicable to every age, according to the phrase of the Gospel, *nova et vetera*. There are other reasons, but they are more the concern of specialized associations such as for instance *Una Voce*, or its British counterpart the Latin Mass Association. Their rapid growth demonstrates that we are not dealing with the lamentations of a few old ladies, but with the serious, well-pondered opinions of a not-insignificant section of the lay members of the faithful.

There is one motive that concerns us here directly. We are told that the Latin chants will remain in use for celebrations on an international level. But, let us be serious for a moment! If it was possible for us to sing all together without any difficulty, at the opening of this Congress, with one voice singing the same *Veni Creator* and the *Pange lingua*, it is because each one of us knew these pieces already in his own country using the same language and the same music. To pretend that our successors deprived of the same preparation will be able spontaneously to do the same one day, when they will find themselves next to their brothers from other lands, could be justified at best by a strong act of faith in the revival of the miracle of Pentecost, but we do not see any other argument in favor of such a consolation.

We would like to add that *participatio actuosa* and the use of the vernacular are two distinct and independent things, and that if it is legitimate to run the two together; it is misleading, however, to present them as if one were the condition of the other. All of us know of services, even in small country parishes, conducted in Latin in dialogue fashion, with the faithful singing with a fervor that we would be very happy to find in some of our functions conducted in the vernacular. I can also vouch for the artistic singing of the congregation in Latin, whereas I have seen very few such instances conducted in French. The "Latinophobia" of an important section of the clergy is an undeniable fact; but it is not true to say that this comes altogether from the side of the faithful.

IV. As important as the duty of conserving the treasury of sacred music (but not any more so) is the obligation of promoting the development of new music, whether in Latin or in the vernacular, according to the norms of the local ordinary (Article 121). These norms taken as a whole, in the

present situation, do not exclude modern music already composed in Latin, which comes under the heading of the previous paragraph. Nor do they in any way at all force us clearly towards composing in the vernacular.

a) This preference for the vernacular music poses the problem of universality. It is opportune that we study in what manner and to what extent the music can still maintain that element of unity that it represented up till now, at least in the Latin Church, instead of disintegrating into so many separate styles of the different linguistic groups.

b) As far as ceremonial music and the formulas for liturgical recitatives in the vernacular are concerned, we can ask ourselves if there would not be some way, leaving the preparation to the initiative of the linguistic groups, to have them supervised on an international level to assure their unity. This unity would be based on an adaptation that would be the most faithful one possible of the traditional Latin melodies according to the character of the language (Article 23). One should recall that these melodies are preserved for the international celebrations and should therefore remain in the memories of new generations of both laity and clergy.

c) With regard to the semi-liturgical music, which in France at least means the singing of psalmodic texts composed directly in the vernacular for congregational use, despite the diversity of esthetical opinions about them, we can be content at the drive and popularity that has accompanied this type of composition. At the same time, however, we can ask ourselves if it is not immature to give them in effect through excessive use (as was emphasized almost explicitly by the review, *Etudes*, in February, 1965), the official position occupied up until now by Gregorian chant, which is being inevitably eliminated, contrary to the norms of Article 116. It is to be desired that this type of composition, while still being encouraged and developed, should be used in a more moderate manner, and instead of replacing other repertoires both ancient and modern, it should be used side by side with them.

Moreover, many people have expressed the opinion that the greatest discretion must be used in singing translated texts taken from the Old Testament. Notwithstanding their poetic beauty and elevated ideas, when they are sung in translated versions, these selections from the Old Testament are not idealized by the modern languages in the way Latin did. Unfortunately, the modern languages point up the lack of relevance of the ancient social milieu in which the texts were conceived. Here, then, one finds the rather delicate problem of relevance that does not seem to have been studied nearly enough. The Council itself has given us an example, when it ordered the revision of some of the texts for the Nuptial Mass (Article 78).

d) With regard to ornamental music, which is treated in the next para-

graphs, it is hoped that new compositions will be added to the repertory, particularly for polyphonic choirs (Article 121). But we must not hide the fact that this will be achieved only if there is a radical change in the present attitude of opposition towards choirs, which is wide-spread in point of fact, despite frequent pacifying declarations to the contrary. Secondly, the brutal elimination of Latin, in almost fanatical, totalitarian fashion, by a large and important section of the parochial clergy, paradoxically renders this practically impossible, because there is no period of transition that is so necessary. Everything that was composed before is indiscriminately discarded, dangerously limiting the repertory and thus reducing the normal activity of choirs to almost nothing. The international exchange of compositions is diminished. Furthermore, it only multiplies the difficulties imposed on even the best composers. For instance, the French version, *Saint, saint, saint* of the *Sanctus*, sounds always to anyone with a sensitive ear rather comical, and many composers will have nothing to do with it.

Perhaps it would be possible to have a revision of the translations of those texts which are to be set to music on the basis of a prose equivalent in the different languages (Latin included), using a well-known technique similar to that used by film dubbers and translators of operas. This would facilitate the work of eventual translations despite the difficulties involved. These disadvantages would certainly exist, but they would be amply compensated for by the advantage of permitting eventually the spread and use of both pre- and post-conciliar repertory on an international level.

It is obvious that in order to encourage artistic religious composition, especially polyphonic choral works, there must be some assurance given that the choir will be used regularly in the liturgical functions, not just now and then, as has sometimes happened. In other words, there must be a policy for the renewal of choirs and encouragement of them; this is absolutely the opposite of the tendencies that we are witnessing at present. There must not be any brutally excessive elimination of Latin music, since this music will promote the vernacular language, which will inevitably come in due course, but the best way this can be realized is to follow a reasonable, progressively planned program.

e) Regarding the style of music for these new compositions, we are convinced that theoretically the ideal would be for the religious sentiments of the modern era to be expressed in the musical idiom of the modern era. However, in practice, unfortunately, the absolute incompatibility of musical tastes and forms of expression that go under this title renders it impossible in practice to translate this desire into actual reality, which according to the phrase of Fr. Picard, would range from "ja-ja to concrete music." Hence, of

necessity we end up following a moderate form of modernity, a prudent enough position recently recommended by a French archbishop, Monsignor Lallier. Most of us, perhaps with some few exceptions that have provoked some violent reactions, consider that everything which by association of ideas is linked with secular music which is erotically stimulating (jazz, dance music, beat music) must be excluded from the liturgy; further, music, which by reason of its esoteric and aggressive style (so-called *avant garde*) could scandalize a part of the faithful and seriously go against the spiritual ends that the composers of sacred music should always keep in mind, must also be excluded from the liturgy.

Let me relate an anecdote at this point. After an experimental Mass in jazz style, a radio journalist interrogated several of the faithful on the way out of church. Contrary to what one would have perhaps expected, the adults were often a little undecided, but inclined to be persuaded in favor of the Mass. On the other hand, the young people almost all showed their disapproval. For us, they said, this music is a living thing, and possesses a well-defined meaning; if it is introduced into the church, then you must bring in with it everything that it connotes. Otherwise it would make no sense. We haven't arrived yet at the stage of going to Communion in a bar, have we?

V. It is not sufficient to outline the ends and the spirit of sacred music, *viz.*, the *gloria Dei* and the *sanctificatio fidelium*. It is also necessary to carry them to their logical conclusion.

The splendor of the "glory of God" permits, even demands, a personalization of the music, which must utilize for this purpose, within the prescribed limits and without a false humility, the best of its own technical resources — a factor often misunderstood by pastors. At other times, the "edification of the faithful" calls for the contrary, *i.e.*, a more modest role in keeping with the spirituality that it is trying to engender — a factor often misunderstood by the musicians.

All this implies an important distinction, not in the liturgical functions which always remain identical, but in the criteria of performance. There is a section of liturgical music which remains outside the domain of the professional musician thus, for example, B. Brassens and Mozart would have nothing to say concerning the melody of the Preface. The concern of the professional musician is only with that music that can be termed music of embellishment, which is more or less an interlude that expands the splendor of the praise of God, amplifying it with artistic powers of expression. This is the concern of the professional musicians, because religious art has always been subjected to the same exigencies as any other art, including that of the fluctuations of ar-

tistic taste. For example, Rossini's Mass may have satisfied the needs of the faithful in 1830, but it scandalizes them in 1966.

These two aspects are mutually complementary in a dozen different ways, since this ornamental music could legitimately even disappear in a small parish with little or no possibilities for a musical tradition. But wherever possible, it seems to us to be quite important that the pastors do not underestimate its value, either from the point of view of the *laus Dei* or from that of the musical patrimony that has been committed to their charge. Without their guiding hand, the talent and the generous self-sacrifice of the musicians will soon become incapable of elevating the praise of God to a level that befits the greatness of such a sublime purpose. There is no need to emphasize here how regrettable is the opinion that considers the very quality itself of the music offered to God as an offense against Him. However we wish to point out that this view, met but rarely some ten years or so ago, is held by not a few, paradoxically as a result of the spirit of renewal of the Council, which affirms precisely the opposite (Articles 112, 122 etc.). An historian like myself could note here rather maliciously that in the patristic controversies on this argument, outlined by our colleague Eric Werner, the Church seems always to have come out on the side of the defenders of sacred music such as St. John Chrysostom, St. Augustine, St. Anastasius and many others, rather than the likes of Abbot Pambom and his followers. But this would be a strange way of settling such a serious problem.

VI. One cannot deplore sufficiently the tendency of the new liturgical trends to underestimate the value of recollection that is necessary for silent prayer and meditation (Article 12). On the other hand, this recollection can be assisted very effectively by instrumental music, principally by means of the organ though by no means exclusively (Article 120), and also by following with religious sentiment the music of the choir, supposing of course that its quality is up to the standards required. "When you listen to the choir . . . you are not to assist as if you were listening to a concert, but rather to follow the praises of God sung in your name, meditating upon God's word that is contained in them, and preparing yourselves for prayer in common." (Bishop Rigaud, Pastoral Letter, 18th February 1965). Unfortunately however, there are more and more pastors who consider this attitude of listening a mistake, a lack of *participatio actiosa*. It is useful to recall that this *participatio actiosa* is not obtained only by means of speaking, but, in the words of a 13th century office, *trio psallat munere, ore, corde, opere*: one sings in three ways, with the lips, the heart and by works. Some of the functions today seem to be deliberately planned so as to impede the faithful from praying in church. As soon as they are seated, they are subjected to a contin-

ual barrage from a loud speaker until the time they leave the church. We think it necessary to restudy very carefully the proportion of music to words, allowing each to have its own proper place, avoiding an over-saturation of one or the other. In this way the concert-Mass will be eliminated just as the "chatterbox Mass," which contains the same abuses, whether a microphone is used or not.

VII. Often it happens that music, both in the making and in the listening, can suggest the affective sentiments contained in some idea, whereas words can limit it by their precise connotations. This is all the more evident in the aridity of sentiment in much of the vernacular liturgy. This fact only confirms the important role of the choir (Articles 129, 114), namely that of enriching the words with an additional power of intense, affective sentiment that comes from the music. When the words become indistinct, then the music of the choir becomes in effect a sort of instrumental music having the same function. Thus one has to agree with Bishop Rigaud's statement that "some people have considered it opportune to suppress choirs, inspired by a false interpretation of the Council," and that this is not only wrong, but "a serious mistake pedagogically speaking."

We must however define more clearly this function of the choir. Some pastors seem to think that from now on the choir must limit itself to leading the congregation or dialoguing with it. This function certainly exists at every level of technical skill. One can consider that Article 114 of the Constitution is an open and almost explicit encouragement for the combination of the two musical styles. Musicians must realize (in fact, they already do and accept the fact) that the choir or organist is no longer permitted today to sing or play alone from the beginning to the end of a religious function after the fashion of a concert Mass, as was done once upon a time. Far from lamenting this, they see in this limitation a re-evaluation of the spiritual role of their art. But they do not accept the unjust, offensive, sweeping generalizations and reproaches that have motivated this reform. Far from receiving the consideration of the clergy, requested by the Constitution (Articles 122, 127), many choir directors and organists are treated like intruders that are barely tolerated, and they are told to forget about fine performances as if they were an abuse. It is necessary to point out that the better the quality of the sacred music, the closer the choir becomes the sublime interpreter of the congregation, bringing to the congregational singing a quality of expression that by itself it could never achieve. This presupposes that the choir can also sing on its own, using the more highly developed artistic means at its disposal, whether in Gregorian or in polyphony, in Latin or in the vernacular. To say that the necessary and desirable development of congregational singing im-

plies that the choir must remain silent or be subordinated to the congregational singing, which is of necessity more functional in scope, cannot possibly be accepted as an authentic interpretation of the Constitution. In fact it is the exact opposite.

VIII. We must give some attention to the technical requirements necessary for musical renditions, whether in or outside the church.

a) There are certain conditions necessary for congregational singing which merit some explanation. No congregation, no matter which one it be, can sing anything at a moment's notice without any preparation or practices. Similarly, a leader cannot improvise as a conductor of the singing, even if he is wearing a surplice, is using a microphone, and feels like waving his two arms as he pleases. When the indispensable conditions for singing in a group that will be worthy of the holiness of the surroundings cannot be had, then it would be better to forego the singing rather than perpetrate the woeful parodies which we have often had occasion to witness. The Instruction on Sacred Music of 1958 stated that "a conscientious active participation of the faithful is impossible without adequate instruction." What does the Instruction mean? There must be a spiritual preparation but, we think, a technical one too. Speaking as a musician, I have never felt frustrated when listening to the faithful praying in common without music, or when joining in with these prayers like anyone else; but it is really and truly a torture to find oneself in the midst of cacophony and be asked to be part of it. Furthermore, in order to sing well, one must want to do so. And can one feel like doing so at a mere command?

b) These technical requisites are even more demanding if we move on from a consideration of functional music to that of ornamental music. One should know — and those who don't should be told — that music is not a disorganized noise, but a coherent discourse that requires a minimum of time to develop and to prepare for the final conclusion. One rightly would not permit the organ or the choir to interrupt the sermon of the celebrant or the remarks of the commentator by starting to play or sing while they are in the middle of a phrase. But one often witnesses the opposite; either a red light starts blinking furiously because one has gone over the time foreseen for the piece (and then someone's patience is lost because one did not obey with the rapidity of a computer), or a microphone, turned up to maximum volume, lets out one of the most incongruous proofs of acoustic strength. Needless to say, with a little preliminary collaboration, such undignified scenes could be avoided. We must look for the means of regulating such collaboration, that is so necessary, and requires but a minimum of musical education.

c) Often the organists and choir directors are men of considerable ability who merit a certain respect, for they do not exercise their art for the monetary gain which is always mediocre, but out of a spirit of idealism. To make the exercise of their art painful and useless by an excessive cutting down of the time allotted to them (not counting the functional accompaniments that they are obviously called upon to provide) will only result soon (the process has actually started) in removing all musical interest in their eyes from the liturgical functions, and consequently, because of the absence of their artistic *raison d'être*, in driving away from the service of the Church every artist of any worth who can always find scope for his talents elsewhere.

In the concrete, one can appreciate how an organist would consider his presence professionally unjustified, when in the course of his being present for 55 minutes (the normal duration of a parochial Mass today), his total solo playing amounts to between 6 and 8 minutes, in which the longest piece lasts about three minutes, without counting the entrance and postlude which nobody listens to anyway. Theoretically, these three minutes correspond to the Offertory or the Communion. Instructions to this effect can be found in such reviews as *l'Orgue* (January 1966); it will be useful to read the accompanying notes prepared by some organists, with the best of intentions, but who also are aware of the facts of the situation today. Then, one does not know whether to believe the rumors going around that the Offertory will soon be suppressed or at least modified. If this is so, will this aspect of the question be studied? As far as the Communion is concerned, its variable duration which often cannot be foreseen does not permit the execution of a published work. Besides, it is often interrupted by the verses sung by the congregation that takes away any interest from the organist's point of view during this time. Prescinding from the questions of musical interest, one even wonders if the faithful themselves do not complain about the fact of being deprived of private thanksgiving after receiving Communion by this practice of singing that is often so unpleasant.

It should be remembered that the practice of making the organ remain silent during the Elevation is of recent institution, being introduced to counteract the abuses that do not exist any more, especially the practice of the Mass in concert style of many years ago. Now that the present exaggeration is in the opposite direction, it would be opportune to ask for the abrogation of this norm, on condition naturally that the organ play in a fitting manner.

d) A good choir that puts a lot of time and effort into its practices finds itself in the same situation. Its efforts do not seem justified if they cannot be guaranteed the legitimate satisfaction of rendering from three to five pieces of about a minute and a half each in duration. This moreover is the usage

reflected by the ancient Gregorian and polyphonic Mass; it would seem that the changes have not taken this aspect of the question sufficiently into consideration. This might seem to some to be a matter of no importance, whereas the consequences are quite serious. To belittle it would lead inevitably to the drying up of the interest of choir members and render more and more difficult the enrollment of new members.

IX. Finally, it does not seem too much to ask that every step be taken to see that the future documents issued on matters concerning sacred music from the Holy See or the bishops receive everywhere an effective promulgation without any arbitrary discrimination, so that the wise norms of the Holy See and the Council (Article 115) on the importance of artistic and musical education in the schools and seminaries—so decisive for so many of our problems—will be effectively put into practice.

The musicians whose opinions are represented by these pages declare that they will respectfully obey the decisions and directives of the Holy See and their bishops upon all these questions. They do not believe that there is for them and for those who hold contrary views two different sets of norms or criteria.

Committee on Musicology of the Allgemeiner Cäcilien-Verband

NEW MUSIC AND LITURGICAL CONGREGATIONAL SINGING.

1. *Musica sacra* has always been organically related to artistic life in general and especially to the total development of music, whether it be considered as liturgical music that is bound to the official liturgical texts, or whether it be merely religious music. The same elements of style are, therefore, to be found in both sacred and profane music within the same period, notwithstanding their obvious differences.

With the development of new liturgical and religious music, the stylistic peculiarities which are characteristic of the music of the present period must be noted, because otherwise church music runs the risk of losing the creative musician and locking itself out of the general musical culture. Atrophy would be the consequence of such an isolation of *musica sacra*.

2. Liturgical music is primarily vocal music, *i.e.*, it involves primarily the human being as a singer. It must, therefore, heed the principles of vocal music in using the new stylistic devices, whether they be employed in forms

of pure *a cappella* music or in forms connected with instrumental accompaniment. In the employing of contemporary instrumental techniques, religious music can proceed more freely.

New music which can be made audible only by mechanical reproduction (tapes or records) is not admissible in the liturgy, because it eliminates the living human voice.

3. It is important for congregational liturgical singing that it can be the spiritual and musical possession of the people. At the same time it must be in accord with the laws of art, so that, for example, both the so-called religious "pop" music and the pseudo-Gregorian piece are both excluded from sacred music. Furthermore, with the development of liturgical congregational singing, the characteristics of the various vernacular tongues and lands must always be considered, which means that in the question of forms one is not restricted merely to the responsorial form alone.

RESOLUTION ON THE USE OF PROFANE MUSIC IN WORSHIP

Serious anxiety concerning several misguided pastoral experiments, in which well-meaning members of the clergy, musicians and educators have sought to introduce into Catholic worship jazz and modern commercial dance and entertainment music, prompts this statement. They have claimed that in divine services every kind of music should be heard, and that there is no contradiction between sacred and profane music. This has caused us to formulate the following statement of our position.

I. The music in Catholic divine services must be liturgical music.

Liturgy, that is, the divine service of a congregation called together in the name of the Lord, is the answer of man to the call of God. It is a confrontation with God in a solemn, personal and at the same time universal form. "Christ is present in His Church when she prays. . . . He is present when she preaches, since the Gospel which she proclaims is the Word of God. . . . Moreover, in a manner still more sublime, Christ is present in His Church when she offers in His name the Sacrifice of the Mass."¹ The relationship of the music used in divine services to the Holy Eucharist and to the Word of God must manifest itself in an interior orientation toward what is holy.² For this reason, music associated with the liturgy must surpass the

¹ *Mysterium Fidei*, encyclical letter of Paul VI on the Holy Eucharist, September 3, 1965, Articles 35-38.

² Constitution on the Sacred Liturgy, Article 112; Constitution on the Church, Article 49.

profane and must clearly distinguish between what is a form of entertainment intended for a special purpose and that which is an expression of a spiritual turning toward God.

Musical material of itself is neutral. The distinguishing mark of music as something profane comes from the use which men make of the musical materials and their connection with certain realms of life. Music is considered profane because of the responsive images and feelings that it evokes from men. Music which readily conjures up in men's minds a juke-box, a piano bar or frivolous entertainment is not appropriate for the liturgical realm.

II. Spiritual and gospel songs are certainly religious but they are not liturgical music.

The Negro spirituals came into being in North America from a combination of elements of African origin together with music and ideas about the faith which were of European origin. The African heritage is expressed musically through singing that has rhythm and melody. Religious singing of this kind is possible in the revival services of some church sects. But these groups with their revival rallies have a faith and express it in a way that is alien to what the Catholic Church recognizes.

III. The present-day, commercially oriented dance and entertainment music is inappropriate for divine services.

Music which is directed predominantly toward the sensitive motor responses of man is not worthy of the liturgy. This music makes its appeal to the performer as well as to the listener only on the level of the purely sensual, even to the possible exclusion of the spiritual faculties. Attempts made up to the present time to combine elements of jazz with the serious music of our Western culture and to use these in the Catholic liturgy have necessarily been doomed to failure, because the audible result offers only music that to all appearances only resembles jazz. The rhythm of this music with its primitive and uniform impulse generates in the listener a sensual, driving excitement. This monotonous, continually repeated rhythm dulls consciousness, but soon even this exciting feature loses its strength and dissipates into mere motor responses which serve to blot out all personal individuality. The prayer of a congregation, which ought to be vivified by the liturgy, is thus rendered impossible by music which evokes in men truly disorderly feelings and serves only to awaken essentially emotional drives. True liturgical community can be achieved only through the participation of the whole man. True liturgical community is accomplished only by impressing the seal of man's spirituality upon it.

IV. Church music must be true art.

If man wishes to glorify God with the help of music, he must make re-

sponsible use of his God-given artistic talents.³ It is only a lack of theological, liturgical and pastoral norms in evaluating music that accounts for the using of these inartistic substitutes for liturgical music. It is precisely for pastoral reasons that the various cultures of men are to be respected, as the Council indeed did, when it took into consideration the musical traditions of various peoples.⁴ In this way it laid the foundation for creating a new and organically developing liturgical music among these peoples. This, however, also holds true for the peoples of Western culture, who possess a musical heritage nurtured by Christianity, a musical culture with multiple forms, for example, unison and polyphonic music, music for choirs, music for soloists, congregational songs and a highly developed instrumental art in which the pipe organ as a liturgical instrument holds a privileged place.

This great musical tradition is not a witness to a vanished past, but is rather a living power which motivates and teaches the present. "One must make contact with tradition in order to create something new," as Igor Stravinsky said.

Rt. Reverend Guilherme Schubert

Representative of Jaime Cardinal Barros de Camara

Archbishop of Rio de Janeiro

THE RENEWAL OF SACRED MUSIC

The liturgical reforms of past times, like those of Trent or of St. Pius X, have always included in their scope an improvement of church music, an elimination of defects which destroyed its religious and pastoral effectiveness such as the profane inspiration and techniques of some compositions and their performers, and the use of those instruments which are unsuitable for worship.

Today, however, the opposite has occurred. We are shocked to witness, in church and even during liturgical services, performances of music which must be regarded as a profanation of the holy place and a heretofore unheard-of degradation. This has happened under the guise of alleged implementation of the conciliar decrees, in the spirit of the Second Vatican Council, which wished to reform and modernize.

Obviously we are dealing here with a misunderstanding and an erroneous

³ Constitution on the Sacred Liturgy, Article 112.

⁴ *Ibid.*, Article 119.

interpretation of the official documents. We take for granted that the promoters of such changes are acting in good faith and with the best intentions.

1) They believe that in this way they can bring groups closer to the Church and her liturgical life which heretofore have remained aloof.

2) They intend to make the language of the liturgy understandable to the participants, and to make it the center of attraction for an active participation in worship.

3) They seek new modern forms in order to make religion in general, and the liturgy in particular, a part of the present, something which fits into modern life.

This goal is to be achieved by using the vernacular in the various forms of worship. Or, to say it more clearly, in this point the advantages turn out to be greater than the disadvantages. The universality of the Catholic Church has suffered a certain loss, and we still have a long way to go before we arrive at a translation of the Latin texts which is really satisfactory from the theological, literary and musical viewpoints. But it cannot be denied that the use of the vernacular pleases the faithful, and in fact fills them with enthusiasm for active participation in worship, as well as for consideration of the treasures of the liturgical texts, which up to the present have remained an almost unexplored area.

Now the question arises, whether the use of the vernacular will mean, as a necessary consequence, the introduction of national and regional color, and popular character in melody, harmony, and rhythm, as well as in the acceptance or rejection of instruments.

The answer is: partly yes, partly no.

The Council ordered a greater participation of the people, not only in the prayers but also in the singing. In considering the latter, the Council recommended the creation of religious songs which would be easily accessible to the people not only by their ease of performance, but also by their style. However, the following points must be noted:

1) the self-same Council stipulated the preservation and the use of Latin, as well as the traditional music composed in that language;

2) the direct participation of the people is not intended for all functions;

3) even in community Masses and similar ceremonies, various alternatives are possible: the choir and congregation can sing together, or they can alternate in such a way that now one, now the other, fills the greater part of the program;

4) one of music's claims to fame is its supra-national aspect of being a person-to-person connection. Just as instrumental music is found to be such a unifying element, spiritual songs can also inspire and move the peoples of

various lands (one thinks of the Christmas carol, *Silent Night, Holy Night*), provided that an excellent translation of the text is achieved. Hence, any possible difficulties have their basis in the text, and not in the music. National characteristics in music will have a good effect if they result spontaneously from the work of a national composer; they should not be made a *conditio sine qua non*. Regional peculiarities are even less commendable, for they limit the practical use of the music too severely, and they will often be greeted with restraint in various areas of the same country!

Since the main point of the Council's attitude regarding church music is of a pastoral nature, we must ask how the faithful regard new music.

1) After some initial confusion, the people acquiesced in the new ceremonies and songs (psalms, antiphons, and other forms), accustomed themselves to them and practiced them, because the people are sincerely interested in actively participating in the liturgy.

2) After the original curiosity and a certain "giddiness for novelty" had worn off, people began to distinguish among the new compositions, between those which were worthwhile and hence to be put aside.

3) The fact that older songs are less often sung is not due to stylistic questions, but rather to the requirement that one should not sing songs with texts merely "suitable to the feast," but "with the liturgical text used on the feast." Naturally, this conceals a considerable danger. Unfortunate improvisations, owing to a lack of time to write, copy and rehearse the creative efforts of both composers and performers, are the result. Add to this the fact that the performers are often supposed to be the people!

However, there is a general and very often quite energetic opposition to exaggerations and abuses, especially when small groups, generally youth groups, attempt to bring music, rhythms, instruments and gestures into the Church which are borrowed directly from contemporary profane music. These protests have very serious consequences in scandal, separations from Church and cult, a diminishing respect for the Church, and increasing religious doubt and confusion.

What is the correct standard which is to be applied? What limitations must protect the sacred character of worship, even in semi-formal services such as paraliturgies and the like? "Sacred" means something set apart from the profane (and here we understand "profane" in the wide sense as the "everyday," the "usual"—not necessarily as something bad, or something to be condemned).

In a word, there is a sharp distinction between the sacred and the profane! Disavowing this distinction has made some persons feel themselves justified

and empowered to employ music and instruments in church which are a source of irritation to everyone else.

And yet we must remind ourselves of these points:

1) in the history of all religions of mankind we find this distinction, this separation;

2) Christianity has always taken great care to treat that which is sacred under sacred forms, and to exclude everything profane;

3) this distinction can be better understood in light of the subordination of the profane to the sacred, or rather by maintaining that the sacred holds a higher place as something above ordinary life, something nobler, more worthy, exalted as the content of religion itself, and like the desired goal which is eternal life. In this sense it is desired for worship;

4) the Council, which is misused as a justification for regrettable disorders, expresses this distinction, contrariwise, in very clear terms. The documents require, for example, that music intended for worship possess the dignity and the "qualities proper to genuine sacred music," that "the instruments accord with the dignity of the temple, and truly contribute to the edification of the faithful (Constitution on the Sacred Liturgy, Articles 120, 121).

Although in so many elements, basic and secondary, the Council has changed and modernized the liturgy, and sought and approved new forms of expression for it, it did absolutely not intend to do away with the exclusive character of cultic objects, the vestments of the celebrant and ministers of the sacraments, or the exalted and solemn language of worship.

Even a resolute retention of the sacred character of worship offers sufficient opportunity for much renovation, and we experience its appearance almost daily. In fact, we ourselves practice it. Everything must be renewed, modernized, even the material, style, and decoration used. But there still remains a fundamental distinction from the similar things used in daily life; and there also remains the requirement that they must possess the dignity which corresponds to the noble goal for which they were intended.

The facts make it abundantly clear that it is possible to modernize without profaning, without danger of becoming a laughing-stock, or even worse, of giving scandal. Although ecclesiastical architecture and similar skilled crafts in modern style find general acceptance today after a necessary period of time for adjustment, the pictorial arts of painting and sculpture, and now even music, encounter strong opposition even when they merely avoid excesses.

In the Church there is no "art for art's sake." In the total picture of worship, art must serve a definite purpose. It must arouse piety, contemplation, composure, repentance. Hence it must possess dignity — spontaneous, native

dignity. A statue of St. Joseph the Worker in his workshop, or with his tools, has much to say to both workers and employers. A statue of the same saint in a modern suit, in shirt and trousers, would be expressionless, vulgar, and even distasteful.

It is a mistake to think that the faithful would show more interest in the Church if the Church were made to resemble their everyday milieu, their homes, their factories, their offices. It is above all the spirit of religion which must accompany the faithful into the arena of their daily lives. But when they come into the Church, God's temple, they expect to find something else, something special, something which stands above the everyday, something which elevates them, encourages them, comforts and ennobles them.

A swimmer who prays to God when he finds himself in danger in the water, acts rightly and well. But a man would act improperly who entered the church in a bathing suit and thus profaned the holy place.

The liturgical reform is meant to help and dispose the faithful to come closer to God. The means used to reach this goal will be different at different periods of history, but all must have this in common: respect for the holiness, dignity and majesty of God, our Father. . . . *Sancta sancte.*

RESOLUTIONS FROM SPANISH-SPEAKING COUNTRIES (Spain, Mexico, Ecuador)

1) Fully appreciating the pastoral character the Constitution on the Sacred Liturgy of the Second Vatican Council attaches to sacred music and in order to stimulate the active participation of the faithful, the national and international commissions are asked to provide for the preservation of existing songs for the people and the creation of a new repertoire in keeping with the characteristics of each of our countries, since songs imported from other places do not always respond to the people's needs.

2) As prescribed by the same Constitution, let the Church's patrimony of Gregorian chant, polyphony and organ music be preserved in our countries with all care, and let *scholae cantorum* be duly promoted.

3) Taking into consideration the nature of Gregorian chant, and also some experiences with the vernacular which lead to a corruption of Gregorian chant, all adaptations of vernacular texts to ancient melodies are emphatically discouraged.

4 a) Since some Masses written after the Council are inspired by profane dances and tunes, and since they confuse the faithful in the Hispanic nations, and since they are radically contrary to the liturgical spirit and to the letter

of the Constitution on the Sacred Liturgy, such Masses should never be permitted in any way.

b) The nature of liturgical music requires that composers do not use for liturgical compositions melodies which people associate with situations foreign to the liturgy, even though those melodies may have a religious character.

5) Greater diligence must be used in imparting a musical formation in seminaries and religious institutes, so that clerics active in pastoral work will be qualified cooperators and even leaders in the liturgical movement.

6) Taking into consideration the continuous increase of the number of tourists in many places and the pastoral sense of the Constitution, it is deemed necessary that the Mass in Latin be retained fully wherever required for the spiritual benefit of the faithful.

Rt. Reverend Franz Kosch

Vienna, Austria

PROPOSITIONS SUBMITTED BY THE STUDY GROUP OF THE CHURCH MUSIC COMMISSIONS OF ALL THE AUSTRIAN DIOCESES

1. Austrian church musicians are filled with the greatest apprehension that with the impending innovations in the area of liturgical singing the polyphonic rendition of the entire Ordinary of the Mass is endangered. They are well aware that *every* restriction of the use of the polyphonic settings of the Ordinary makes illusory the preservation and fostering of the treasury of sacred music. They stress that the exclusion of the liturgical masterpieces of Austrian music which results thereon will not only harm the liturgical religious experiences of the Austrian people, but in a wider way it will be considered in the international sphere as cultural robbery.

2. Austrian church musicians take the position that they strongly regret the repeated attempts to combine the diocesan church music commissions and the liturgical commissions. On the contrary, they recommend the preservation of the autonomy of each. In addition to the determination for brotherly cooperation in the service of the new liturgy, the great responsibility for *musica sacra* requires an unconditional guaranty of free and independent judgments by experts. They are convinced that in this way they can best take care that the new liturgical music is not surrendered to dilettantism.

3. Austrian church musicians have watched with amazement the economic aspects of the liturgical renewal since the Vatican Council. They appeal, therefore, to the music publishers, who themselves are always more and more in difficulties on account of all this, not to publish any artistically worthless junk. Rather, in a strong alliance with the experienced church musicians they are invited to work together to the best of their ability for the conservation and the natural, continuing development of the sacred musical art.

Committee on Musicology of the Allgemeiner Cäcilien-Verband

PROPOSITIONS CONCERNING THE ATTEMPTS MADE TO PUT VERNACULAR TEXTS TO LATIN POLYPHONIC COMPOSITIONS

Today different attempts exist at setting vernacular texts to original Latin polyphonic compositions. The following reasons militate against such attempts:

1. Polyphony is essentially a language *sui generis*. Its purpose is not to make the text immediately understandable, but rather it projects the spirit of the text even though the melodic and phrasiological structure of the music is determined by the text. Therefore, the supplying of vernacular texts does not produce immediate intelligibility.

2. The supplying of vernacular texts destroys the artistic unity of text and melody intended by the composer. Such interference in musical masterpieces contradicts the opening words of the Constitution on the Sacred Liturgy, which demands that the treasury of sacred music be most carefully fostered and preserved. Such attempts breed changes that in any event only the composer himself should undertake, as Heinrich Schütz, for example, did with some of his Latin motets. It is precisely examples such as this which make it evident that the vernacular languages make adaptation of the composition itself necessary.

3. Besides the preservation and cultivation of the treasury of sacred music, the Constitution on the Sacred Liturgy encourages the creation of new works. In this sense, polyphonic compositions with Latin texts are an enduring task for composers for the sake of their value to the universal Church and its worldwide mission.

4. According to the intention of the Council, when composing in the vernacular languages for the singing of the congregation, composers should turn their attention primarily to unison settings.

Ernst Tittel

Vienna, Austria

PROPOSITION CONCERNING THE ATTEMPTS
MADE TO PUT VERNACULAR TEXTS TO LATIN
POLYPHONIC COMPOSITIONS

The competent ecclesiastical and artistic authorities should take care that compositions written for the Latin Church are performed in the original language and not translated into the vernacular. This is proposed for these reasons.

The Constitution on the Sacred Liturgy (Article 114) lays down this rule: "The treasure of sacred music is to be preserved and fostered with great care." There can be no doubt that this refers to an integral performance of the music of worship, since a translation of the text already signifies a musical alienation of the masterpiece and an essential attack on its structure. Church music, since its beginnings, has always been vocal music of the purest style and most complete form (the addition of organ or orchestra accompaniment does not change this); in church music, text and music combine to attain the highest liturgical nobility and unsurpassable artistic unity. The sense of the paragraph quoted from the Constitution is that these qualities be preserved.

The present-day practice is without precedent in the history of Catholic church music; it never occurred to the Roman Christians to translate the cry, *Kyrie eleison* with *Domine, miserere nobis*. When two languages are used in the liturgy (e.g., *Improperia*), this occurred only to strengthen the formal architecture and to achieve a genuine antiphonal, double choir style, never as linguistic experiment or as a rationalistic goal in itself.

The symbolic significance of the Latin language, as *vinculum linguae liturgicae*, in itself excluded all translation experiments of this type, and therefore this problem has simply never before existed in the area of liturgy. Even today vernacular translations of Gregorian chants are simply inadmissible. In areas more remotely connected with the liturgy (e.g., medieval Mass proses, liturgical dramas or oratorios), translations into the vernacular were useful and in fact necessary. Thus, viewed from the aspect of music history, the present performance practice of singing in English church music which was originally conceived in Latin does not appear to be justified.

Hence, an actual, integral protection must be extended to the masterpieces of liturgical music. The master, be he Palestrina, Haydn, Mozart or some other, composed his work in Latin, and one who supplies such a Mass with a

vernacular text acts against the composer's express will. The concept of fidelity to the score has made a decisive impression on 20th century performance practice. Today it would not occur to a single virtuoso to change a single note in a Bach score or to phrase a passage falsely. What is happening in Catholic church music is much more deplorable and lamentable, because a change of text affects the whole general structure of the work.

The musical prosody of the work is destroyed by vernacular translation. The words which produced the melody still rank as the basic principle of vocal composition. The actuality of this principle showed itself very early in composition techniques, and its compelling logic endowed the works of the Roman School, led by Palestrina, with the wonderful power, the deep sense of order, and the beautiful clarity which have always been praised in the papal documents on music.

The most elementary quantitative and qualitative characteristics of a language, the meter, prosody, declamation, idiomatic expressions, sentence structure and tonic accent are either untranslatable, or, at best, lead one to substitutes which are from the artistic viewpoint totally unacceptable. One could call this a process of placing the masterpiece on the legendary bed of Procrustes: for example, falsely dividing and breaking up the notes, abridging and expanding, stumbling declaration, textual underlays which contradict the sense, destruction of the musical and oratorical phrase accents—in short, all the sins of an amateurish attempt emerge here and disfigure the masterpiece.

In the field of profane art people are much more careful and responsible. The Metropolitan Opera in New York is well known for its performances of operas in the original languages (*i.e.*, their original versions). In Europe, close and firm connections have arisen between the leading opera houses which make it possible to interpret the operatic masterpieces authentically. It appears as if the rationalistic disease that demands an understanding of the text, which has been eliminated in other areas of our musical culture, might now become an epidemic in sacred music.

The impression that church singers and congregations did not understand the Latin texts is somewhat threadbare and unbelievable. The short parts of the Ordinary (*Kyrie, Sanctus, Benedictus* and *Agnus*) are clear and accessible even to those who know no Latin, and in the case of the two longer parts (*Gloria* and *Credo*) so many suitable aids are available that with good will even this apparent obstacle can be overcome.

Another contention involves the old attack against the polyphonic art, which has continued to flourish and does not stop with Palestrina, but now the attack appears in new dress. It is contended that the original Latin

text in contrapuntal, fugal or imitative style (in other words, in all polyphonic styles) is very difficult to understand. However, practice has shown that in such instances the Latin language can be better and more stereophonically heard than any present vernacular language. Not without reason is Latin the universal musical language, but on account of its vocal richness and the melodic flow and because of its rhythmic fulness. It is arrogance and presumptuous rationalism which no longer understands the musical language in itself and which willingly destroys the wonderful inner connection of text and melody in our classical masterpieces. It is spiritual pride which desires brutally to "simplify" and "improve," and finally it is also artistic defamation and profanation of our masters who from the grave can no longer defend themselves.

Hence, on music-historical, aesthetic, linguistic and compositional grounds, prohibitions should be enacted against this disorder. Pre-conciliar church music should be authentically sung in its original language according to the intention of its creators, while post-conciliar composers should obviously be left at liberty to conceive their works in the individual vernacular languages.

Every musical *res facta*, however, is entitled to respect and the preservation of its complete integrity. This is what the Constitution on the Sacred Liturgy means when it refers to the "great treasury," and we must understand this clearly.

FIRST GENERAL ASSEMBLY OF CIMS.

Rosary College, Chicago, Illinois

August 25, 1966

The secretary read the names of members entitled to a vote according to the statutes of the society set forth in the papal chirograph, *Nobile subsidium*, of November 22, 1963. He then read a message addressed to the Congress by the Cardinal Secretary of State in the name of the Holy Father. The financial statement was accepted as read by the secretary. Membership dues were fixed at the levels proposed in *Musicae Sacrae Ministerium*, English Edition (Rome, 1965), Vol. II, N. 1-2, p. 36. A report on the information journal, *Musicae Sacrae Ministerium*, as well as membership figures followed.

The general assembly expressed its special gratitude to His Eminence, Joseph Cardinal Frings, Archbishop of Cologne, for his most generous financial help in establishing CIMS. A document entitled, "Regulations for the Practical Determination of the Statutes of CIMS," drawn up by the Council of Directors, was presented for discussion and was approved.¹ Some present asked for a change in the statutes, especially No. 4, dealing with membership in CIMS.

The secretary read a letter from Monsignor A. Dell' Acqua, substitute of His Holiness, dated July 16, 1966, concerning *Universa Laus*. The letter stated that there is "only one international association of sacred music approved by the Holy See," namely, the *Consociatio Internationalis Musicae Sacrae*, established by Pope Paul VI in 1963, and "hence, any eventual duplication is useless and harmful." It further declared that the letter of May 11, 1966, directed to *Universa Laus*, is "not to be taken as the official approval of the Holy See." It continued, "it is opportune that *Universa Laus* become ag-

¹ Published in *Musicae Sacrae Ministerium*, English Edition (Rome, 1966), Vol. III, N. 2-3, p. 30-33.

gregated to the Consociatio Internationalis according to the norms laid down in the above mentioned chirograph.”²

The last point on the agenda was the election of the Council of Directors.

² The full text of the letter addressed to Reverend Joseph Gelineau, SJ, is found in *Musicae Sacrae Ministerium*, English Edition (Rome, 1966), Vol. III, N. 2-3, p. 29. In the international theological journal, *Concilium* (February 1968, p. 132), Helmut Hucke made the erroneous assertion that the president of CIMS used the Chicago Congress as the occasion “to give a false report to the press that Universa Laus, an international association for song and music in the liturgy which rose out of the study week in Freiburg, had been condemned by the Holy See.” This statement, which can be called libel, *i.e.*, one put forth contrary to one’s better judgment, demands that the following facts be made clear:

1) The letter of the Holy See, July 16, 1966, addressed to the president of CIMS and to Father Joseph Gelineau, SJ, a member of the council of directors of Universa Laus says:

As you are aware, there was established with the pontifical chirograph, *Nobile subsidium liturgiae*, of November 22, 1963, the Consociatio Internationalis Musicae Sacrae, which is the only international association of sacred music approved by the Holy See; moreover, any eventual duplication is useless and harmful.

2) In addition, there is a further notification from the Secretariate of State of His Holiness, dated July 29, 1966, addressed to the president of CIMS, which refers to Universa Laus, and according to which the Holy Father is of the opinion “that the matter involves a superfluous duplication (*inutile duplicato*), and this group should either place itself under the Consociatio or dissolve itself. . . .”

The writer in *Concilium* based his erroneous statement on a notice (*precisazione*) published in *Notitiae* (Rome, 1966), No. 21-22, p. 249-251, which in turn rests on one-sided and incomplete information and carries an aggressive tone against a German news correspondent in KNA (release of September 1, 1966). This cannot excuse his intended personal defamation of the president of CIMS, especially since the notice in *Notitiae* was not yet at hand when the Congress took place.

Many acknowledged experts interested in the solution of the problems of church music have deplored the transformation of a “study group” into an “international association,” especially since this new association, Universa Laus, has acted like an all-inclusive alliance, even inviting “juridical persons” to membership. Cf. Supplement, entitled “Universa Laus,” in *Musik und Altar* (Freiburg, 1966), Vol. XVI, No. 2. No one could raise objections to the formation of study groups for determined areas in the field of church music, since these are provided for in the papal organization, CIMS. This is true above all in those countries which until now have not had any church music organizations. No such necessity exists in German-speaking areas. In fact, one of the main reasons for the lack of joint effort in church music in those areas is the distinctly different evaluations there of liturgical-musical quality.

One who compares the remarks of the president of CIMS made in Chicago in reply to a question (Cf. p. 33), with the content of the above-quoted letter, must come to the conclusion that the report in *Herder-Korrespondenz* (Freiburg, 1966), Vol. XX, p. 504, is incorrect concerning the connection between CIMS and Universa Laus. The text of the letter to Father Gelineau, which should have been referred to, was not even mentioned. In fact, its very existence is thrown into doubt by use of the word *hätte* (might have) instead of *hatte* (had) in *Herder-Korrespondenz*.

In a similar fashion the erroneous assertions of Werner Brüning, German representative in Universa Laus, published in *Die Welt*, November 24, 1966, must be refuted.

The previous Council of Directors declined to be re-elected. At the suggestion of the honorary president, Monsignor Higinio Anglès, the assembly passed a resolution to postpone the election of a new Council of Directors until March, 1967, when a conference on musical problems in mission lands would convene in Rome.

Mr. Brüning wrote as follows: "No wonder that the official Catholic church music association, CIMS, . . . tried its utmost to take this 'unofficial' group (Universa Laus) under its wing. For example, people did not shrink from interpreting papal letters in totally independent fashion and from bringing them before the public with the help of news agencies."

CIMS records show that an official report of Mr. Brüning about the foundation of Universa Laus in Lugano, April 19-22, 1966, entitled: "An Association has been formed," indicates that the formation of an opposite number to the papal society, CIMS, was intended by some. In this same connection, one should compare the document from the Secretariate of State with the notice (*precisazione*) in *Notitiae* to learn the understanding that Universa Laus has of itself. The *Notitiae* statement tries hard to dilute the accusation of Universa Laus' being a "reduplication" or an "anti" organization.

LIST OF PARTICIPANTS AND SPEAKERS IN CHICAGO

OFFICERS OF THE CONSOCIATIO INTERNATIONALIS MUSICAE SACRAE

Right Reverend Higinio Anglès, honorary president †
Right Reverend Johannes Overath, president †
Right Reverend Richard B. Curtin, vice-president
Reverend José López-Calo, SJ, secretary

OFFICERS OF THE CHURCH MUSIC ASSOCIATION OF AMERICA

Right Reverend Rembert G. Weakland, OSB, president
Reverend Richard J. Schuler, secretary

ARCHBISHOPS AND BISHOPS

Most Reverend John P. Cody, Archbishop of Chicago, host of the Congress
in Chicago
Most Reverend Miguel Dario Miranda y Gómez, Archbishop of Mexico †
Most Reverend Augustinus Frotz, representative of Joseph Cardinal Frings,
Archbishop of Cologne
Most Reverend Rudolf Graber, Bishop of Regensburg †
Most Reverend Jesús Tirada y Padraza, Bishop of Ciudad Victoria

(In addition, the following were present in Milwaukee)

Most Reverend William E. Cousins, Archbishop of Milwaukee, host of the
Congress in Milwaukee
Most Reverend Leo Binz, Archbishop of Saint Paul and Minneapolis
Most Reverend Leonard P. Cowley, Auxiliary Bishop of Saint Paul and Min-
neapolis
Most Reverend Jaroslav Gabro, Apostolic Exarch in Chicago
Most Reverend John B. Grellinger, Auxiliary Bishop of Green Bay

† Presented a paper.

INTER-REGIONAL CHURCH MUSIC ASSOCIATIONS

- Allgemeiner Cäcilien-Verband for German-speaking Countries
Reverend Wilhelm Lueger, CSsR, general president
Reverend Joseph Kronsteiner, Austrian national president
Hans Galli, representative of the Swiss national president
Reverend Joseph Knapp, diocesan president, Brixen-Bozen, South Tirol
- Austrian Diocesan Church Music Commissions
Right Reverend Franz Kosch, chairman †
- Church Music Association of England and Wales
Michael Callaghan
Reverend Peter Peacock, OFM Cap. †
- International Federation of Pueri Cantores
Right Reverend Fiorenzo Romita, president
- St. Gregoriusvereniging of the Netherlands
Prudentius Mirck
- Union Ste-Cécile of Strasbourg
Right Reverend Alphonse Hoch, president

ABBEYS

- Right Reverend Urbanus Bomm, OSB, Maria Laach, Germany †
Reverend Dominic Braud, OSB, Saint Benedict, Louisiana
Reverend Joseph Gajard, OSB, Solesmes, France
Reverend Maurus Pfaff, OSB, Beuron, Germany

UNIVERSITIES AND COLLEGES

- Jacques Chailley, University of Paris, Paris, France †
Louise Cuyler, University of Michigan, Ann Arbor, Michigan
Sister Maria Cecilia, IHM, Marywood College, Scranton, Pennsylvania
Sister M. Demetria, BVM, Clarke College, Dubuque, Iowa
Sister Kevin Desmond, OSU, New Rochelle College, New Rochelle, New York
Sister M. Donald, OSF, Assisi Heights, Rochester, Minnesota
Sister M. Donald, OSB, College of St. Scholastica, Duluth, Minnesota
René Dosogne, DePaul University, Chicago, Illinois
Reverend Charles Dreisoerner, SM, St. Mary's University, San Antonio, Texas
Karl Gustav Fellerer, University of Cologne, Cologne, Germany †
Gottfried Göller, University of Cologne, Cologne, Germany †
Reverend Lawrence Heiman, CppS, St. Joseph's College, Renesselaer, Indiana
Sister Romana Hertel, OSF, Cardinal Stritch College, Milwaukee, Wisconsin
Claus C. Kratzenstein, Rice University, Houston, Texas
Paul Henry Lang, Columbia University, New York, New York
Right Reverend René B. Lenaerts, University of Louvain, Louvain, Belgium
Sister M. Cecilia Lewis, RSM, Sacred Heart College, Belmont, North Carolina

† Presented a paper.

PARTICIPANTS AND SPEAKERS IN CHICAGO

Sister M. Lucretia, IHM, Marywood College, Scranton, Pennsylvania
Reverend Ralph S. March, SOCist., University of Dallas, Irving, Texas
Sister M. Margarta, OP, Rosary College, Chicago, Illinois
Yosio Nomura, University of Tokyo, Tokyo, Japan
Reverend Colman E. O'Neill, OP, University of Fribourg, Fribourg, Switzerland †
Right Reverend Walter H. Peters, College of St. Thomas, St. Paul Minnesota
John Rayburn, New York, N.Y.
George J. Szemler, Loyola University, Chicago, Illinois
Sister M. Theophane, OSF, Alverno College, Milwaukee, Wisconsin
Ralph Thibodeau, Del Mar College, Corpus Christi, Texas
Lavern Wagner, Quincy College, Quincy, Illinois
Roger Wagner, University of California, Los Angeles, California
Eric Werner, Hebrew Union College, New York, New York †

SEMINARIES

Reverend Hermann Joseph Burbach, CSF, Ravengiersburg, Hunsrück, Germany
Reverend John C. Cannon, St. Joseph's Seminary, Yonkers, N.Y.
Very Reverend Thomas F. Gallen, St. Charles Borromeo College, Columbus, Ohio
Reverend Lawrence K. Miech, CSsR, St. Joseph's College, Edgerton, Wisconsin
Reverend Peter D. Nugent, St. John's Seminary, Los Angeles, California
Reverend Elmer F. Pfeil, Saint Francis Seminary, Milwaukee, Wisconsin
Reverend Robert A. Skeris, DeSales Seminary, Milwaukee, Wisconsin

CONSERVATORIES AND SCHOOLS OF MUSIC

Max Baumann, West Berlin, Germany
Hans Lonnendonker, Saarbrücken, Germany
Flor Peeters, Mechelen, Belgium
Reverend Jean-Pierre Schmit, Luxembourg, G.D.
Ernst Tittel, Vienna, Austria †

CHURCH MUSIC SCHOOLS

Mother C. A. Carroll, RSCJ, Pius X School of Liturgical Music, Purchase, New York
Right Reverend Ferdinand Haberl, Kirchenmusikschule, Regensburg, Germany
Reverend Joseph Joris, Lemmens Institute, Mechelen, Belgium
Joseph Lennards, Ward Institut, Roermond, Netherlands †
Theodore Marier, Saint Paul Choir School, Cambridge, Massachusetts
Reverend James Emmanuel Mola, OFM, Quito, Ecuador
Mother Josephine Morgan, RSCJ, Pius X School of Liturgical Music, Purchase, New York

† Presented a paper.

CHOIR DIRECTORS

Right Reverend Anton Lippe, Cathedral, Berlin, Germany
Right Reverend Tadeusz Miazga, Lublin, Poland
Hugh L. Murray, Holy Rosary Cathedral, Toledo, Ohio
Reverend Rudolph Pohl, Cathedral, Aachen, Germany
Right Reverend Heinrich Rahe, Cathedral, Osnabrück, Germany
Reverend René Reboud, Cathedral, Amiens, France
Right Reverend Francis P. Schmitt, Boys' Town, Nebraska
Reverend Paul Schuh, Cathedral, Trier, Germany
James B. Welch, New York, N.Y.

OTHER MEMBERS OF CIMS

Canada

Reverend Clément Morin, OSB
Reverend E. M. Lemieux, OSB

France

Reverend Pierre Caillon
Odette Hertz

Germany

Reverend Heinrich Eisenhut
Hans Peter Haller
Waldtraut Joschko
Monika Manhenke
Helmut Mück
Wolfgang Oehms
Ursula Overath
Albert Tinz †

Italy

Reverend Basilius Frison, CMF
Reverend Alfonso Santi-Meli

Japan

Reverend José I. Tejon, SJ

Mexico

Reverend Sabas Magana

Netherlands

Reverend Robert Salomons

Switzerland

John Hennig †

United States of America

Reverend Justinian Belitz, OFM

Robert I. Blanchard

Mother M. Borgia, OSU
Reverend Bernard Christman
Reverend Patrick Collins
Sister Marie Concetta, SC
Reverend Peter Diesel, OSB
Reverend James L. Empereur, SJ
Donald N. Endicott
Leo A. Fisselbrand
Louise Florencourt
Sister Joseph Francis, OSF
Sister M. Sharon Heffron, MM
James Hermes
James Hough
Sister Isabel, SCM
Sister M. Jamesella, OSF
Sister Josella, SSND
Sister M. Justinia, OP
Rose Kamrat
Lorraine Kellner
Sister M. Leonette, OSF
Sister Claire Marie, OSF
Sister M. Louise McCann, VHM
Robert E. Moonan
Frances Murphy
Sister M. Nazarita, RSM
Reverend Gerald Pecht, CSsR
Reverend John R. Rathfon
Reverend Frederick Reese
Arthur Reilly

† Presented a paper.

PARTICIPANTS AND SPEAKERS IN CHICAGO

Frank Sturm
Reverend Jerome Weber

Mrs. Robert Weber
Lillian Ziska

GUESTS OF CIMS

Australia

Sister Vianney Horgan, OP

Mexico

Reverend Manuel Arechiga
Mother Teresa Carrasco, MESST
Mother M. Dolores Diaz, MESST
Reverend Juan Gomez
Mother Carmen Maria Gonzales, CVI
Hermilio Heranadez

Javier Heranadez
Reverend Aristeo L. Hernandez
Sister Marie Elena Lopez-Apraicio
José Luis Torres Lemes
Victor Urbán

United States of America

Sister Miriam Cecile
Sister Helen Edward, SCN
Mrs. Leo A. Fisselbrand
Sister Harriet Mary, SNJM
Reverend Robert F. Hayburn
Sister Marie Immaculata, SC
Sister Judith, IHM
Sister M. Madonna, SND

Sister M. Michael, VHM
Mrs. Arthur Reilly
Sister M. Bernadine Schene, OSU
Virginia Schubert
Minnie M. Schuler
Haldan D. Tompkins
Reverend Richard Wojcik

GUESTS OF CARDINAL CODY

Right Reverend Charles N. Meter
Very Reverend Joseph L. Mroczkowski
Right Reverend Eugene V. Mulcahey
Reverend Joseph Mytych

PRESENT AT CHICAGO MEETINGS WITHOUT MEMBERSHIP
IN OR INVITATION FROM CIMS

Canada

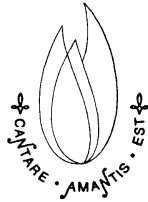
Reverend Stephen Somerville

United States of America

Reverend Thomas Banick
Reverend Gregory Fleischer

John Gavin
Sister M. Hugh
Reverend Patrick Maloney
Bernice Medinnis





CONVENTION DAYS IN CIMS
AND CMAA IN MILWAUKEE

Convention Days of CIMS and CMAA in Milwaukee

PROGRAM IN SUMMARY

THURSDAY, AUGUST 25, 1966

- 5:00 PM Pontifical Mass, Saint John's Cathedral
- 8:30 PM Formal opening of the Congress. Milwaukee Auditorium

FRIDAY, AUGUST 26, 1966

- 9:00 AM Pontifical Mass, Saint John's Cathedral
- 11:00 AM Lectures. Milwaukee Auditorium
- 12:30 PM Special luncheon sessions. Pfister Hotel
 - Composers
 - Sister formation
- 1:30 PM Organ Recital: Mr. Thomas Kerber. Our Savior's Lutheran Church
- 3:00 PM Organ Recital: Mr. Robert Noehren. Saint John's Cathedral
- 4:30 PM Pontifical Liturgy (Byzantine Ukrainian Rite). Saint John's Cathedral
- 5:00 PM Organ Recital: Miss Mary Jane Wagner. Our Savior's Lutheran Church
- 6:30 PM Special dinner sessions. Pfister Hotel
 - Seminary music professors
 - Pueri Cantores directors
- 8:30 PM Concert: Roger Wagner Chorale. Milwaukee Auditorium

SATURDAY, AUGUST 27, 1966

- 9:00 AM Pontifical Mass. Saint John's Cathedral
- 11:00 AM Lecture. Milwaukee Auditorium
- 12:30PM Special luncheon sessions. Pfister Hotel
 - Organists
 - Parish priests
- 3:00 PM Organ Recital: Mr. Frederick Swann. Saint John's Cathedral
- 4:30 PM Scripture service. Saint John's Cathedral
- 5:00 PM Organ Recital: Mr. John Vanella. Our Savior's Lutheran Church

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

- 6:30 PM Special dinner sessions. Pfister Hotel
Diocesan music commissions
Liturgical music schools
8:30 PM Concert: John Biggs Consort. Pfister Hotel

SUNDAY, AUGUST 28, 1966

- AM Sung Masses by local and visiting choirs in Milwaukee churches
12:00 M Business meeting. Church Music Association of America. Pfister
Hotel
1:30 PM Reading session. New music. Milwaukee Auditorium
2:00 PM Organ Recital: Mr. Allen Hobbs. Our Savior's Lutheran Church
4:00 PM Pontifical Mass. Saint John's Cathedral

PROGRAM IN DETAIL

THURSDAY, AUGUST 25
5:00 PM, Saint John's Cathedral

PONTIFICAL MASS

Votive Mass of the Holy Spirit

Most Reverend William E. Cousins, D.D.

Archbishop of Milwaukee	Celebrant and Homilist
Very Rev. Monsignor John F. Murphy (Milwaukee)	Presbyter assistant
Reverend Thomas Reardon (La Crosse)	Deacon
Reverend Florian Resheske (Green Bay)	Subdeacon
Reverend Cletus Madsen (Davenport)	Deacon of honor
Reverend Irvin Udulutsch, O.F.M., Cap (Wisconsin)	Deacon of honor
Reverend Raphael M. Fliss (Milwaukee)	Master of ceremonies
Reverend Robert G. Sampon (Milwaukee)	Master of ceremonies

Choirs: Saint Paul's Choir School, Cambridge, Massachusetts
Saint Pius X Guild Choir, Milwaukee, Wisconsin

Conductors: Mr. Theodore Marier (Proper of the Mass)
Dr. Roger Wagner (Ordinary of the Mass)
Mr. James A. Keeley (Congregation)

Organist: Mr. Anthony J. Newman

Musical Program

Organ prelude: <i>Prelude and Fugue in E Minor</i> (<i>The Wedge</i>)	Johann Sebastian Bach
Hymn: <i>Come Holy Ghost</i>	
Proper of the Mass	Ned Rorem
Ordinary of the Mass: <i>Mass in honor of Saint Cecilia</i>	Hermann Schroeder
Communion time: <i>Adagio for Strings</i>	Samuel Barber
Recessional: <i>Praise to the Lord the Almighty</i>	
Organ postlude: <i>Fugue on the "Kyrie"</i>	Anthony J. Newman

8:30 PM, Milwaukee Auditorium

FORMAL OPENING OF THE CONGRESS

Welcome

Reverend Elmer F. Pfeil

Opening of the Congress

Most Reverend William E. Cousins, D.D., Archbishop of Milwaukee

Greetings

Honorable Warren P. Knowles, Governor of Wisconsin

Honorable Henry W. Maier, Mayor of Milwaukee

Honorable John L. Doyne, Milwaukee County Executive

Magnificat

Flor Peeters

Roger Wagner Chorale — Dr. Roger Wagner, conductor

Greetings

Rt. Reverend Rembert G. Weakland, O.S.B., president of the Church
Music Association of AmericaRt. Reverend Monsignor Johannes Overath, president of the Consociatio
Internationalis Musicae SacraeRt. Reverend Monsignor Iginio Anglès, president of the Pontifical
Institute of Sacred Music, Rome*Psalmi*

Max Baumann

Roger Wagner Chorale — Dr. Roger Wagner, conductor

Representatives of the Nations

German speaking lands: Reverend Wilhelm Lueger, C.Ss.R.

French speaking lands: Rt. Reverend Monsignor Jean Beilliard

Spanish speaking lands: Most Reverend Miguel Dario Miranda y Gómez

Slavic speaking lands: Rt. Reverend Monsignor Alphonse S. Popek

Alleluia

Roger Wagner

Roger Wagner Chorale — Dr. Roger Wagner, conductor

FRIDAY, AUGUST 26

9:00 AM, Saint John's Cathedral

PONTIFICAL MASS

Votive Mass in honor of Saint Gregory the Great

Most Reverend Leo Binz, D.D.

Archbishop of Saint Paul

Celebrant

Most Reverend John B. Grellinger, S.T.D.

Auxiliary Bishop of Green Bay

Homilist

Very Rev. Monsignor Richard B. Curtin (New York) Presbyter assistant

Reverend Eugene Lindusky, O.S.C. (Minnesota)

Deacon

Reverend Lawrence Heiman, C.Pp.S. (Indiana)

Subdeacon

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

Reverend John Selner, S.S. (Washington, D.C.) Deacon of honor
Reverend Henry Waraksa (Detroit) Deacon of honor
Reverend Kenneth Pierre (Saint Paul) Master of ceremonies
Reverend John R. Biegler (Milwaukee) Master of ceremonies
Choir: DeSales Preparatory Seminary, Milwaukee, Wisconsin
Conductors: Reverend Robert A. Skeris (Proper of the Mass)
 Reverend Ralph S. March, S.O.Cist. (Congregation)
Organist: Sister M. Theophane, O.S.F.

Musical Program

Organ prelude: *Prelude and Fugue* Harald Rohlig
Hymn: *Praise the Lord of Heaven*
Processional: *Sacerdos et Pontifex* *Antiphonale Romanum*
Proper of the Mass *Graduale Romanum*
Ordinary of the Mass *Kyriale Simplex*
 Kyrie (XVIII)
 Gloria (XX)
 Credo I
 Sanctus-Benedictus (XXVII)
 Agnus Dei (XXVIII)
Communion time: *Si diligis* *Graduale Romanum*
 Magnificat *Antiphonale Romanum*
Recessional: *All Creatures that on Earth do dwell*
Organ postlude: *Finale on the Old One Hundredth* Sr. M. Theophane, O.S.F.

11:00 AM, Milwaukee Auditorium

LECTURES

“The Meaning of *Participatio Actuosa*”
Reverend Colman E. O’Neill, O.P.
University of Fribourg, Switzerland
“Hearing and Experiencing Music as a Form of *Actuosa Participatio*”
Most Reverend Miguel Dario Miranda y Gómez
Archbishop of Mexico

12:30 PM, Pfister Hotel

SPECIAL LUNCHEON SESSIONS

Composers
“Composition in the Renewal of the Liturgy”
Dr. Eugene L. Brand
Mr. Theodore Marier, presiding
Mr. Theodore Marier, chairman of arrangements

Sister formation

“Music and the Sister’s Role in the Renewal of the Liturgy”

Panelists: Sister M. Margarta, O.P.

Sister M. Donald, O.S.F.

Mother Josephine Morgan, R.S.C.J.

Sister M. Ann Celeen, S.S.N.D., presiding

Committee for arrangements: Sister M. Romana, O.S.F.

Sister Miriam Cecile, S.S.N.D.

Sister Mary Annice, O.S.F.

1:30 PM, Our Savior’s Lutheran Church

ORGAN RECITAL

Mr. Thomas Kerber, Collegeville, Minnesota

<i>Grand Jeu</i>	Pierre du Mage
<i>We now implore God the Holy Spirit</i>	Dietrich Buxtehude
<i>Soul, adorn thyself with Gladness</i>	Johann Walther
<i>O Sacred Head, once wounded</i>	Johann Kuhnau
<i>Lord, God, We all give Praise to You</i>	Johann Pachelbel
<i>Trio Sonata in D Minor</i>	Johann Sebastian Bach
<i>Prelude and Fugue in A Minor</i>	Johann Sebastian Bach
<i>Petite Suite</i>	Gerald Bales
<i>Outburst of Joy</i>	Olivier Messiaen

3:00 PM, Saint John’s Cathedral

ORGAN RECITAL

Mr. Robert Noehren, University of Michigan

<i>Organum Triplex on a Gregorian Alleluia</i> <i>(VIIth Mode)</i>	Perotin le Grand
<i>Toccata and Fugue in D Minor (The Dorian)</i>	Johann Sebastian Bach
<i>Dialogue sur la Voix Humaine</i>	
<i>Dialogue sur les Grands Jeux</i>	
<i>Tierce en taille</i>	
<i>Dialogue sur les Trompettes, Clarion et Tierces du</i> <i>Grand Clavier et le Bourdon avec le Larigot du</i> <i>Positif</i>	François Couperin le Grand
<i>Pièce Héroïque</i>	César Franck
<i>Pastorale</i>	Jean Jules Roger-Ducasse
<i>Apparition de l’Eglise Eternelle</i>	Olivier Messiaen
<i>Hommage à Josquin-des-Prés</i>	Jean-Jacques Grunenwald
<i>Paraphrase-Carillon (In Assumptione B.M.V.)</i> <i>(L’Orgue Mystique, Suite 35)</i>	Charles Tournemire

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

4:30 PM, Saint John's Cathedral

PONTIFICAL LITURGY (UKRAINIAN BYZANTINE RITE)

Most Reverend Jaroslav Gabro, D.D.

Apostolic Exarch of Chicago

Rt. Rev. Monsignor Walter Paska

Very Rev. Monsignor Peter Leskiw

Reverend William Bilinsky

Very Rev. Raymond Kostiuk

Choir: Cathedral Choir of Saint Nicholas Ukrainian Catholic Cathedral,
Chicago, Illinois

Conductor: Mr. James Evankoe

Celebrant

Concelebrating priest

Concelebrating priest

Deacon

Master of ceremonies

Musical Program

O, Only Begotten Son

Trisagion

Alleluia

Cherubic Hymn

Nicene Creed

Canon Versicles

Sanctus

We Praise Thee

Marian Hymn of Praise

Our Father

Communion Verse

Communion Hymns: *Lord Hear My Cry*

Praise to the Lord

Divine Praise

Song of Thanksgiving

Blessed be the Name of the Lord

Recessional: *Hosanna to the Son of David*

Dimitri S. Bortniansky

Peter Illyitch Tchaikovsky

I. Verbitsky

I. Muzychesky

Traditional

Peter Illyitch Tchaikovsky

Peter Illyitch Tchaikovsky

I. Verbitsky

Peter Illyitch Tchaikovsky

Traditional

I. Kudryka

Traditional

I. Verbitsky

Dimitri S. Bortniansky

Dimitri S. Bortniansky

Dimitri S. Bortniansky

G. Turula

5:00 PM, Our Savior's Lutheran Church

ORGAN RECITAL

Miss Mary Jane Wagner, Milwaukee, Wisconsin

Prelude and Fugue in G Minor

Prelude and Fugue in E (Saint Anne)

Chorale N. 2, in B Minor

L'Orgue Mystique, No. 33

Passacaglia and Fugue

Variations on "Jesus Had a Garden"

Dietrich Buxtehude

Johann Sebastian Bach

César Franck

Charles Tournemire

Flor Peeters

Flor Peeters

6:30 PM, Pfister Hotel

SPECIAL DINNER SESSIONS

Seminary music professors

“Music in the Formation of the Priest”

Rt. Reverend Monsignor Russell Davis

Reverend Thomas Reardon, presiding

Panelists: Reverend Forrest McDonald, O.F.M.

Reverend Richard J. Wojcik

Pueri Cantores directors

“The International Organization of Boy Choirs”

Rt. Rev. Monsignor Fiorenzo Romita

Rt. Rev. Monsignor Charles N. Meter, presiding

Committee for arrangements:

Rt. Rev. Monsignor Charles N. Meter

Very Rev. Monsignor Thomas Lyons

Mr. James A. Keeley

8:30 PM, Milwaukee Auditorium

CONCERT

The Roger Wagner Chorale

Dr. Roger Wagner, conductor

Requiem, Op. 9 (Claudine Carlson, mezzo-soprano) Maurice Duruflé

Introit, Kyrie, Domine Jesu Christe, Sanctus,

Pie Jesu, Agnus Dei, Lux aeterna, Libera me,

In paradisum

Missa Brevis

Zoltan Kodaly

SATURDAY, AUGUST 27

9:00 AM, Saint John’s Cathedral

PONTIFICAL MASS

Votive Mass in honor of the Most Holy Trinity

Most Reverend John P. Cody, D.D.

Archbishop of Chicago

Celebrant

Rt. Rev. Urbanus Bomm, O.S.B.,

Abbot of Maria Laach

Homilist

Rt. Rev. Monsignor Eugene V. Mulcahey (Chicago)

Presbyter assistant

Reverend Joseph Mytych (Chicago)

Deacon

Reverend Richard Wojcik (Chicago)

Subdeacon

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

Rt. Rev. Monsignor Charles N. Meter (Chicago) Deacon of honor
Rt. Rev. Monsignor Walter H. Peters (Saint Paul) Deacon of honor
Reverend John R. Biegler (Milwaukee) Master of ceremonies
Choirs: Dallas Catholic Choir, Dallas, Texas
 Twin Cities Catholic Chorale, Saint Paul-Minneapolis, Minnesota
Conductors: Reverend Ralph S. March, S.O.Cist. (Proper of the Mass)
 Reverend Richard J. Schuler (Ordinary of the Mass)
 Mr. Richard D. Byrne (congregation)
Organists: Mr. John Fenstermaker
 Mr. John Vanella
 Mrs. Celia Murphy

Musical Program

Organ prelude: *Preludium super "Benedictus sit
Deus Pater"* Leo Sowerby
Hymn: *O God Almighty Father*
Processional: *Sacerdos et Pontifex* Jean Langlais
Proper of the Mass Edwin Fissinger
Ordinary of the Mass: *Mass of the Word of God* Daniel Pinkham
Offertory Motet: *Glorify the Lord with Me* Jean Berger
Communion time: *Adagio for Strings* Samuel Barber
 Episode Aaron Copland
 Celestial Banquet Olivier Messiaen
Recessional: *Hail Virgin of Virgins* Richard Proulx, arr.
Organ postlude: *Postludium super "Benedictus
es Domine"* Leo Sowerby

11:00 AM, Milwaukee Auditorium

LECTURE

"The *Patrimonium Musicae Sacrae* and the Task of Sacred Music Today"
Dr. Paul Lang
Columbia University

12:30 PM, Pfister Hotel

SPECIAL LUNCHEON SESSIONS

Organists
"The Classic Pipe Organ in the Renewal of the Liturgy"
Mr. Anthony J. Newman
Mr. Robert Blanchard, presiding
Sister M. Theophane, O.S.F., chairman of arrangements

Parish priests

“The Parish Music Program in the Renewal of the Liturgy”

Most Reverend Leonard P. Cowley, D.D.

Auxiliary Bishop of Saint Paul

Reverend John Buchanan, presiding

Reverend John Buchanan, chairman of arrangements

3:00 PM, Saint John’s Cathedral

ORGAN RECITAL

Mr. Frederick Swann, New York City

Magnificat on the First Tone

Récit de Tierce en Taille

Alleluyas

Three Chorale-Preludes (Clavierübung, Part III)

Chorale in E Major

Postlude for the Office of Compline

The Angel with the Trumpet

Dietrich Buxtehude

François Couperin le Grand

Simon Preston

Johann Sebastian Bach

César Franck

Jehan Alain

Jacques Charpentier

4:30 PM, Saint John’s Cathedral

SCRIPTURE SERVICE AND BENEDICTION
OF THE BLESSED SACRAMENT

Rt. Reverend Monsignor Iginio Anglès, presiding

Rev. José López-Calo, S.J. (Rome)

Reverend Paul M. Arbogast (Covington)

Reverend Peter E. Peacock, O.F.M.Cap (Oxford,
England)

Reverend Peter Moch (Milwaukee)

Boys Town Choir

Very Rev. Monsignor Francis P. Schmitt, conductor

Mr. Malcolm Breda, organist

Deacon

Subdeacon

Homilist

Master of ceremonies

Musical Program

Three psalms

All People that on Earth do Dwell (Ps. 99)

I will always give thanks unto the Lord (Ps. 34)

The King of Love my Shepherd is (Ps. 22)

My Soul Magnifies the Lord

O Salutaris Hostia

Tantum Ergo Sacramentum

Salve Regina

Louis Bourgeois

Chant

John B. Dykes

Thomas Tallis

A. Werner

Antiphonale Romanum

Pau Casals

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

5:00 PM, Our Savior's Lutheran Church

ORGAN RECITAL

Mr. John Vanella, Saint Paul, Minnesota

<i>Voluntary in G major</i>	John Stanley
<i>Voluntary in C minor</i>	Maurice Greene
<i>Priere</i>	Cesar Franck
<i>From God I ne'er will turn me</i>	Dietrich Buxtehude
<i>Prelude and Fugue in E minor (The Wedge)</i>	Johann Sebastian Bach
<i>Pastorale</i>	Jean Jules Roger-Ducasse
<i>Variations on a Shape-note Hymn Tune</i>	Samuel Barber
<i>Pastorale</i>	Darius Milhaud
<i>Prelude et Fugue sur le nom d'Alain</i>	Maurice Duruflé

6:30 PM, Pfister Hotel

SPECIAL DINNER SESSIONS

Diocesan music commissions

“Legislating for the Arts”

Rt. Reverend Rembert G. Weakland, O.S.B.

Reverend Cletus Madsen, presiding

Reverend Robert J. Novotny, committee chairman

Liturgical music schools

“Music Schools in the Liturgical Renewal”

Dr. Paul Henry Lang

Mr. René Dosogne, presiding

Committee:

Rt. Rev. Monsignor Iginio Anglès

Very Rev. Monsignor Ferdinand Haberl

Reverend T. Barrett Armstrong

Mother Josephine Morgan, R.S.C.J.

8:30 PM, Pfister Hotel

CONCERT

The John Biggs Consort with Salli Terri

Mr. John Biggs, conductor

MEDIEVAL

<i>Alabado</i>	Spanish-Anonymous (c. 1200)
<i>Mariam Matrem</i> (Miss Terri and ensemble)	Spanish-Anonymous (c. 1200)
<i>The Seven Gifts of Mary</i>	Spanish-Anonymous (c. 1250)
<i>De Castitatis Thalamo</i>	Spanish-Anonymous (c. 1300)

PROGRAM

<i>Bone Pastor</i>	Guillaume de Machaut (c. 1350)
<i>Alle Psallite</i> (Miss Gordon and ensemble)	French-Anonymous (c. 1250)
<i>Gloria</i> (From the Mass of <i>Tournai</i>)	Netherlands-Anonymous (c. 1350)

RENAISSANCE

<i>Sospetati Dedit</i>	Walter Frye (c. 1450)
<i>In Manus Tuas</i>	Thomas Tallis (c. 1560)
<i>Christe Qui Lux Es et Dies</i>	William Byrd (c. 1600)
<i>Dic Maria</i> (Miss Terri and ensemble)	L. G. da Viadana (c. 1595)
<i>El Fuego</i>	Mateo Flecha (c. 1550)
<i>Agnus Dei</i> (From the Mass " <i>Si Bon Suscepimus</i> ")	Cristobal Morales (c. 1580)

BAROQUE

<i>Komm, heiliger Geist, Herre Gott</i>	Johann Hermann Schein (1618)
<i>Erstanden ist der Herre Christ</i>	Thomas Selle (c. 1660)
<i>Gloria Patri</i>	Francesco Zaggatti (c. 1670)

CONTEMPORARY

<i>The Word Was Made Flesh</i>	Jan Bender (c. 1960)
<i>Gloria</i> (From the Mass for Six Voices)	Paul des Marais (1949)
<i>Lasset eure Lenden umgurtet sein!</i>	Hans Studer (1964)
<i>Salve Regina</i>	A. Desenclos (c. 1955)
<i>Gloria</i> (From the Mass " <i>Pacem in Terris</i> ")	John Biggs (1963)

Performers: Claire Gordon	Instruments: Harpsichord
Salli Terri	Portable Organ
Patricia Davenport	Krummhorns
Paul Vorwerk	Recorders
Philip Limina	Viols
John Biggs	Minstrel Harp
	Handbells
	Percussion

SUNDAY, AUGUST 28

7:30 AM, Saint Josaphat's Basilica

Very Rev. Eugene Piasecki, O.F.M. Conv.

Saint Alphonsus Men and Boys Choir, Chicago, Illinois

Dr. George J. Szemler, conductor

Sister M. Theophane, O.S.F., organist

Organ prelude: *Prelude and Fugue in G Major* Johann Sebastian Bach

Proper of the Mass *Graduale Romanum*

Ordinary of the Mass: *Missa Brevis in C Major*
(Spatzen-messe) Wolfgang Amadeus Mozart

Motet: *Laudate Dominum* G. P. da Palestrina

Organ postlude: *Fantasia (Hommage a Frescobaldi)* Jean Langlais

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

8:00 AM, DeSales Preparatory Seminary

Rt. Rev. Monsignor Louis E. Riedel, Rector

Boys Town Choir, Boys Town, Nebraska

Very Rev. Monsignor Francis P. Schmitt, conductor

Mr. Malcolm Breda, organist

Organ Preludes

Johann Sebastian Bach

Es ist das Heil uns Kommen her

Ich ruf zu dir, Herr Jesu Christ

Prelude and fugue in F Minor

Proper of the Mass

Graduale Romanum

Ordinary of the Mass: *English Mass*

Anton Heiller

Organ Postlude

Johann Sebastian Bach

Wer nur den lieben Gott lasst walten (choral prelude)

8:15 AM, Saint Bernard's Church

Rt. Rev. Monsignor Dennis D. Barry, Pastor

Holy Childhood Schola Cantorum, Saint Paul, Minnesota

Mr. Richard Proulx, choirmaster and organist

Mr. Eugene Bartlett, cantor

Organ prelude: *Petite Suite*

Gerald Bales

Introit: *Look to your Covenant*

Gerard Farrell

Gradual and Alleluia: *Look to your Covenant*

Bruce Larsen

Offertory verse: *My Trust is in You*

Gerald Bales

Communion verse: *You have give us, O Lord*

Richard Zgodava

Ordinary of the Mass: *Missa Brevis*, op. 63

Benjamin Britten

Offertory anthem: *Te Deum laudamus*

Daniel Pingham

Organ postlude: *Prelude and Fugue on a theme of Victoria*

Benjamin Britten

10:00 AM, Old Saint Mary's Church

Rt. Rev. Monsignor John T. Donovan, Pastor

The Dallas Catholic Choir, Dallas, Texas

Reverend Ralph S. March, S.O.Cist., conductor

Mrs. Celia Murphy, organist

Mr. Robert Brown, organist

Processional: *Of the Father's Love Begotten*

Wilbur Chenoweth

Proper of the Mass

Paul Arbogast

Ordinary of the Mass: *Missa Secunda*

Hans Leo Hassler

Offertory motet: *E'en So Lord Jesus Quickly Come*

Paul Manz

Recessional: *Glorify the Lord with Me*

Jean Berger

10:00 AM, Saint Robert's Church

Rt. Rev. Monsignor Frank M. Schneider, P.A., Pastor	
The Twin Cities Catholic Chorale, Saint Paul-Minneapolis, Minnesota	
Reverend Richard J. Schuler, conductor	
Mr. John Vanella, organist	
Organ prelude: <i>Prelude, Fugue and Chaconne</i>	Dietrich Buxtehude
Proper of the Mass	<i>Graduale Romanum</i>
Ordinary of the Mass: <i>Missa super "Per Signum Crucis"</i>	Ludwig Senfl
Offertory motet: <i>Sicut Cervus</i>	G. P. da Palestrina
Communion time: <i>Toccata per l'Elevazione</i>	Girolamo Frescobaldi
Organ postlude: <i>Chorale Dorian</i>	Jehan Alain

10:30 AM, Saint Rita's Church

Reverend Oswald G. Krusing, Pastor	
Saint Paul's Cathedral Men's Choir, Pittsburgh, Pennsylvania	
Mr. Paul Koch, choirmaster and organist	
Mr. Richard Nussbaumer, associate organist	
Organ prelude: <i>Prelude and Fugue in C Major</i>	Johann Sebastian Bach
Proper of the Mass	Gregorian Chant
Ordinary of the Mass: <i>Missa super "Amor Gesu amore"</i>	Orwald Jaeggi
Credo II	Gregorian Chant
Offertory motet: <i>Oremus pro Pontifice</i>	John Singenberger
Communion motet: <i>Jesu Rex admirabilis</i>	G. P. da Palestrina
Organ postlude: <i>March for Joyous Occasions</i>	C. Alexander Peloquin

12:00 Noon, Pfister Hotel

BUSINESS MEETING

Church Music Association of America

Rt. Reverend Rembert G. Weakland, O.S.B., president

1:30 PM, Milwaukee Auditorium

READING SESSION FOR NEW MUSIC

Choir: The Felix Chorale	Mr. Theodore Marier, presiding
Mr. Paul Huber, director	Mr. Theodore Marier, committee chairman

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

2:00 PM, Our Savior's Lutheran Church

ORGAN RECITAL

Mr. Allen Hobbs, Denver, Colorado

<i>Obra de Octavo Tono Alto</i>	Sebastian Aguilera de Heredia
<i>Three Chorales</i>	César Franck
No. 1 E Major	
No. 2 B Minor	
No. 3 A Minor	
<i>Prelude and Fugue in A Major</i>	Johann Sebastian Bach
<i>4ème Parole du Xrist (Fourth Word)</i>	Charles Tournemire
<i>"Eli, Eli lamma sabacthani"</i>	
<i>7ème Parole du Xrist (7th Word)</i>	Charles Tournemire
<i>"Consummatum est"</i>	
<i>Triple Choral (1910)</i>	Charles Tournemire
<i>Improvisation</i>	

4:00 PM, Saint John's Cathedral

PONTIFICAL MASS

Thirteenth Sunday after Pentecost

Most Reverend Dario Miguel Miranda y Gómez

Archbishop of Mexico

Celebrant

Rt. Rev. Monsignor Johannes Overath (Cologne,
Germany)

Homilist

Rt. Rev. Monsignor Joseph J. Holleran (Milwaukee)

Presbyter assistant

Reverend Columbia Kelly, O.S.B. (Indiana)

Deacon

Reverend Francis V. Strahan (Boston)

Subdeacon

Reverend Robert F. Hayburn (San Francisco)

Deacon of honor

Reverend Aloysius Knoll, O.F.M., Cap.
(Pennsylvania)

Deacon of honor

Reverend Raphael M. Fliss (Milwaukee)

Master of ceremonies

Reverend Robert G. Sampson (Milwaukee)

Master of ceremonies

Choirs: Saint Pius X Guild Choir, Milwaukee, Wisconsin
Twin Cities Catholic Chorale, Saint Paul-Minneapolis, Minnesota
Dallas Catholic Choir, Dallas, Texas
Saint Francis Seminary Choir, Milwaukee, Wisconsin

Conductors: Reverend Elmer F. Pfeil (Proper of the Mass)
Mr. Paul Salamunovich (Ordinary of the Mass)

Organists: Miss Phyllis Stringham
Mr. Michael Kenney

Musical Program

Prelude: <i>Sonata pian'e forte</i>	Giovanni Gabrieli
Hymn: <i>Holy God We Praise Thy Name</i>	
Processional: <i>Oremus pro Pontifice</i>	John Singenberger
Proper of the Mass	<i>Graduale Romanum</i>
Ordinary of the Mass: <i>Messe in E Moll</i>	Anton Bruckner
Offertory Motet: <i>Inveni David</i>	Anton Bruckner
Communion time: <i>Adoro Te, devote</i>	<i>Graduale Romanum</i>
<i>Pange lingua</i>	<i>Antiphonale Romanum</i>
Recessional: <i>Now Thank We All Our God</i>	Paul Creston
Postlude: <i>Canzon septimi Toni, No. 1</i>	Giovanni Gabrieli

SERMONS

Most Reverend William E. Cousins,

Archbishop of Milwaukee

SERMON AT THE OPENING PONTIFICAL MASS

Saint John's Cathedral, Milwaukee

August 25, 1966

During the years that have passed since the calling of the Second Vatican Council, no event has had a greater significance for the liturgical renewal than this Congress which we open tonight here in Milwaukee. Music has always had its place in the life of man; it has influenced his thoughts and been the stuff of his dreams. But in a far more noble way music has been the means for man to worship God. Indeed, the liturgical movement of our time wishes to emphasize this fact and through music bring each one into much closer participation in the official prayer of the Church. Truly this call for singing by all the people has created a need for simpler forms of church music, which must, of course, continue to be examples of the finest musical talents of men. With the concession of the vernacular languages in the liturgy, and the emphasis on the singing of the entire congregation, some feared that choirs would no longer exist or that the treasury of music on which we have depended through the centuries would simply dry up and cease to be. But this is not so, for even now great music for choirs is being written in the tradition of the great heritage of the musical art, making use of the new styles of our day, giving a part to the entire assembly and using the mother tongue. Indeed the great heritage of the past must continue to be used within our liturgy, as the Holy Father himself has pointed out in his letter to this very Congress. The prospect for the future as outlined by the Council is surely bright, and I am encouraged and gratified to see this Congress open, with representatives from nearly all the dioceses of the United States, from Canada and Mexico, and the nations of Europe, Asia and South

America. It is an inspiration to know that all of you have turned your attention to the single task of the praise of God through liturgical music.

As far back as we dare to go in history, we recognize that art is always associated with worship, even among pagan peoples. The temples of those days were works of art. They demanded the best of man's genius. Great wealth was poured into their construction and equally great wealth into their adornment. The great temple of Jerusalem in all its beauty was built by the Chosen People according to God's direct commands, in order that they might never forget that God was always in their midst and that He demanded of them their best. Man's best and highest act is prayer, communication with God. It is not always a vocal prayer, since it might find expression in painting, as each generation offers its praise to God in that medium. Or prayer might find expression in sculpture in the style of succeeding eras of artists. Prayer may indeed be accomplished by means of any of the arts of which man is capable. But above all other forms of human expression, song stands as the most sublime form for uttering God's praise. This is what the Constitution on the Sacred Liturgy of the Second Vatican Council tells us in the opening paragraph of the sixth chapter on Sacred Music, when it says: "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to words, it forms a necessary or integral part of the solemn liturgy." I might add too, that because song is so open to everyone, and because it is so closely associated with the presence of God in our midst, it has become for us an essential part of our manner of worship.

Perhaps this Congress is more providential, as we begin it tonight, than we ever could have imagined it would be, when the planning for it was first begun over two years ago. At that time no one knew or even dreamed of the great changes that would come about in our liturgy. As we face those changes, and as you consider the role of sacred music in the liturgical life of the Church after the close of the Vatican Council, you must never forget that the liturgy is above all else a prayer, and the highest form of prayer, which embraces within itself art in its finest expression in all the media of construction or adornment that go to make up the beauty of God's house and the liturgical action that is carried on in it. You will not forget that music as used in God's service must provide man with the most sublime opportunity to express his loftiest thoughts and considerations, the innermost movements of his heart and soul, his true praise and worship in honor of his Creator.

It is true that during the past two years, since the promulgation of the Constitution on the Sacred Liturgy in December, 1963, many have been con-

fused about the role of music as set forth in that document. There has been unrest, criticism, and even opposition to the stated wishes of the Council Fathers. But this has come chiefly from a misunderstanding of that great Constitution. Some expected that what the Council ordered could only be accomplished after a long period of time, and meanwhile they felt that only the simplest forms of music or even paraphrases of previous compositions should be used. They said that we must be content with whatever could quickly be put out, because the introduction of the vernacular has left us without musical expressions in the mother tongue. You perhaps have heard it said by others that the Constitution actually destroyed what had raised men's minds to the heights, and that it made something secondary and supplementary of the beautiful art of music. But these critics are wrong. Quite on the contrary, the Constitution has praised music as an "integral part of sacred liturgy." It has ordered the continued use of the heritage of the centuries, which is far from destroying it. It has further urged and even commanded that musicians produce a new vernacular liturgy which will give to all the people a more active part in the singing. That this could be accomplished in so short a time is indeed not to be expected, because the Spirit that moves the soul of the artist "breathes where He wills." Nevertheless, much has already been done and much is being charted for future accomplishment, as this Congress will unquestionably show.

Tonight we continue what was begun in Chicago. We continue, in fact, what was begun over fifteen years ago in Rome at the first of these congresses. We look now to the possibilities that are open to us. You are present at this glorious opening Mass in which a great concourse of people are raising their voices in praise of God, and at the same time a massed choir and beautiful instrumental accompaniment provide their roles in the totality of the musical expression of God's worship. All of this is something that lies within our power. This is certainly no time to content ourselves with the mediocre, because we are giving praise to God and He demands our best. It is no time to content ourselves with half-means or to shirk the burden of implementing to the full every command of the Council. What we are doing here at this Congress should be carried to every part of every country from which we all come. This Mass has been an inspiration for me and I am sure for you. I am happy to be assured that those who are interested in the music of the Church and who are capable of composing and performing good music in the Church are here, meeting the challenge of the Council. You are here to exchange ideas; you have come to consider the burden placed on you by the Constitution. You could not have met at a better time, nor could we ever have hoped that the challenges of the Vatican Council in matters of church music could be more quickly met.

There is nothing that I can say tonight, nor is there anything that anyone here can say, no matter what his eloquence might be, that would more clearly express what is being done in this cathedral than the very words and actions of the Mass itself. Christ indeed is our guest here, and all of us give of ourselves to Him completely through our various roles in this Mass. We greet our guest, not only in the words of the liturgy but by receiving Him eucharistically. With a fulness of praise in our hearts we have raised up our voices and our spirits in His praise. During the continuing of this liturgical action, the music will serve to bring our hearts to Him, and as we proceed to the offertory of the Mass, we will offer ourselves with all that we are and all the talents that we possess for the honor and glory of God. We will pray that sacred music will be perpetuated and flourish in this country which is so privileged to be the host of this Congress. When at the consecration, the renewal of the Sacrifice of Christ is again recorded in the annals of modern history, let us all recognize the purpose for which Christ died, that all men might find in Him a way to eternal salvation. Truly, that way to salvation is made easier when the heart of man is lifted and the mind of man is turned to sublime things. Then the voice of man will praise God by sacred music.

During this Mass we pray for all who are participating directly and indirectly. We pray in a special way for all of you, that God will bless your efforts. We pray that this Congress will be productive and that it will be another step on the way to the accomplishment of the directives of the Church. Let us all bow our heads in humble praise of God Whom we honor in this Mass, but let us also lift our voices in His praise. May the music of this Mass find its way into the recorded history of time yet to come. But may we too, our generation, know the satisfaction and the gratification of praising God with cymbal and lyre and voice. May God bless you all.

Most Reverend John B. Grellinger

Auxiliary Bishop of Green Bay

SERMON AT PONTIFICAL MASS

Saint John's Cathedral, Milwaukee

August 26, 1966

We have in the gospel of today's Mass in honor of St. Gregory the Great that emphasis on the note of authority which is characteristic of our Catholic faith. The words, "You are Peter and upon this rock I shall build My Church," have had a profound influence on our history, not only our history as Catholics but the history of the whole Western world. They are words

which are fittingly inscribed on the frieze under the large dome of the greatest church of Christendom, the Basilica of St. Peter in Rome. And they are words which were written large in the hearts of the bishops who gathered there in council and who took from that experience the happy memory of the reverent love which the Church universal shows towards Peter and his successors. "You are Peter and upon this rock I will build My Church." The meaning of those words came out vividly as one looked down the long rows of the bishops of the world and realized that every one of them had been appointed by the successor of Peter in his day and had been consecrated by his mandate. And then when one thought of all the priests that had been ordained by these bishops, as collaborators in the work of the Church, and thought of the influence of this collaboration on the vast body of the Church, the laity, the clergy, the religious, one really saw the depths of the charge which our Lord gave to Peter. "You are Peter and upon this rock I will build My Church." The Catholic Church is certainly built upon Peter. And one lifted his heart in thanksgiving that our Lord should have left in this world so benign an influence to guide us and to instruct us and to sanctify us in the time of transition.

But in its emphasis on authority, the Gospel passage opens up the complicated question of the relation between authority and freedom which so vexes so many of us, which lies at the basis of so much discussion on reform, and which can hardly be avoided in your own discussions at this convention. As a matter of fact, this is an age-old question, but it shows itself more strongly in a time of change. Two temptations tug at our hearts. On the one hand there is the temptation of the Pharisee to be too deeply involved in the traditions of the Ancients so that one makes of custom a law to itself and a sort of absolute. On the other hand, there is a temptation of the Sadducee to reject authority in favor of freedom and to end up with a cynical skepticism which deprives the religious life of all its vibrancy and vigor. This is a polarity of thought, authority and freedom, which our minds create by abstraction. Actually, freedom is necessary for the human spirit, of course, but authority is a necessary condition for our freedom. Therefore, we do wrong to polarize these concepts. We must learn to see them in the context in which they must always appear in reality, in the context with other human values, such as the common welfare, the moral and religious order, the concept of perfection, the whole domain of the good and the true. When they are seen in that context, freedom is seen to be a gift of God by which the energy of the human spirit is unleashed, and authority is likewise seen as a gift from the divine Providence, which creates the atmosphere and the climate by which a free spirit can come to his full realization under God. I say under God in this context. We may not make these concepts absolutes. They must always be

considered in relationship with the other values, and this, of course, is a great difficulty in the concrete, because other relationships are often very subtle.

When one comes to look upon these relationships in their true order, however, one must see that authority must be exercised as an authority of service, an authority upon which our Blessed Savior spoke when He told us that those who are to rule should become as those who serve. And listen to the authority to which Saint Peter himself, the great symbol of authority in the Church, refers in the epistle of today, which we have just heard read, "Shepherd the flock of God among you, watching over it not perforce but willingly as God would have it, not in avarice but generously, not lording it over your charges but being examples to the flock"—these are words which a bishop takes to heart. They are words that try his soul. The authority of the Gospels, therefore, is an authority of service, and it has been fittingly expressed in the title which has become customary with the head of the Church, the title of the "Servant of the Servants of God."

When I speak about the authority of service, dear friends, I would not have you understand me as saying that this authority of service has no power to bind us in conscience. Precisely because it is an authority of service, a responsibility entrusted to some, it involves an obligation of obedience. God cannot give a responsibility without giving the means for its fulfillment, and the Church could not be the Church, the visible hierarchical structure which our Lord wanted, unless it had the power by law to regulate, as our Holy Father said, her interior and her exterior life. I say this, because in our times of change the word "authority" gets to be a word of reprobation with some who do not see that their very attitude towards authority makes for a denial of their freedom.

In the Church, which is made up of elements both human and divine, we can hardly expect to find authority always used in the manner described by Saint Peter. We have our dark pages in history in this regard, and we can learn from them. As Pope Paul said recently, "the Church is humble, mindful of its human limitations, its own failings, its own need of God's mercy and the forgiveness of men." But any honest observer of the present scene must admit that the idea of authority as service played an important part in the conciliar deliberations and plays an even more important part in the post-conciliar work. Because God left this authority to Peter, because our Savior said, "You are Peter and upon this rock I will build My Church," there is a mighty force on this earth like a great heart, which can pump out the riches of revelation through the arteries of the world, and not only the riches of revelation, but the great gifts of the human spirit as well, especially the arts. The Church, wherever she finds something good and true, eventually takes it to her bosom and purifies it there and then gives it to the whole

world for its life, in order that the world may have life more abundantly. This is because our Lord left authority in the world.

We have in the saint whose Mass we celebrate today an example of this. It was because Pope Gregory was the successor of Peter and endowed with the authority of that office that he could take the beauty of music and by collecting and codifying the chants of his time give to the world a great means for the sanctification of souls.

“You are Peter and upon this rock I will build My Church.” These are words full of history, but also full of promise. They tell us that we can be patient, because there is a power in the Church placed there by God, an authority of service which has God’s warranty upon it.

God bless all of you.

Rt. Reverend Urbanus Bomm, O.S.B.

Abbot of Maria Laach

SERMON AT PONTIFICAL MASS

Saint John’s Cathedral

August 27, 1966

Every day of our Congress we assemble for the solemn celebration of the Mass. That is the central point of our work. We listen to the Word of God; we sing His praise in various ways; and we unite ourselves to the Sacrifice of Christ. All this is for us a source of joy, strengthening us as we need it in our work. At the same time, it is a chance to apply to our activities in a serious examination of ourselves the standards of the work of Christ, which consists in giving His life for us. For it is this work which we call to mind at Mass, which we announce, and into which we enter. The Lord Himself stands in our midst, arrayed in the garment of His glory. But we must never forget that this garment is stained with His Blood. There is sign and reality, and both sign and reality we must receive into our hearts and embrace by our confession. We must let ourselves be shaken to the innermost depths of our consciousness, because that is the reality — *empti estis pretio magno* — by such a price you have been redeemed. By this reality all human activities are tested and purified, so that what is vain and void in them becomes exposed, but also redeemed. God works in us redemption, grace, life and mercy in the same measure as He passes judgment on us. Let us be brave, then, and come forward to the throne of the divine Judge, because it is the throne of grace. We approach the Cross, the sign of the Father’s all-knowing justice, the sign of the Son’s love, and of the transfiguring fire of the Holy Spirit. We are going there, because we believe and hope that He, who died on this Cross for man’s

sake, will be our advocate with the Father. During these days we are coming to the Cross, the sign of judgment and of grace, offering up our work in the field of church music. This work is an expression of our faith and of our hope. It is offered up by the composers who have created the works of music, by the singers who perform these works, and by the entire people of God who participate in these works by listening or singing. All these activities are professions of faith in Jesus Christ, our Lord and our God by whom we are inspired at every stage. Our profession includes an acknowledgment of our entire human existence, which cannot ever be without fault and sin. But we are also filled with joy and gratitude, because we have been enabled to express face to face with God both these realities, that as human beings we are subject to suffering and sorrow, but as children of God we glory in Christ, who descended from heaven and was made man.

In the Middle Ages, at the preparation of the gifts offered up in Holy Mass, a special task was allotted to the singers. In papal High Masses, while the choir leader gave the highest proof of his ability in the rendering of the offertory verse, one of the members of the choir carried the water to the altar which would be used in the chalice. In this way, church music shared in the mystery of the water and wine, that mystery in which we have fellowship in the Godhead of Him who deigned to share our manhood. The singer carries the sign of the water, which when mixed with the wine becomes wine itself. His singing, and the art of music performed by him, are such a mixture, expressive of human nature made worthy to partake of the divine nature. By his activities he enters into transfiguration, the transubstantiation of the wine into the Blood of Christ, shed for the remission of our sins. The wine is destined to be consumed in Holy Communion, like the good wine kept to the end. The singer himself is transformed because he becomes the servant to whom at the wedding feast the Lord says, "Draw, and give a draught to the master of the feast. . . . The master of the feast did not know whence the wine came, but the servants who had drawn the water knew." The singer is granted knowledge which enables him to proclaim the truth to those who believe and who hope to see the glory of the Lord. The singer is allowed to draw the water, and his reward is a gift of knowledge. There is nothing greater than this knowledge, this insight into the mystery of Godhead and manhood, the fulness of the life of God as revealed to us, and the whole breadth of the life of man as experienced in this world. Thus we are lifted up and humbled at the same time. And if we permit ourselves to be lifted up and humbled, we attain to the clearness, the clarity of water. This is our model, not more, but also not less, reborn as we are from the Sacred Heart, from the wounds inflicted upon it. *Qui potest capere, capiat.*

Chosen as we are by God, we are under a serious obligation. We are under

the obligation to take an active part in the love of Christ. We are to follow Him, not only in our musical work — *Cantare amantis est*, indeed! — but let us consider what love means in this context. Christ is the standard of this love. This love must be ready to surrender the whole life. This love can give great things in small things. This love does not close the heart but opens it wide, offering forgiveness seventy times seven. Who can live up to this standard? Only he who has experienced forgiveness, who knows the heart of his Master, who saw it pierced through, and who saw blood and water flow from it . . . and he who denied the Lord and nevertheless was allowed to say, “Thou knowest that I love Thee.” This is exactly what we do when singing the praise of God, telling Him again and again, “Thou knowest that I love Thee.” But this love must be put into practice. Our singing must express itself in our lives. In this Mass, when the water is poured into the chalice, let us respond to the appeal made to our love and charity. Let us offer sincere forgiveness to each other, so that we may become worthy to receive forgiveness from God.

And now let us listen once more to the words we heard in the Epistle, so that they may accompany us to the altar, to the Cross of Christ, and into a transfigured life. “Brethren, rejoice, be perfected, be comforted, be of the same mind, be at peace; and the God of peace and love will be with you. The grace of our Lord, Jesus Christ, and the charity of God, and the fellowship of the Holy Spirit be with you all.” (II Cor. 13:11, 13).

Amen.

Reverend Peter E. Peacock, O.F.M. Cap.

Oxford, England

SERMON AT SCRIPTURE SERVICE

Saint John’s Cathedral

August 27, 1966

A reading from the book of the Apocalypse of St. John:

And behold a door was opened in heaven, and the voice which I heard was as it were of a trumpet, talking within me, which said, “Come up hither and I will show thee the things which must be hereafter.” . . . And there was a throne set in heaven, and round about the throne I saw four and twenty elders sitting, clothed in white raiment, and they had on their heads crowns of gold. . . . And there stood a lamb, as if it had been slain, and he came and took the book out of the hand of him that sat upon the throne. . . . and when he had taken the book, the four and twenty elders fell down before the lamb, having every one of them harps, and they sang a new song, singing: “Thou art worthy to take the book, and to open the seal

thereof, for thou wast slain, and thou hast redeemed us to God by thy blood out of every tongue, people, and nation, and hast made us unto our God as kings and priests." And I saw the seven angels which stood before God, and to them were given seven trumpets, and they prepared themselves to sound the trumpets. . . . And lo the lamb stood on Mount Sion, and I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder. And I heard the voice of the harpers playing their harps, and they sang as it were a new song before the throne.

These words from the Apocalypse of St. John are not easy to understand. Historians may be in the habit of being wise after the event, and surely there is no better prophet than the one who can explain his own prophecy after it has happened. And it would be indeed with considerable satisfaction if we could understand some of these words. That this is a series of prophecies of events to come — indeed, some of them may have already happened — there is no doubt. But we may have inherited the rebuke of our Blessed Lord to the disciples on the way to Emmaus, "You foolish ones, so slow of heart to understand the words of the prophets." We are slow indeed to recognize the signs even when they happen. Yet in our acceptance of the word of God, we not only accept these words for the meaning they have, but also for the fruitful source of meditation which they contain. Thus it is that all of us on many occasions have been able to find in the Psalms messages of comfort in the time of sorrow, messages of encouragement in a time of depression, and exaltation mirroring our own joy, a firmness echoing our own courage. And if in the Psalms, so also in all books of the Testament, many words and many thoughts may be applied to the situations which surround us.

Now the passage from the Apocalypse is concerning the vision of the Apostle John, with the opening of the book of the seven seals, and the events which are to come upon mankind when these seals are broken. For this, and about this, we have no knowledge. Whether or not any of the seals have been opened, we do not know. We are free to interpret history according to that imagination which God gave us. But there is no doubt that we can find, as we can find on many other occasions, a parallel in this passage to the work which we are here to accomplish. We have no necessity to draw an exact parallel, nor need we, in any great sense, try to find a diversion in using instruments, because this is a plain picture. The door of heaven is opened, and St. John sees the majestic vision of the throne of God. And a voice like a thrilling trumpet says within him, "Come up hither." Now the fear, the excitement, the compelling command which is so well expressed by a comparison to the noise of a trumpet, is engendered by the words of God, "Come up hither, and see that which is to be hereafter." The trumpet, therefore, is a call or a command of God, expressed by an interior voice. There is undoubtedly in a trumpet the ringing tone of authority.

And then St. John sees the twenty-four elders with crowns of gold, seated, with harps in their hands. If the trumpet is the symbol of authority and command, surely the harp is the symbol of love and devotion. It has been proclaimed so in the Old Testament. It has been proclaimed so by great literature, from the beginning of man's writing. Yet each of these instruments is capable of tremendous variation. It is not necessary for us to think of a trumpet as being always an instrument of ringing command. As you know, a trumpet can make a noise like the cooing of a dove. It is not always necessary for us to think of a harp as an instrument of gentle accompaniment. As we well know, the harp can be plucked to make an angry and a vicious sound. So here again we are not so much concerned with the actuality of the instruments which have been named by St. John. We are concerned more with the reason for their being there. So while the sound of the trumpet expresses, in this particular instance, the voice of authority, the voice of God, so the gentle harp, which is the accompaniment of the song of the elders, is that of a new song for the praise of God, because St. John says again, "I heard the voices of the harpers playing their harps, and they sang a new song before the throne of God."

Now we, who are assembled here, for this great Congress of sacred music, have heard, in the interior of our being, the thrilling sounds of the trumpet of command, the voice which said, "Come hither." We were compelled to come; we had a reason for coming; we came because we felt that here we might achieve something. This was the voice which told us to give up many things, to give up some pressing needs, to give up some interest, to give up something which we could perhaps ill afford to give up, in order to be here, to arrange our lives so that we should participate in this event. If that call, therefore, was a thrilling sound, we shall be anxious never to lose it, because this call is one of a many-fold utterance. It is the voice of conscience, the voice of desire, the voice of expectation, the voice of urgent fulfillment. These things are contained in that command which thrilled us when it said, "Come up hither."

Similarly, we are like the elders, clothed with the white raiment of the joyful acceptance of the priestly character with which God has endowed us, crowned with the gold crown of kings, bearing our responsibility and our knowledge, and the duty we have of imparting this knowledge, with dignity. Here, therefore, in this great church, we are assembled like the elders, with the character of the priest and the character of the king, all of us, as it says in the quotation from the Apocalypse, "of every tongue, of every people and nation." And we are here to sing a new song, a song of the praise of God. We are here not only to sing it, we are here even to compose it. We are here to make it. We have been brought here for that precise purpose. We are the

foundation for the carrying forward of the work of Almighty God. Out of our knowledge, out of our love, out of our desire to worship and to praise God more perfectly and more effectively, we have been commanded to make a new song, so that every tongue and every nation shall bow before the Lamb in praise and worship. It is this vision that we saw when the trumpet sounded in our hearts, and this vision must not fade. The vision that St. John saw faded, but it left an indelible sign upon him, so that he was able to communicate to us something of its glory, mysterious though it may be. The vision that we have, must never be allowed to fade. It must also remain with us, so that the sound of the trumpet may continue to ring out, and the harps in our hands will stimulate the love and devotion with which we have to accomplish our task. We, as kings and priests, have a duty to proclaim the praise of God in this new song. With the trumpet sound of authority, with the harp of gentle persuasion, with the white raiment of wisdom, with the gold crown of courage, we must take our places in the ranks of the Apostles. We will be apostles. We not only have to proclaim, we have to invent; we have to put each one of us ourselves in a special place, in one place at one time, doing one particular work, as various as it must be. Our minds may be stimulated, our hearts may be quickened, our desire intensified and our determination resolved, but without this vision which we have seen, our efforts will be in vain. We must therefore go from this church back to our work as apostles. We must not care for difficulties, or for unhappinesses which will arise. We must not lose courage in the face of disasters. If we fight, as we must, we will fight with dignity and prudence. And we will continue the course until we have achieved our purpose, which is, to sing unto the Lord a new song.

Before, there were days of instruction. Here are days of resolution. We therefore do not fear, we do not falter, we take our courage into our hands, and we convince ourselves that what we must do, we do solely for the glory of God, and in doing so, we will receive His help. In the words of the psalm which you have just sung,

Praise therefore the Lord with me, and let us magnify His name together.
O taste and see, how gracious the Lord is. Blessed is the man that trusteth in Him.
The eyes of the Lord are over the righteous, and His ears are opened until their prayers.

The righteous cry, and the Lord heareth them, and delivereth them out of all their troubles.

The Lord delivereth the souls of His servants, and all they that put their trust in Him shall not be destitute.

Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, is now and ever shall be, world without end. Amen.

Rt. Reverend Johannes Overath

President of CIMS

SERMON AT THE CLOSING PONTIFICAL MASS

Saint John's Cathedral

August 28, 1966

Omnes tamen, gradu quidem modoque diverso, in eadem Dei et proximi caritate communicantes et eundem hymnum gloriae Deo nostro canimus. (Constitution on the Church, Article 49). All of us (the pilgrim Church and the heavenly Church) in various ways and degrees are in communion in the same charity of God and neighbor, and we all sing the same hymn of glory to God.

With this solemn Sacrifice of thanksgiving we conclude the Fifth International Church Music Congress. We express our gratitude in the mystery of this Eucharistic Sacrifice: "through Him and with Him and in Him is to Thee God the Father Almighty, in the unity of the Holy Spirit, all honor and glory!"

We include in this thanksgiving all to whom we owe gratitude for these days of the Congress: to the Most Reverend Archbishop of Milwaukee, to the priests and church musicians who have prepared and carried through this Congress with dedicated idealism, to the many singers, to the great community of the Church Music Association of America. All have been inspired by the prayerful wish: *Ut in omnibus glorificetur Deus!*

"God, who commanded the light to shine out of darkness, has shown in our hearts, to give the light of the knowledge of the glory of God in the face of Jesus Christ." (II Cor. 4:6) This glory is within us according to the words of our Lord: "The glory that Thou, Father, hast given Me, I have given to them, that they may be one even as We are one." (Jn. 17:22) The revelation of God in His Son, the eternal *Logos*, in the creation of the world as well as in the redemption of the world is a revelation of His glory. It shone out in a special way in the work of redemption by Jesus Christ, in His sacrificial death which became the everlasting sign of His supreme triumph over Satan, sin and death. In His sacrificial death the Lord has intoned the true new hymn which binds together heaven and earth, the everlasting praise of God in the New Covenant, into which all are admitted to join, who being redeemed have a communion with Christ, a community which embraces heaven and earth. And those who are perfectly united with Christ in heaven, the angels and saints, lend to the common hymn of praise its special dignity and true nobility. The splendor of the heavenly liturgy radiates down to this

earth and joins in the worship of the community of Christ still struggling as wayfarers on this earth.

The redeemed man participates in the earthly liturgy of the Church and he participates in the heavenly worship. *Exsultet orbis gaudiis coelum resultat laudibus!* Earth rejoices in heavenly joys, and heaven resounds in earthly jubilation. Inspired by the Holy Ghost our brotherhood in Christ on earth proclaims the great deeds of God in heaven. From this admirable exchange our brotherhood in Christ receives all its vigor and vitality.

From this source alone *musica sacra*, as an integral part of the solemn liturgy of earth and as a reflection of the liturgy of heaven, receives its dignity and rank. It would fail against the nobility of the worship of the Father “in spirit and in truth” if it would degrade itself to the level of mere human liturgical music for entertainment or for animation of the body instead of the soul and spirit. Liturgical singing must remain the expression and the confession of man, and this must be in a truly human manner. But we must always remember that it is the expression and confession of man redeemed and sanctified. Liturgical singing cannot be allowed to be falsified or perverted into mere noise, or, heaven forbid, an anticipation of the “howling and gnashing of teeth” of men unredeemed in despair and rejection. Only man, elevated by the saving grace of Christ, is enabled to enjoy the jubilation of love.

The crisis of *musica sacra* in our day is another symptom of a widespread lack of understanding of our faith in the supernatural dimensions of the Church and of its supreme task and final destiny, the praise of God which joins heaven and earth. The music of the liturgy has been assigned a new task by the Second Vatican Council. Before this can be fulfilled, we must pray for genuine singers of this love of God who will unite both a God-given artistic talent and a life nourished by the redemptive and sanctifying grace of Christ.

On this feast day of St. Augustine, who said *Cantare amantis est*, we are enabled in this solemn, holy Sacrifice, by means of the great artistic creation of the believing heart of Anton Bruckner, to carry before the face of God the thanksgiving and prayers of all of us. Bruckner was one of the last truly great musicians before God. In his lifetime he was one of the strongest manifestations of the sacral-musical genius despite the shocking naturalism and rationalism around him. He confronts us with this question: Whom do you mean when you write or sing a *Kyrie*, *Gloria* or *Sanctus*? Do you mean the glory of God or of yourself? Will you adore in spirit and in truth, or do you strain after effect? You must live in the center of Christ and His God-praising Church if you wish to offer to the Church of our time the new hymn.

And now a word to those who hear this heartfelt expression of the inspired praying of an artist who loved God. This sacred music is a bridge between God and man. What man cannot say to God with words alone this artistic music has been able to express with ineffable compunction in the spirit of St. Augustine. He heard the singing of the Church and with tears of love he turned toward God.

May the Spirit of Love enflame our hearts that we may be enabled to praise the Father *digne et competenter*, with dignity and with competence, through Christ, our Lord. Amen.

LECTURES

In addition to the special studies prepared for the study days at Chicago, other lectures were arranged for the public sessions of the Congress in Milwaukee. These were not presented as specialists' papers and were concerned chiefly with church music practices in the United States. They were delivered in the municipal auditorium and at special dinner and luncheon meetings at the Pfister Hotel. Because of space restrictions, only those given in the auditorium are printed here. These lectures were not, of course, included in the Chicago discussions, and thus they were not commented on by the experts invited to the study days, and therefore remain the presentations of the speakers themselves.

Reverend Colman E. O'Neill, O.P.

University of Fribourg

THEOLOGICAL MEANING OF *ACTUOSA PARTICIPATIO* IN THE LITURGY

Milwaukee Auditorium

August 26, 1966

For the text, see p. 89.

Most Reverend Miguel Dario Mirando y Gómez

Archbishop of Mexico City

FUNCTION OF SACRED MUSIC AND *ACTUOSA PARTICIPATIO*

Milwaukee Auditorium

August 26, 1966

For the text, see p. 111. At the conclusion of his prepared paper, the Archbishop added the following remarks:

Let me now speak spontaneously a few words more, because it is going to be the only occasion to do it. First of all, we must realize that the Second Vatican Council was the work of all the Church. We were 2500 Council Fathers in Rome, working, leaving our dioceses just to work for the Church. We surrounded the Holy Father, John XXIII, who convoked the Council, and now our Holy Father, Paul VI, with love and respect from bishops fraternally united. As you know, we had hard times, but remember that when Pope John XXIII, of holy memory, convoked the Council, he immediately invited the whole Church to pray. He insistently asked the whole Church to keep praying. We, the bishops with the Holy Father, are not the whole Church. You are also the Church, and your prayers gave us the opportunity not only to see the providential intervention of the Holy Spirit, but to touch it, as was so evident. It was your share in the Council. We can all say that we belong to the conciliar generation. We made the Council, and we are destined to complete and perfect the results of the Council.

When I was invited to this international music Congress, as a pastor I was a little doubtful about coming. My archdiocese is the largest in the world. We have six million Catholics in Mexico City. I felt obliged to stay there and say "no" to the kind invitation. But we learned in the Council that every single bishop is co-responsible with the Holy Father for the whole Church, and there is a time when the prevailing interest of the whole Church imposes upon us the responsibility of leaving the place of our See and come to the place where we are called upon to serve the Church. That is why, in spite of so many responsibilities, I am here before you.

I am sharing in this international Congress of music with a full heart all that I have done. But I do not want to leave without saying a little more. The Council was made not just for one day. In the days of the celebration of the Council more than fifty conciliar Fathers died there, in St. Peter's, suddenly, as they ended their own pastoral work at the Council. All of us are pilgrims. You and I, we belong to the same generation, but we work now for the future. It is our duty to do our best and to be conscious about this responsibility.

Coming from this general consideration to the particular and specific matter of music, is music so important in the liturgy? Surely, it is. But sometimes, you know, when we try to consider matters specifically, we are inclined to look at this problem only from one angle, and the rest seems not to exist. Is that correct? No. The Council is the Church, as we heard from Father O'Neill in his wonderful, beautiful statement. It is Christ on earth, and we are members of His Body. With this in mind, the Council was not made only for music. The Council was not made only for liturgy either. I have

quoted the documents of the Council in which the pastoral view prevails. How does the Church in this twentieth century look to the world? Through the eyes of Christ. St. Paul invites us to feel the same peace in our hearts that Christ has in His own heart. This is to live with Christ, as a good Christian, to feel as Christ would feel before the conditions and circumstances in which we live. Now for us this pastoral aim is paramount. All the documents of the Council in general have some connection with that overall aim, but no one document is in itself sufficient to secure the whole end of the Council. So when we talk about liturgy, we must realize the importance of liturgy, but it is not the only means. And if we talk about music, music is very important, but it is not the only means either. When we talk about active participation, that is a formula, but it is not the *whole* Church. If we look at the world as it is now through the eyes of Christ, how differently we will find the world. Because Christ looks to us with mercy and with love, no one is exempted from that love. Everyone of us, even those who are not believers in Christ, all are beloved by Christ, and we must love them too.

Since we are gifted through the grace of God with a musical sense, and all the members of this Congress, especially the experts, are highly gifted, they have a connection through their own musical ability to that general pastoral aim. They are obliged to accomplish their own mission, to be full of the Christian spirit and to work with their own ability and specialty, through music, for the aims of the Council.

But besides that, as you know, we have been talking all these days about liturgical music. But there is another music that is not liturgical. You have in this country, and we have all over the world, music like this. Music has a psychological approach to the soul, for good and bad.

There is another important document from the Council, the one on the lay people. We have so many Sisters here, but we have also laymen here. The laity is now in a wonderful spot. I was talking with the Holy Father last year about our worries in Latin America — lack of priests in proportion to our high populations. We came to the conclusion that it is physically impossible to have in ten years 160,000 priests for Latin America. Now that means that these are the voices of the time — *Stimmen der Zeit* — and we must surrender to the truth of this voice. What that means is that this is the hour of the laity, and if we talk of music, our musicians have a special field of influence among their fellow men through music. We cannot expect to have all music be liturgical, but we can think of christianizing music, purifying it, having music all over that will serve the culture, the nobility, the goodness and the honesty of man. This angle has not been considered in the Council, but I don't want to leave here without saying a word about it. We must not

expect music to come only through the Church. Music must go outside and restore the living, pure and honest existence of men by its influence.

This is why I wanted to add all these considerations as a complement to my lecture. I am so happy and so thrilled about this Congress. Other men will come, but as long as we live, we shall never forget that we belong to the conciliar generation. We must stick to it and do our work. We must sing and praise and love our Lord. We must love ourselves as brethren and realize the motto of this Congress — *Cantare amantis est*.

Paul Henry Lang

Columbia University

THE *PATRIMONIUM MUSICAE SACRAE* AND
THE TASK OF SACRED MUSIC TODAY

Milwaukee Auditorium

August 27, 1966

Hard and bold thinking about the use of music in worship is taking place these days in ecclesiastical circles, not only because of the reforms and changes instituted by the recent Vatican Council, but because of the enlightened and informed work of certain able churchmen. Now at last we are in a position to touch upon a long-standing illness of religious art, caused by the fact that the 19th century's moral, legal, and social concepts moved relatively slowly while its artistic advance was swift. There thus arose a maladjustment, manifesting itself in the artistic strains of which we are increasingly conscious, and in the sad fact that generations ago the great masters ceased to compose for the Church. The Muses without wings, the *musae pedestres*, have largely taken over music for the Church, ruining the esthetic perception of generations of worshippers, while what little of the great art of the past is heard comes through the centuries with a pallid air. For well over a century sacred music has embodied an increasing flight from content, that is, from social and artistic reality; many of the works heard on solemn occasions are depressing monuments rather than living art. The object of this gathering is to clarify these problems and to show that they can be solved by forthright thinking, just as the changes in the liturgy itself are being accomplished. Now some of you may wonder what I, a layman not actively engaged in church music, am doing here. I take it that the organizers of the Congress thought that besides persons officially connected with the Church, someone should address you whose only business is to study music from a purely

scholarly point of view. Well, that does not make me any more competent than many a person in this room, but I see things from an angle different from yours, because as a musicologist my first allegiance is to music.

The musicologist knows how idle is the attempt to analyze the musical experience in divine worship before we have ascertained the ways in which music performs its function. He also knows that it is difficult to define sacred music because it is itself indefinite. And I might add that the historian's motto, *du-bito, ergo sum*, is also somewhat different from yours. As you well know, throughout history there have been many churchmen who have denied the validity of esthetics in church music altogether on the ground that esthetic judgment is irrelevant in matters theological. Theologians have doubted whether divine transcendence can really be conceived by the human mind on the plane of esthetic genius. Their discussion of music is therefore restricted to such things as propriety, tone, attitude, suitability, and so forth. Now all these are important criteria which must be considered, but they do not touch the artistic essence itself. In other words, these churchmen, and the literature they influenced, forgot the subject in their preoccupation with the precepts, and they spent much earnest study and wrote many pages of legislation on something that will not submit to a system.

The way in which the eternal, which satisfies through being both historical and valid, is made available for man today and every day, is through the liturgy. Obedience to the liturgical spirit is for the artist much more than paying heed to merely legal commands, yet for some time the best musical minds have been prevented by the latter from fulfilling the former. The legislators on liturgical music have failed to consider that while music as a vehicle for religious expression is innate in man, that emotion beyond words takes refuge in music, as a phenomenon music exists for its own sake. They forget, also, that the composer lives in a certain age, writes for certain patrons, be they popes, kings, impresarios, publishers, or just country congregations, and is therefore limited to a certain extent by the knowledge and beliefs of his own period. Obviously, artistic significance is created by many factors and the religious is only one of the many. What is it, then, that makes sacred music *sui generis* of artistic validity? These are some of the questions that have been lightly passed over in decrees and encyclicals. The liturgists, like the Curia itself, were determined to be impregnable; as a result they failed to establish communication with the musicians.

One of the prime forms of anti-intellectualism is the belief that worship music should not be contaminated by either high artistic principles or by imaginative scholarship. But we, the scholars, are equally at fault with our often irrelevant learning, removed from everyday life and local ties. Yet the

scholar's purpose — and it should be yours too — is like Odysseus': "to sail beyond the sunset." It is essential for us to discover some criteria that go beyond esthetic fancy, but also beyond the sole religious purpose, in order to find a reconciliation with life.

There is a secret connection between lyricism and religion; indeed, the soul of the Church has manifested itself in lyricism from its very beginnings, and congregational worship naturally tends to it. Thus the motto of this Congress, *Cantare amantis est*, is more than just a nice phrase. One is tempted to say that the first Christians were all poets and singers of sorts in the tremendous inspiration of spiritual awakening. Nor should we forget that at the bottom of even the driest theology there is poetry. But next to the holy *textus receptus* we see also, and from the earliest stages of Christianity, the appearance of individual inspiration, the Christian poet arriving with new poems, followed by the composer with his new songs. The inspiration of the creative artist was considered of divine origin, even indication of sanctity, though some, who remembered the saturnalia of antiquity, were adamant about the morally debilitating effects of music, which St. Ephrem called "poison coated with sweetness." This hostility to music, strongly present in the writings of some of the Church Fathers (whence it found its way into Calvinism and the denominations inspired by it) created a dichotomy that has accompanied the *ars sacra* throughout its history, and there is no question but that the wide-ranging freedom and variety of individual inspiration was not without theological dangers. The Church had become an organization and like all organizations it was compelled to establish a certain external discipline in order to protect its spiritual message. Council after council was occupied with restrictive legislation, but while the theological decrees were respected — at least until revoked or altered — the artistic were not; the "poison coated with sweetness" became everyday nourishment. The songs grew in numbers, and as St. Clement said, "the whole life of Christianity is a ringing feast." Indeed, this song was a mighty charm, a tremendous flag and weapon, and we see the spectacle of heretics and true believers battling one another with hymns.

The power of this music and the ardent devotion with which it was used should not obscure the fact that while the gift of art is God-given, the arts are made and administered by men. We should also remember the profound truth expressed by Dryden that "the first spiritual want of a barbarian is decoration." Man is not a creature moved by reason on Monday and emotion on Tuesday, but his reason is emotional and his emotions reasonable. The Church, wisely recognizing that since both the religious and the artistic instincts are innate, decided that they should be joined. In this union, however,

music occupies an exceptional position among the arts, because unlike architecture or painting it was made an integral part of the liturgy itself; therefore it became the sacred art *par excellence*. And yet, what is the exact connotation of the word “sacred” in music? The widely accepted thesis leads to a supposed distinction — not only in mood but also in effect — between musical effort undertaken with, and that undertaken without, a predominant religious spirit. In setting forth the claims of specifically Christian religious music, this thesis ignores the creative process and underestimates the considerable and demonstrable importance of what the psychologists call the “indifferent” creative approach. The creative artist is like a hunter, he chases his quarry and he runs it down, but the hunt is for its own sake, and though the hunter may be a Christian of the loftiest aspirations, these can hardly affect the hunt itself, for the artistic experience of the individual may outweigh all the circumstances of purpose, environment, and tradition. To sacrifice individual values (and it does not matter whether it be done by Catholicism at one end of the scale or Marxism at the other) is to sacrifice the very concept of art such as it has existed since the beginning of civilization. And when the mystery of the creative process has been solved the mystery of human life will have been solved. Since both of these events are unlikely, and we are faced with Church legislation concerning the role and nature of music in worship, we find it necessary to take an attitude toward the opposed ideals of head and heart, thought and feeling, the literal and the peripheral sense of music.

What is an external and absolute reality, music, that has its own laws and essentially cannot obey extramusical precepts, was declared by the Church to be *ancilla theologiae*. Its role was thus supposed to be the furnishing of emotional and exclamatory symbols. But as yet there is no known technique for the analysis of the liturgical function of musical symbols, because after all there is no such thing as a sacred or secular dominant seventh chord. Is this true or merely clever?

Let us take a look at the universal practice of *contrafactum* and parody during the hallowed Palestrinian era. Pietro Cerone, whose treatise, *El melopeo y maestro* (1613), is the authoritative summation of the preceding period's principles, practices, and techniques, makes the following statement: “As a rule, the Mass is usually composed upon some motet, madrigal, or chanson, even though by another author.” This is not a frivolous aside but a succinct description of the basic technique of “parody” employed in the composition of music for the Mass. Now how does *Je suis déshéritée* become *Gloria in excelsis Deo*, or *Qual é il più grand amor?* Agnus Dei? There can be no question that most of the Masses composed by the transformation and elabo-

ration of secular musical substances are unexceptionable church music — *but not because of their musical materials*. This important fact has usually been misinterpreted in the *litterae tenebrosae* of church music. Neither the effusive generalities about the chant or “the” polyphony, nor the reserved impersonality and apodictic judgments are in order when discussing or legislating church music. No true art can acquiesce in decrees; it must ask questions, and it is not least efficient or least magnificent when it asks questions for which there are no answers. But is not this another proof of the essential spirituality of art? Are the greatest experiences of humanity not bound up with unanswerable questions?

Aside from the philosophical and esthetic mistakes committed in the name of proper liturgical music, the legislators, as well as the practitioners of church music often show a grievous lack of knowledge of the history of music and musical thought. They seem to be mounted on a celestial rocking horse which, as it gently sways to and fro, remains rooted to the same spot. We have been told that aside from Gregorian chant, which is rightfully considered the basic musical element in the liturgy, the “classical” polyphony of the 16th century is the only true church music. In contradistinction, the Masses of the post-Palestrinian era, especially those of Haydn, Mozart, Schubert, and other masters of the 17th, 18th, and early 19th centuries, are proscribed as being secular and theatrical in tone, and thus insincere. Sincerity alone is not enough for poetic creation. Actually, the sacred music of Palestrina, Lasso, Byrd, and all the other beatified masters is unthinkable without madrigal and chanson, for that magnificent choral polyphony of theirs is suffused with what we loosely call secular elements to the same degree as 18th century church music is suffused with opera and symphony. Needless to say, art is not created in a vacuum, apart from the social and artistic conditions under which the composer works. The view that this classical polyphony is eminently usable as religious music is correct, but the eulogists will find it difficult to explain the morphology of this art in religious terms, even though they are always ready to do so. Interestingly enough, there is a long-held view that what makes Palestrina’s music especially sacred is “the absence of all human passion, the absolute religious purity of his thought that is free from all artifice.” Well, the historian does not know whether to regard this statement (endorsed even by Richard Wagner!) as a stimulant or a disinfectant. Music without human passion and artistic “artifice” does not exist, or if it does it is like moss: picturesque surface without roots. Palestrina was a great artist, one of the greatest in the history of music. He created his style with an iron artistic discipline that encompassed all the techniques known in his time. A deeply religious man, he was also a pragmatic professional who

did not believe that an artist must renounce all earthly ties in order to become an honest church musician.

There are a few other remarks I should like to make about this great music of the 16th century. Those who advocate exclusive reliance on Palestrinian polyphony should bear in mind that involved counterpoint sounds to an otherwise music-loving layman like music without any periods and commas. This codified classical polyphony is often so subtle and refined that its masterpieces elude even the specialist scholar's interpretation. At times its surface is too uniformly glazed to be convincing, and not infrequently it is the cold hand that exercises the craft of composition with incomparable skill. But even more often this music glows because of the intensity with which the composer felt and communicated the personal experience of Christ. Unfortunately, it is this very intensity that our slovenly and romanticized performances eliminate because of our uninformed attitude that devotional music must be comatose.

So much for the great era of vocal polyphony. But what about the vast expanse of church music lying between Palestrina and the Cecilians who were supposed to have rediscovered true church music in the 19th century? Judging by the strictures directed at the composers of this long period, they and their ecclesiastical patrons, as well as the congregations that loved this music and were edified by it, must have misunderstood religion for over two centuries. While the musical layman does not notice the so-called secular elements in old music, he immediately becomes a critical expert when the music is closer to his experience. But does he really recognize such elements? What to the historian is pathetic in this situation is that both clergy and musicians consider Bach's Passions and Handel's oratorios pure religious music, while a Mass by Mozart or Haydn is "too operatic" to be acceptable in God's house. Now take the *St. Matthew Passion*, one of the towering masterpieces in musical history. What are its stylistic ingredients? Recitative, arioso, aria, and chorus. Actually, with the exception of the choral numbers, all the other ingredients come straight from opera. Since in this case the opera from which the aria and recitative models were taken is Baroque opera, with which few musicians and even fewer of the public are familiar, they do not worry about the "secular" strain; but Mozart's operas they know and they recoil from an *Et incarnatus est* because it is suspiciously similar to *Dalla sua pace*. They do not suspect that *I know that my Redeemer liveth*, that ineffable song from *Messiah*, is pure Neapolitan *opera seria*, because they do not know the genre; so, paradoxically enough, they take this aria for what it really is — a profoundly Christian confession.

It is unnecessary to continue discussing the church music of the high Classic

era. That northerners called this music “stuff full of popish trash and trinkets” indicates that they must have recognized something particularly Catholic in its spirit, which they equated with the hereditary paganism of the Mediterranean region. Regrettably, these great works are “trash” also in the eyes of many Catholics with a generous pietistic streak in their makeup. So Mozart won’t do but Pietro Yon is fine and proper. Since we reject these criteria employed in the interest of a particular conception of liturgical propriety, we must set off on a new search for a conception more in accordance with the finding of modern scholarship.

The intricate reactions of the ear and mind to music are extremely difficult even to attempt to measure with any kind of scientific precision. These experiences are subjective, varying from individual to individual, and are largely a matter of taste. The very essence of poetry (to use a term that can be applied to all the arts) is supposed to live in the inspiration of the individual poet, the sources of which are beyond the search of critical investigation. The creative artist is, in a sense, the epitome of the imaginative life of his age and nation. Nevertheless, every student of the arts soon learns that in all the arts the poets must take account of conditions which they did not create and can only partially control. It is held that musical genius is revelatory and purely instinctive. The revelatory and the instinctive, which undoubtedly exist, project the artist’s personality and give his work an individual cast. But these principles are never present in their pristine state, for they are inexorably bound to the constructive and representational activity of the same creative mind. This activity is intrinsically orderly, more or less directed by consciousness. Furthermore, there are *a priori* pressures from form and material that compel the artist to constant mediation. What those in charge of policies in liturgical music have failed to consider, especially with regard to church music of the 17th and 18th centuries, is the question as to what concessions can be made — and constantly must be made — to contemporary techniques and new materials. Right now we are engaged in contemplating just this sort of adjustment, but we do not seem willing to realize that at every stylistic period the Church has been faced with this same problem. Then again every question of style is also a sociological question. The content and subject matter of the arts are largely given by the social environment, but artistic forms have also an internal evolution of their own, in accordance with their own logic, even though they too are conditioned by tastes, preferences, and by the changes occurring in society. Essentially taste is a convention, often a very unreasonable convention, and like every convention it is changeable, and in art it must change. However, one must beware of converting taste into either religious or esthetic argument. Finally, we must consider tradition. All prin-

ciples which are the carryover in tradition result in forms; the question is whether it is better to study the forms, which represent the play of circumstances upon tradition, or to concentrate upon the principles. But, and the Second Vatican Council proves it, tradition is not a thing that is ended altogether by choice; whether we like it or not, today is the child of yesterday.

I hope that I have demonstrated that it is exceedingly difficult if not impossible to establish rules to test the fitness of music of whatever style to take its place in liturgical worship. Thus, strictly speaking, the term "sacred music" should be avoided because it makes a false distinction which has done a great deal of artistic harm. But it is conveniently inclusive as a substitute for "music composed on sacred subjects, or texts, or for devotional purposes." For this reason I must respectfully disagree with two statements in the pamphlet announcing this Congress. The first one says that Gregorian chant and polyphony "grew out of the liturgy." No, they grew *into* the liturgy to become what they are, and an examination of their musical substance will disclose an infinite variety of sources, some of them antedating the Christian era. The other statement comes from Cardinal Frings' decree concerning church music. Point two enumerates the requirements for any church music as being "holiness, true art, and universality." I trust that I have shown that no musical composition can be made holy by determination, nor can it be planned to be universal. The real answer to all these questions and problems is a recognition that both worship and art are a form of communication attempted by the human soul. However, the essence of communication can never be completely expressed in words, and it is here that the particular domain of the arts begins. The arts seek to communicate the most profound human feelings with the aid of the "beautiful;" hence the eternal connection between religion and the arts. The main force of great art is that it soars toward endless mysteries and secrets which are only dimly divined, and its religious power rests on its ability to rise above the din of life into the highest sphere of esthetic values. Perhaps the best definition of sacred art was given by Michelangelo in his conversations with Vittoria Colonna.

True art is made noble and religious by the mind producing it. Because for those who feel it, nothing makes the soul more religious and pure than the endeavor to create something perfect. For God is perfection, and whoever strives after that is striving after something divine.

Let us now proceed from history, philosophy, and theory to the present and to the pragmatic tasks that face you. Your first problem is a big one: how to rescue and safeguard the *patrimonium musicae sacrae* yet at the same time insure *actuosa participatio populi*. On the face of it this seems an insoluble

dilemma; actually it need not be too formidable a task if we clearly realize that we are attempting to reverse history, and then act with prudence. Historical precedents show that the tendency has usually been from the simpler to the higher realms of art. Such a tendency is a natural consequence of the creative urge in artists which cannot be stemmed. Let us take one of these historical examples.

The Lutheran hymn, the chorale, was genuine congregational song in the century of the Reformation. In the 17th century the popular hymns were developed into higher forms of music, though still based on chorale tunes. What the composer wanted was to surmount the restrictions of the strophic construction, thereby gaining a greater freedom of form and rhythm so as to achieve an expressive musical declamation. Aria and recitative were introduced in Protestant church music as they were in Catholic, and the instruments, formerly used *ad hoc*, were organized into a formal orchestra. The whole movement, Catholic and Protestant, stood under the influence of Italian opera, the dominant musical idiom of the age. This course of events was inescapable, and where the composers failed to accept the new style, as in the Calvinistically inspired regions, music simply dried out. What is now being proposed in Catholic church music is not unlike the Protestant solution in Bach's time in the so-called reform cantatas: admit the higher forms of art music, but safeguard congregational participation by allotting to the people certain parts of the sung service. The only difference—and it is a serious one—is that because we have lost historical continuity, we are trying to introduce a practice not arrived at by an historical process, by a form of natural selection, but established almost overnight and unknown in Catholicism since the early Middle Ages. Obviously, this calls for vigilance and the avoidance of hasty steps.

Every innovation has weighty consequences for it can becloud the past. Our knowledge of the past enables us to recognize the real values, the elements capable of development, and above all, the relativity of the results. The first question must be concerned with the temper of the society upon which this new art and procedure of the Church is impinging. The social attitude has its reactions upon art itself and these must be conditioned lest they get out of hand. Historians and sociologists cannot but be aware, for example, that the worst kind of pseudo-popular, "commercial" music is threatening to invade the Mass. Guitar, rock 'n roll, and jazz Masses do not represent the *actuosa participatio* envisaged by the Council. This music not only lacks the devotional quality but also the particular grace of art, because it gives us in the raw those cultural traits that were not influenced by Christian ethics. Only those can view the difference between "serious" and "popular" music as

being merely a difference in genres who are ethically insensitive. As a channel of access to the divine such music is no better than bingo which, physically at least, is also a form of *actuosa participatio populi*, assiduously indulged in under pastoral leadership. There is a distinction between “folk” and “popular” art, the one being popular in origin, that is, of communal growth, the other being popular by destination, that is, containing elements drawn from common experience calculated to assure popular adoption. The first of these categories, true folk music, can be used to advantage in the Church; a good many of the fine hymns were based on such tunes. As to the second category, and this includes the commercial product commonly and erroneously called “folk music,” its use would be a denial of everything our Catholic tradition and piety has stood for ever since the first songs rose in the catacombs. And yet I beg you not to proscribe guitar and hootenanny Masses. Any legislation and prohibition in the arts is futile, a form of “blue law,” and blue laws have always been resented and violated with relish. This is really a matter for education to solve. Where an enlightened pastor is in charge, the young people themselves will give up these questionable practices for worthier experiments. The obvious solution is to create new music that is more in accordance with the temper of our times. However, this is not a task for amateurs but for the best contemporary composers available. In addition we must collect and arrange good Catholic hymns, of which there are many, and compose new ones.

This part of the *actuosa participatio* is, then, relatively simple of solution. The fate of Gregorian chant is another matter. The chant stands as the embodiment of the ideal of church music; it has weathered all crises and still exerts its charm. Do not be offended if I say “charm,” for these wondrous melodies are charming in their intimate grace. Of course, if the chant is sung without expression and over a dreary accompaniment, it loses its incomparable quality. We must make it clear to church musicians — and also to the priests — that they are singing living music, a great and ancient art, and not merely supporting the holy text — more or less on pitch.

The shift from Latin to English phonetics is, however, a most serious change, for it alters the entire physiognomy of the chant, creating an almost insurmountable artistic dilemma. I am unable to take a position concerning this radical change precisely because I am a historian who sees its virtual inevitability — *vide* the Anglican chant. We must remember that what we know as Gregorian chant is a reconstruction, the magnificent work of the Benedictines, for the true Gregorian tradition had been lost hundreds of years ago. The restoration, though a phenomenal scholarly achievement, was in the end an *artistic* solution, an admirable solution that we have taken to

our hearts. Unfortunately, artistic solutions can be superseded in a changing world. I do not think it possible to have two different kinds of Gregorian chant, one for Latin and one for the vernacular — it will have to be one or the other. And of course if Gregorian chant is sung in the vernacular its magnificent universality is lost because it will surely sound altogether different when sung in German, or French, or Italian, or English. What I fear is that unless this question is thoroughly weighed we may end up with a near-Gregorianism which is neither Latin nor English, because a true speech rhythm based on the genius of the language, as is the case with the present Latin chant must necessarily call for entirely new musical values.

The core of the new liturgical musical reforms, the most difficult of our problems, is to permit the participation of the congregation in the solemn rites of the Church without losing the great art that the Church has inspired through the centuries. We must remind those who are advocating a “democratic” *Gebrauchsmusik* for the church that in times before the 19th century the greatest composers, indeed the *avant garde*, were to be found in the choir lofts and not in the concert halls. The churches — for in this Catholics, Lutherans, and Anglicans all agreed — wanted the best in all the arts so as to make Sunday a memorable day of worship even for everyday souls. Art, like religion, elevates man, and even if he does not understand the immense culture that is encompassed in a masterpiece, he feels it. It seems to me that — to use a currently fashionable term — a form of “peaceful co-existence” could be nicely worked out. There is no reason why a church possessing a well appointed choir, and perhaps having access to a good local orchestra, should not continue fostering the great artistic literature of Catholicism — or are we so ashamed of our great heritage that we would banish it altogether? All this should be left to discretion and not to hard and fast legislation. A cultivated bishop will know how to administer this freedom. So it goes without saying that our great artistic patrimony must be preserved and cultivated. Here most of us agree, except that to my mind this great patrimony does not end with Palestrina.

Finally we must turn to the really perplexing part of the new look of Catholic church music: the place of contemporary art in the scheme. During the last century and a half, and to this day, the average church composer has exhibited a gracious indifference to artistic values, assuming that the best music for the rites of the church is the kind that is as inconspicuous and uniform as specimens of worn coins still in circulation. There are few exceptions, as the *bona fide* composer has not been welcome in the choir loft. Since the dawn of the 19th century the professional church musician has usually been an organist who *also* composes on the side whereas earlier it was the

other way, the composer was also a competent performer. But serious creative effort is not a side job. Because it has been made so, the overwhelming number of professional church composers, though many of them excellent musicians, adhere to completely outdated conventions. But convention is a stone wall upon which a creative imagination can crush itself. However, if now we turn to the genuine contemporary composer we shall have to pay a penalty for the long exclusion of living music from the church — the shock will be considerable. The step from Bogatto to Bartók or from Stainer to Stravinsky is an enormous one that cannot be covered in one jump. As to what seems to be the music of the day, total serialism and electronic music, it may offer interesting experiments and problems but it represents a manner of composition from which the expression of individual sensitivity is absent; in this materialistic technicism all ethical meaning is lost. This music is uncertain about the quality of life and art itself, it is not yet searching for the purpose of either with secret convictions that they can be found. But history shows that other radical stylistic changes have eventually settled down to an orderly artistic existence, and we have no right to condemn this one before it gets a chance to find channels of communication to humanity at large. Also, in the noise of the battle we forget that there are many fine composers in our midst who remain in the mainstream of art; it is they whose services should be sought.

But how shall we build the bridge over a century of conventionalism to living art? It is a tremendous task of education that will call for tact but also for firmness. The artistic sensibilities of church musicians, and of pastors, and of congregations, long repressed by being carefully sheltered from true art, must be awakened. They must be roused to a broad and deep humanism, to the tender intimacies of artistic perception. But a warning is in order. The question must be asked: who should be responsible for the selection of one type of music in preference to another, or for the preparation of the social system to receive innovations? We might think no one qualifies, for the priest absorbed in pastoral work neglects or disregards the other values; the musician does not realize the grave social problems the priest must deal with, while the administrator often does not understand either. The danger is that those who would lead, legislate and speculate will not give enough thought to the indivisibility of the religious, social and artistic problems, and will fail to realize the consequences of unilateral action.

Let me end with a few remarks, though not without reminding you once more that I am speaking as a lay historian and not as a spokesman for the Church. Every productive artistic reform, even when revolutionary, is only a partial novelty; essentially it is a modification of certain points of the *status*

quo. For if it were altogether to abandon the past, the result would be either chaos or complete reversal. The Protestant Reformation, in its insistence upon active congregational worship, was seeking to return to the practice of the early Church. But when it subordinated eucharistic worship to hymns and preaching it was establishing something new. Lutherans and Anglicans did cling to a liturgy and all that this implies, including (at least in Europe and England) their great artistic and musical heritage, but the other Protestant denominations, constituting the majority, gave up all ritual connections with the past, except the Scriptures, though even their use is highly selective. Liturgy was replaced by an order of service soberly communicated to the congregation by numerals hung upon the wall, referring to the hymns to be sung. In Bach's time a fine chorale prelude played on the organ informed the congregation about the hymn to be sung! I should think that the proper approach to all this is to offer the laity music that gives the greatest artistic experience and value while meeting the least popular resistance. Unfortunately, it is one thing to sing a hymn with a good tune, quite another to sing part music. The lamentable music education in our elementary and secondary schools, both public and parochial, has not equipped the congregation with even a modicum of ability to read and sing even mildly elaborate music. Polyphony is either the real thing, in which case no untrained lay audience can cope with it, or it is a watered-down subterfuge, in which case it has neither artistic nor liturgical justification. The composition of new Masses with a view to accommodating the congregation is feasible and proper, the danger being that of falling into archaic imitation. However, a good composer can escape this artistic trap.

On the other hand, I do not think that the intention is to degrade the *schola cantorum* to the position of a merely tolerated auxiliary, and I firmly believe that our great musical heritage must not only be kept intact but developed and made more familiar. The phrase, "poverty in the midst of plenty," surely applies to church music; we can change this, but we are not entitled to make our plans on the basis of one factor alone, whether the esthetic, the religious, or the social, assuming that all the other elements will remain unchanged. Above all, we must be careful with the new broom and not wield it with complete abandon.

According to the engaging medieval legend the Blessed Virgin accepted the juggler's piety and veneration expressed in somersaults before her stone image. Perhaps Mary, in her thousands of stone images, has watched for centuries with equal tolerance and sympathy the antics of church musicians and liturgists; let us not tempt her patience forever.

REMARKS AT THE FORMAL OPENING OF THE CONGRESS

Reverend Elmer F. Pfeil

Milwaukee, Wisconsin

Milwaukee Auditorium

August 25, 1966

My task this evening is a very happy one, first very briefly to welcome you to the formal opening of the Fifth International Church Music Congress, and secondly to introduce to you some of the distinguished church musicians and dignitaries present in this auditorium this evening. It is interesting to reflect that in 1873, John Singenberger came to Milwaukee from his native Switzerland at the invitation of Milwaukee's Archbishop Michael Heiss. And it is interesting to reflect also that just last year Monsignor Johannes Overath came to Milwaukee from Cologne, Germany, to ask Archbishop Cousins for permission to hold the public events of the Fifth International Congress in this city. And so it is a special privilege in view of all that has transpired between the years 1873 and 1966 in which much music history has been written through the efforts of a great and dedicated church musician, a man who spent fifty years of his life in the cause of Catholic church music. In the light of that great fact, it is a special privilege at the end of all these years between 1873 and 1966, to present and introduce to you this evening the official host of the Fifth International Church Music Congress, His Excellency, Archbishop William E. Cousins.

Most Reverend William E. Cousins

Archbishop of Milwaukee

In the interests of time and informality, and informality is something I think we strive for, in spite of the fact that we do not always attain it, I am going to address you all as friends and welcome all of you in your various

capacities to the Fifth International Music Congress for sacred music specifically. I would like to pay particular attention to the representatives of our state, our county and our municipal governments for being with us tonight and for acknowledging by their presence the importance of what we are trying to do.

My welcome is one that is extended to all, those of you who are participating, those of you who come as observers, those representing the foreign countries, those representing the various dioceses scattered throughout the North American continent. My welcome is a prayerful one. It is a warm welcome, because it reflects the feelings and the sentiments of all of us in the ten counties that comprise the Archdiocese of Milwaukee, and extending beyond that, all of the province itself, embracing the entire State of Wisconsin.

I feel, however, that any words of mine must of necessity be rather weak in retrospect, when we realize that we have received from the Holy Father a message that I feel is best read upon this particular occasion. May I then ask of His Holiness, in his absence, to speak for me, as he does in this letter addressed through me to all of you.

It is a personal letter from the Holy Father, which I feel outlines the purposes of the Congress and welcomes with a degree of eloquence beyond mine all of you who participate. (For the text, see p. vii)

FR. PFEIL:

Quite a few of the church musicians of our country met at Boys Town in Nebraska, representing the two music societies, the St. Cecilia Society and the St. Gregory Society. Out of that meeting came a single new society, the Church Music Association of America. At that time, Archabbot Rembert Weakland from St. Vincent Archabbey in Pennsylvania was elected the first president of the new Church Music Association of America. I have the privilege at this time to present him to you.

Rt. Reverend Rembert G. Weakland, O.S.B.

President of CMAA

Pardon the fact that I do not have on my wedding garment. I would like first of all to extend my greetings to all the members of the Church Music Association of America and all the potential members who are here present. I would like also to extend greetings to all the members of the international church music association who are with us this evening.

As you know, and as Father Pfeil has pointed out, the Church Music Association is a jointure formed from the St. Cecilia Society and the St. Gregory Society. In 1964, the executive boards of both of these groups came to-

gether and felt the need to form a single society, and so a certain gap in our Catholic music program in the United States was closed. I would like to say that I feel that there are still several gaps that we must work upon to close. The next gap is definitely the gap between musicians and liturgists and theologians throughout the country. And perhaps it will become more and more evident as the Congress progresses that this is definitely a need, a need for us to come together and to discuss our differences and to find out those points where we *think* we are apart but are not really so.

And then, I think the Congress in Chicago taught us one thing that we must now also close the gap between ourselves and the rest of the world. It is very important for us to make ourselves known and heard so that others will know the situation here and for us to listen and to find out what is being done in the rest of the world. In other words, the future of the Church Music Association of America is going to be a bright one. There is much to be done. We are only at the beginning, and this Congress should be looked upon as an initial attempt, and in this sense I greet you to the birth, really, of the First Congress of the Church Music Association of America, and I hope that this is but the beginning of many such congresses with ourselves, with liturgists, with the entire world. God bless you.

FR. PFEIL:

Monsignor Johannes Overath would deserve a lengthy introduction. I can make it brief by telling you that by far and large he is the dynamo that is responsible ultimately for this gathering here this evening. The international church music society was established in 1963, and His Holiness, Pope Paul, a year later in 1964, appointed Monsignor Johannes Overath as its first president, the first president of the international church music society, or as it is known to many of you, the *Consociatio Internationalis Musicae Sacrae*. For many reasons, far too many reasons to be mentioned here this evening, it is a real pleasure to present to you Monsignor Johannes Overath.

Rt. Reverend Johannes Overath

President of CIMS

At this hour of the solemn opening of the Fifth International Church Music Congress, which in cooperation with the Church Music Association of America for the first time takes place in the United States of America, it is my honor and joy to say a few words of cordial salutation and sincere gratitude.

In grateful respect we salute our gracious and generous host, the Most Reverend Archbishop of this city, His Excellency, the Most Reverend Wil-

liam E. Cousins. We salute their honors, the officials of the State of Wisconsin and the County and City of Milwaukee, the church musicians of the hospitable and fascinating city of Milwaukee, and we assure them of our fraternal solidarity.

The days of this Congress in Chicago and now in Milwaukee are summed up in the words of the Church Father, Saint Augustine: *Cantare amantis est*. Our deliberations and efforts are directed towards a music in the liturgy of the Church, worthy of God, a music which receives its dignity and nobility from Christ, who in His Church, uniting heaven and earth, offers to His and our Father His everlasting hymn of praise and adoration. Whoever wishes to join in this praise as *man redeemed and sanctified*, may remember the warning of St. Paul. "If I should speak with the tongues of men and of angels, but do not have charity, I have become as sounding brass or a tinkling cymbal." Sacred music must be inspired by the same Holy Ghost who burns in the blessed spirits celebrating the heavenly liturgy. It must lead to the very source from where life flows. It cannot be conformed to the time and language of a world unredeemed and perverted. *Musica sacra* must be a hymn of love to be worthy to be called a "fiery tongue of the Holy Ghost." Only he who is filled with the divine Spirit of Love can proclaim the *magnalia Dei* in the sacred music of a sacred liturgy. *Cantare amantis est!*

This Spirit alone can enable us truly to renew the liturgy and its appropriate music. Without His decisive presupposition there never will be any true and new sacred music. All experiments will remain without blessing and fruit, "sounding brass and tinkling cymbal."

The music of this present hour wants to be an expression of love. In this Congress the composers of our day, in Christian fraternal solidarity, in modern musical language, proclaim the love of God and His mercy, embracing all of mankind.

It pleases us who have come from far-off lands to find here in this beautiful city of Milwaukee an old and solid connection between this country and its founding Fathers and the lands from which they came. I refer especially to the spiritual connection between the new composition of Professor Max Baumann of Germany, which we will hear tonight, and the heroic apostolate of John Singenberger of Milwaukee. I refer also to the happy coincidence that during this Congress of sacred music the people of Polish background are celebrating the millenium of Christianity in the country of their forefathers.

We are deeply indebted to the preparatory committee of the congress for this sign of love. In the same spirit, we wish to the Congress all success that it may perceive and realize and implement the words of St. Augustine: *Cantare amantis est*. Who sings, must love. Who loves, shall sing.

FR. PFEIL:

There are many in this audience this evening who would be able to do justice to the introduction of our next distinguished guest. Over the years I have met many church musicians who have studied in Rome and who have spoken with deep affection of the president of the Pontifical Institute of Sacred Music. It is an honor to be able to present to you at this time, speaking a few words in Italian, the Right Reverend Monsignor Higinio Anglès.

Rt. Reverend Higinio Anglès

Pontificio Istituto di Musica Sacra, Rome

Honorary President of CIMS

I bring you greetings from Christian Rome as rector of the Pontifical Institute of Sacred Music. On this occasion I must speak of the fact that it was the Roman Church that created a great part of the musical patrimony of the human race. If the Church of Rome had done no more than preserve a part of the treasures of ancient culture, a part of musical antiquity, this would be indeed a great honor for the Holy See. But papal Rome has in fact herself created a great part of that musical inheritance of the human race, and in sacred music brought into existence the greatest treasury which exists today for singing the praise of God. The Pontifical Institute in Rome represents the Church in so far as Pope Pius X gave to it his reform of the liturgy in a pastoral sense. He founded this institute which exists today. But today, especially under Pope Paul VI, this institute has a great work, because it must save this treasury, it must promote the Gregorian chant, the ancient polyphony, modern polyphony, music for the organ and religious singing by the people. But now another great problem has presented itself to us, that of the music of the missions. To some extent the Catholic Church had forgotten this part of missionary activity, music as a means for promoting the Faith. It is, therefore, a great joy to find here among you so vital a musical life used to educate the people through the most beautiful music of the greatest composers of the human race. I note here this evening, also, so many Americans who have studied at Rome at the Pontifical Institute. This is for me a great hope, a great confidence for the development of sacred music in your country. May our Lord and our Holy Father bless you now, and may this Congress bring forth a great development in Christian music, a liturgical music worthy of the modern musical culture of a country so greatly blessed as is the United States of America. Thank you.

Reverend Wilhelm Lueger, C.S.S.R.

President of the Allgemeiner Cäcilien-Verband

I have the great honor this evening to bring you the heartfelt greetings and good wishes of the Allgemeiner Cäcilien-Verband for the German speaking countries.

Five years after Franz Xavier Witt had founded the German Cecilian Society at the Catholic Day held in Bamberg in 1868, one of his students, John Singenberger by name, received an invitation from Bishop Michael Heiss of Milwaukee. A Swiss, he was born in 1848 in Kirchberg in the canton of St. Gall, whence he came to the Church Music School in Regensburg for the school year 1872-1873, to be introduced to the liturgical music reforms of Franz Xavier Witt. Singenberger's teacher recommended him for the position in North America, where he became professor of music at St. Francis Seminary in Milwaukee and developed a very successful career. He was one of the founders of the American Society of St. Cecilia and was elected its first president in 1873.

Our two societies are thus related in their origins and in their founding. But far more important is the spiritual relationship between our societies. During the past century in our own countries both organizations have cooperated significantly in the religious revival, and for many decades they have decisively set the tone in the field of church music. In the course of this reform movement numerous choirs were established, Gregorian chant and both old and new polyphony found their way into even the smallest church communities, church songs coming from the people were spread about through the publication of many diocesan and regional hymnals. Great attention was given to the formation of the church musician in our country, so that our educational standards for church musicians, of which we today are so proud, go back to the first projects of our society.

Our mutual relationship and friendship at the present moment must prove true anew. We are faced with important decisions. This applies not only to preserving the heritage of church music, the *thesaurus musicae sacrae*, but we are called upon to serve the new liturgical reforms with all our energies. This duty is not by any means fulfilled if one merely listens to certain catchwords of the present day and at the same time demolishes our liturgical culture and our church music. On the contrary, we must guard the heritage of the past. Besides, we must serve the new church music with the greatest creative productivity. The usefulness and value of the old treasury of church music is important and creditable, and it is essential for the real completion of the new ideas and creations.

REMARKS AT THE FORMAL OPENING OF THE CONGRESS

Our two organizations are striving for the same goals. In the name of my society, I extend to you its wishes that you all will be able to accomplish your ideals. The very special greetings and good wishes of the Allgemeiner Cäcilien-Verband of the German-speaking countries I bring also for our composers, conductors, singers, musicologists and all the organizers of the Congress.

(The words of greeting spoken by representatives of France, Poland, Mexico and other lands, as well as those from the various civic leaders, were not presented in manuscript form.)

DOCUMENTS

Dal Vaticano, 26 luglio 1965



DI SUA SANTITÀ

N. 51753

Ill.mo e Rev.mo Signore,

E' qui pervenuta la stimata lettera della Signoria Vostra Ill.ma e Rev.ma, in data 2 c.m., relativa al V° Congresso Internazionale di Musica Sacra, che si terrà a Chicago e a Milwaukee (U.S.A.) nell'agosto del 1966.

Mi è gradito di comunicarLe che ho segnalato tale Congresso all'Ecco.mo Delegato Apostolico al fine di ottenere il benevolo interessamento dell'Episcopato degli Stati Uniti.

I suoi rilievi, poi, circa l'applicazione della Costituzione Conciliare "De Sacra Liturgia" sono stati comunicati al competente "Consilium ad exsequendam Constitutionem de Sacra Liturgia".

Con sensi di distinta stima mi confermo

di V. S. Ill.ma e Rev.ma
dev.mo in Domino

A. G. Card. Cicognani

A. G. Card. Cicognani

Ill.mo e Rev.mo Signore
Mons. Giovanni Overath
Presidente della "Consociatio
Internationalis Musicae Sacrae"
Burgmuer 1
Colonia

(translation)

Vatican City
July 26, 1965

Right Reverend and dear Monsignor,

Your kind letter concerning the Fifth International Church Music Congress to be held in Chicago and Milwaukee (USA) in August of 1966 was received here on July 2nd.

I am pleased to tell you that I have written about the Congress to His Excellency, the Apostolic Delegate, in order that he might obtain the interest of the hierarchy of the United States.

Your remarks concerning the application of the Council's Constitution on the Sacred Liturgy have been communicated to the competent body, the Consilium ad exsequendam Constitutionem de Sacra Liturgia.

With sentiments of esteem I am

Devotedly in the Lord,

A. G. Card. Cicognani

Rt. Reverend Monsignor Johannes Overath
President of the Consociatio Internationalis Musicae Sacrae
Burgmauer 1
Cologne



DI SUA SANTITÀ



Nr. 44373

Dal Vaticano, 13. November 1965

Hochwürdigster Herr Prälat!

Sie hatten die Freundlichkeit, mir eine für den Heiligen Vater bestimmte Sonderausgabe Ihrer Veröffentlichung "Musicae Sacrae Ministerium" zuzustellen, die sich mit dem bevorstehenden Kongress in Chicago-Milwaukee befasst. Meinerseits habe ich nicht verfehlt, Seiner Heiligkeit die Schrift zu unterbreiten.

Danach darf ich Ihnen mitteilen, dass der Heilige Vater von dem Inhalt der vorbereitenden Artikel mit angelegentlicher Aufmerksamkeit Kenntnis genommen hat. Hochderselbe dankt Ihnen für die Zusendung und lässt Ihnen persönlich wie allen, die bei der Vorbereitung des bedeutenden Kongresses mitwirken, Seinen Gruss und den Apostolischen Segen übermitteln.

Dies mitteilend, bin ich in verehrungsvoller Begrüssung Ihr

sehr ergebener

Hochwürdigstem Herrn
Prälat Prof. Dr. Johannes Overath
Burgmauer 1
Köln

A. G. Card. Cicognani

(translation)

Vatican City
November 13, 1965

Right Reverend and dear Monsignor,

You had the kindness to send me a copy of the special edition of your publication, *Musicae Sacrae Ministerium*, telling about the forthcoming Congress in Chicago and Milwaukee, for presentation to the Holy Father. I have not failed to do my part, in submitting the journal to His Holiness.

Accordingly, I am permitted to inform you that the Holy Father has taken note of the content of the prepared articles with urgent attention. His Holiness thanks you for sending the journal and imparts to you personally, as well as to all those who are cooperating with you in the preparations for this significant Congress, His greetings and the Apostolic Benediction.

With this information I send to you my warmest greetings.

Faithfully yours,

A. G. Card. Cicognani

Rt. Reverend Monsignor Johannes Overath
Burgmauer 1
Cologne



DI SUA SANTITÀ

Nr. 44373

Dal Vaticano, 14. Februar 1966

Hochwürdigster Herr Prälat!

Ihr geschätztes Schreiben von 3. Februar ist hier eingetroffen und Seiner Heiligkeit unterbreitet worden. Ich darf Ihnen danach versichern, dass die in ihm vorgetragenen Anregungen in die ihnen zukommende ernste Erwägung gezogen worden sind und Berücksichtigung finden werden.

Mit angelegentlichem Interesse erfährt der Heilige Vater sodann von den regen Vorbereitungen des V. Internationalen Kongresses für Musica Sacra und der I. Generalversammlung der Consociatio Internationalis Musicae Sacrae in Chicago-Milwaukee. Diesem Kongress wie den zukünftigen Arbeiten der Consociatio soll die Konstitution des II. Vatikanischen Konzils über die Kirchenmusik als Grundlage und Richtschnur dienen. Dabei wird die Treue gegenüber dem Patrimonium der Musica Sacra, die "den Geist der Frömmigkeit allzeit gefördert hat" (Papst Pius X.) mit den pastoralen Intentionen dieser Konstitution in rechter Weise verbunden bleiben.

Ihnen aber wie allen, die an der Verwirklichung dieser Ziele auf dem Kongress in Chicago-Milwaukee mitarbeiten, erteilt der Heilige Vater als Unterpfund reichster göttlicher Gnaden von Herzen den Apostolischen Segen.

Dies in hohem Auftrag mitteilend, bin ich in verehrungsvoller Begrüßung
Ihr

sehr ergebener

Hochwürdigstem Herrn
Prälat Prof. Dr. Johannes Overath
Burgmauer 1
5 Köln

A. G. Card. Cicognani

*(translation)*Vatican City
February 14, 1966

Right Reverend and dear Monsignor,

Your kind letter of February 3rd has been received and has been presented to His Holiness. I am, accordingly, permitted to assure you that the suggestions drawn up for the approaching serious deliberations have been submitted to him, and they will find consideration.

The Holy Father has learned with great interest of the enthusiastic preparations for the Fifth International Church Music Congress and for the First General Assembly of the Consociatio Internationalis Musicae Sacrae in Chicago and Milwaukee. This Congress and all the future tasks of the Consociatio must serve the Second Vatican Council's Constitution on sacred music as its foundation and guiding principle. In that way fidelity toward the patrimony of sacred music, which "has always fostered the spirit of piety" (Pope Pius X), will remain bound in the proper manner to the pastoral intentions of this Constitution.

To you, and to all those who are working with you in carrying out the goals of the Congress in Chicago and Milwaukee, the Holy Father imparts from the heart the Apostolic Benediction as a pledge of God's most abundant graces.

In sending this high commission, I include my warmest greetings.

Faithfully yours,

A. G. Card. Cicognani

Rt. Reverend Monsignor Johannes Overath
Burgmauer 1
5 Cologne



UNITED STATES OF AMERICA

3339 Massachusetts Avenue, N.W.
Washington, D.C. 20008

June 17, 1966

Reverend and dear Father:

It gives me great pleasure to extend my heartfelt best wishes on the auspicious occasion of the Fifth International Church Music Congress to be held in Chicago and Milwaukee, August 21st to the 28th, 1966.

The Second Vatican Council describes the musical tradition of the universal Church as "a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy." Keenly aware and appreciative of this priceless heritage, delegates, experts and composers of church music will be coming to the Congress from the four corners of the world in faithful response to the task and challenge of their vocation — "to cultivate sacred music and increase its store of treasures."

I am confident that all who participate in the Congress will derive much benefit from the deliberations and that as a result the Church will witness the writing of a new and significant chapter in the long history of sacred music.

With sentiments of esteem and every best wish, I remain

Sincerely yours in Christ,

Apostolic Delegate

Reverend Richard J. Schuler
General Chairman
Fifth International Church Music Congress



June 29, 1966

Reverend Richard J. Schuler, General Chairman
 Fifth International Church Music Congress
 Church Music Association of America
 St. Pius X Guild
 3257 South Lake Drive
 Milwaukee, Wisconsin 53207

Dear Father Schuler:

I am pleased to welcome to Chicago the Fifth International Church Music Congress, the first international meeting of church musicians since the close of the Second Vatican Council.

Under the sponsorship of the Consociatio Internationalis Musicae Sacrae of Rome and the Church Music Association of America, I am confident that this assembly of practicing musicians from all parts of the world will accept the twofold challenge voiced by the Fathers of the Council: to preserve and foster the great musical heritage of the Roman Church, and at the same time to undertake to create a new music of our own day that will bring the congregation into a more direct and more active role through singing in the various vernacular languages.

I ask God's blessing on this work that is so important in the life of the Church, since music forms an "integral part of the solemn liturgy," which St. Pius X called the first and indispensable source of the Christian spirit.

Wishing you every blessing in this liturgical undertaking and with kindest regards, I am, dear Father Schuler,

Very truly yours in Christ,

+ *John P. Cody*

Archbishop of Chicago

Archdiocese of Milwaukee

The Chancery

2000 WEST WISCONSIN AVENUE
MILWAUKEE, WISCONSIN 53233

July 20, 1966

Dear Friends in Christ,

Priests, religious, and faithful of the Archdiocese of Milwaukee warmly welcome to our See-City all those attending the Fifth International Church Music Congress. It is our desire to make your stay with us a lingering and pleasant memory in every detail. In the beauties of music may our associations endure and flourish.

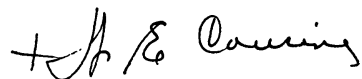
We are particularly happy to greet you in the spirit of John Baptist Singenberger, a pioneer in American church music, who came to St. Francis, Wisconsin, nearly a century ago. He brought from Regensburg an outstanding talent and an inspired dedication that influenced the musical outlook of the Middle West.

There is today a necessary insistence upon proper participation of the people in liturgical services, but we cannot overlook the great need for a corresponding development of spiritually and artistically effective musical forms. The Constitution on the Liturgy of Vatican Council II must serve as foundation and guide as the Congress brings our great heritage of sacred music into modern focus.

To all whose untiring efforts have made these days possible must go our fervent, heartfelt thanks. May everyone who has contributed in any measure to this project be rewarded by the God Whose praises are being sung in the sublime prayer of music.

With every blessing, I am

Sincerely yours in Christ,

A handwritten signature in dark ink, appearing to read "A. E. Casper". The signature is written in a cursive style with a large initial 'A' and 'E'.

Archbishop of Milwaukee

CHRONICLE OF EVENTS IN PREPARATION FOR THE FIFTH INTERNATIONAL CHURCH MUSIC CONGRESS

- August 29, 1964. Boys Town, Nebraska. Founding of the Church Music Association of America.
- March 15–April 17, 1965. Visit of Monsignor Johannes Overath and Dr. Karl Gustav Fellerer to the USA, with lectures and discussions in Omaha, Saint Paul-Minneapolis, Milwaukee, Chicago, Grand Rapids, Latrobe and New York City.
- March 25, 1965. Saint Paul, Minnesota. Meeting of Monsignor Overath with Monsignor Francis P. Schmitt, Rev. Francis A. Brunner, CSsR, Rev. Robert A. Skeris and Rev. Richard J. Schuler. Chicago-Milwaukee proposed as site for the Fifth International Church Music Congress.
- April 6, 1965. Latrobe, Pennsylvania. Visit of Monsignor Overath and Dr. Fellerer to Archabbot Rembert G. Weakland, OSB, president of CMAA, to discuss the possibility of holding the proposed Congress in the USA. Father Richard J. Schuler, secretary of CMAA, was named to direct the ensuing preparatory negotiations between CIMS and CMAA, especially in view of the projected lengthy absence of Archabbot Weakland.
- April 16, 1965. New York. Visit of Monsignor Overath to Monsignor Richard B. Curtin, vice-president of CIMS, to discuss the Congress plans.
- June 30, 1965. New York. Visit of Father Schuler to Monsignor Curtin to discuss the Congress plans.
- July 10, 1965. Latrobe, Pennsylvania. Visit of Father Schuler to Archabbot Weakland to discuss the Congress and plans for a meeting in Europe.
- August 4–5, 1965. Latrobe, Pennsylvania. Meeting of the American Bishops' Music Advisory Board. Further discussion between Archabbot Weakland and Father Schuler on the Congress.
- August 7–September 7, 1965. Visit of Father Schuler and Father Skeris to Europe to discuss plans for the Congress with leaders of European music societies.

- August 18–21, 1965. Rome. Meetings of Father Schuler and Father Skeris with leaders of CIMS.
- September 4, 1965. Cologne. Meetings of leading European members of CIMS with Father Schuler and Father Skeris under the chairmanship of Monsignor Overath. Tentative program for Chicago and Milwaukee given approval.
- October 8–9, 1965. Milwaukee, Wisconsin. Meeting of Board of Directors of CMAA under Archabbot Weakland. Report of Father Schuler and Father Skeris on European trip; presentation of the tentative program for the Congress. Committees named with Father Schuler as general chairman.
- October 22–23, 1965. Milwaukee, Wisconsin. First meeting of the general committee for the Congress under chairmanship of Father Schuler.
- October 26, 1965. First progress report on work of the general committee sent to Archabbot Weakland by Father Schuler.
- December 4, 1965. Milwaukee, Wisconsin. Second meeting of the general committee. Program for the Milwaukee section of the Congress revised.
- December 6, 1965. Letter from Father Schuler to Archabbot Weakland, the other officers and members of the Board of Directors of CMAA, giving the revised program and asking for comments.
- December 15, 1965. Letter from Archabbot Weakland to Father Schuler expressing approval of the revised Congress program. Also a letter from Rev. Cletus Madsen, vice-president of CMAA, giving approval of the program.
- January 8, 1966. Milwaukee, Wisconsin. Third meeting of the general committee. Reports from the various committees on their work and the progress of plans.
- January 10, 1966. Detailed progress report on all preparations under way by all the committees sent by Father Schuler to Archabbot Weakland.
- January 23, 1966. Cologne. Visit of Monsignor Curtin to Monsignor Overath.
- February 5, 1966. Milwaukee, Wisconsin. Fourth meeting of the general committee.
- February 18–19, 1966. Chicago, Illinois. Meeting of the Music Advisory Board of the American Bishops' Committee on the Liturgy, under the chairmanship of Archabbot Weakland. Discussion on Congress preparations between Monsignor Curtin and Father Schuler.
- February 24, 1966. Letter from Father Madsen, vice-president of CMAA, to Father Schuler, giving complaints about the Congress preparations from Archabbot Weakland.
- March 3, 1966. Telephone call from Monsignor Curtin to Father Schuler concerning complaints against the Congress preparations.

- March 5, 1966. Milwaukee, Wisconsin. Fifth meeting of the general committee.
- March 9, 1966. Letter of Father Schuler to Archabbot Weakland, giving a report on the progress of the Congress preparations.
- April 11, 1966. Milwaukee, Wisconsin. Special meeting of the Board of Directors of CMAA, called by Father Madsen in the absence of Archabbot Weakland, who was in Formosa, to discuss criticisms of the Congress preparations and a proposed meeting of American church musicians sponsored by the American Liturgical Conference.
- April 16, 1966. Chicago, Illinois. Meeting of Father Schuler with the committee for the Chicago section of the Congress. Monsignor Eugene V. Mulcahey represented Archbishop Cody.
- April 23, 1966. Rome. Meeting of Monsignor Overath and Monsignor Anglès with Archbishop Cody.
- May 7, 1966. Milwaukee, Wisconsin. Sixth meeting of the general committee.
- May 30–31, 1966. Milwaukee, Wisconsin. Special meeting of the general committee with Monsignor Overath concerning final details.
- June 1, 1966. Chicago, Illinois. Meeting of Monsignor Overath, Father Schuler, Father Pfeil, Father Skeris and Dr. George Szemler with Archbishop Cody.
- June 4, 1966. Milwaukee, Wisconsin. Seventh meeting of the general committee.
- June 16, 1966. Letter of Archbishop Vagnozzi, Apostolic Delegate to the United States, to the American bishops, expressing the approval of the Holy See for the Congress and asking the support of the bishops.
- June 29–July 1, 1966. Eighth meeting of the general committee.
- July 23–26, 1966. Milwaukee, Wisconsin. Ninth meeting of the general committee.
- August 5, 1966. Chicago, Illinois. Meeting of Father Schuler with the Chicago committee.
- August 6, 1966. Milwaukee, Wisconsin. Tenth meeting of the general committee.
- August 17–20, 1966. Milwaukee, Wisconsin. Eleventh and final meeting of the general committee.
- August 21–28, 1966. Fifth International Church Music Congress.
- September 7–8, 1966. Milwaukee, Wisconsin. Final reports of committees of the Congress.

FIRST GENERAL CONVENTION OF CHURCH MUSIC ASSOCIATION OF AMERICA

In conjunction with the Fifth International Church Music Congress, the Church Music Association of America held its first national convention, from August 25–28, 1966, in Milwaukee. In addition to the Masses celebrated in St. John's Cathedral, the concerts and lectures which were shared with the international meeting, several events were scheduled chiefly for the English speaking delegates.

A series of lectures and discussions under the general theme of music and the renewal of the liturgy were planned as luncheon and dinner sessions. Each area in which the role of music touches the practical implementation of the Constitution on the Sacred Liturgy was considered. Problems concerned with education in music were subject matter in three groups, one for seminary professors, another for Sisters in charge of preparing the young novices, and the third for directors of higher schools of music in Catholic colleges and universities. Monsignor Russell Davis spoke to the seminary music professors on "Music in the Formation of the Priest." Mother Josephine Morgan, R.S.C.J., addressed a very large audience interested in the musical formation of Religious on the subject of "Music and the Sister's Role in the Renewal of the Liturgy." "Music Schools in the Liturgical Renewal" was the subject of a discussion among the teachers and directors of higher schools of music, led by Dr. Paul Henry Lang.

In the area of practical action, three sessions were held, one for diocesan music commission members, another for parish priests, and a third for the directors of boys choirs. Archabbot Weakland spoke to the music commission members on the topic, "Legislating for the Arts," and Bishop Leonard P. Cowley and Father John Buchanan addressed the parish clergy who were present in great numbers on the question of "The Parish Music Program in the Renewal of the Liturgy." Monsignor Fiorenzo Romita spoke to the directors of Pueri Cantores groups on the topic, "The International Organization of Boys Choirs."

For those who were interested in the artistic composition of music and in performance on the organ, two sessions were planned. Dr. Eugene L. Brand spoke on "Composition in the Renewal of the Liturgy," and Mr. Anthony J. Newman had for his subject, "The Classic Pipe Organ in the Renewal of the Liturgy." A survey of new publications for choirs and congregations was arranged by Mr. Theodore Marier with the assistance of the Felix Chorale under the direction of Mr. Paul Huber, who demonstrated the choir parts with the audience taking the role of the congregation in a reading session for new music.

The business meeting of the Church Music Association was concerned chiefly with financial matters and questions concerning the quarterly journal, *Sacred Music*. The results of the election of new officers were announced. Rev. Cletus Madsen, Rev. Richard J. Schuler and Mr. Frank Szynskie were retained as vice-president, secretary and treasurer, respectively. Mr. Theodore Marier was elected president to succeed Archabbot Weakland.

COMPOSERS WHOSE WORKS WERE PERFORMED
DURING THE CONGRESS

Jehan Alain	Girolamo Frescobaldi
Sebastian Aguilera de Heredia	Walter Frye
Paul Arbogast	Giovanni Gabrieli
Johann Sebastian Bach	Maurice Greene
Gerald Bales	Jean-Jacques Grunenwald
Samuel Barber	George Friederic Handel
Dimitri S. Borntniansky	Hans Leo Hassler
Max Baumann	Anton Heiller
Jan Bender	Oswald Jaeggi
Jean Berger	Zoltan Kodaly
John Biggs	I. Kudryka
Louis Bourgeois	Johann Kuhnau
Benjamin Britten	Jean Langlais
Anton Bruckner	Bruce Larsen
Dietrich Buxtehude	Guillaume de Machaut
William Byrd	Pierre du Mage
Pau Casals	Paul Manz
Aaron Copland	Paul des Marais
François Couperin le Grand	Olivier Messiaen
Jacques Charpentier	Darius Milhaud
Wilbur Chenoweth	Cristobal Morales
Paul Creston	Wolfgang Amadeus Mozart
A. Desendos	I. Muzychesky
Maurice Duruffé	Anthony J. Newman
John B. Dykes	Johann Pachelbel
Gerald Farrell	G. P. da Palestrina
Edwin Fissinger	Flor Peeters
Mateo Flecha	C. Alexander Peloquin
César Franck	Perotin le Grand

COMPOSERS

Daniel Pinkham
Simon Preston
Richard Proulx
Jean Jules Roger-Ducasse
Harald Rohlig
Ned Rorem
Johann Hermann Schein
Hermann Schroeder
Thomas Selle
Ludwig Senfl
John Singenberger
Leo Sowerby
John Stanley

Hans Studer
Thomas Tallis
Peter Illyitch Tchaikovsky
Sr. M. Theophane, O.S.F.
Charles Tournemire
G. Turula
I. Verbitsky
L. G. da Viadana
Roger Wagner
Johann Walther
A. Werner
Francesco Zagatti
Richard Zgodava

BIOGRAPHICAL SKETCHES OF COMPOSERS WHOSE WORKS WERE PREMIERED DURING THE CONGRESS

MAX BAUMANN

Born in 1917 in Kronach, Oberfranken, Germany, he studied in the Musikhochschule in Berlin. In 1947, he became choir director and conductor at the City Theater in Stralsund. Since 1949, he has been professor at the Musikhochschule in Berlin. Among his awards is the Artistic Prize of the City of Berlin. His works include chamber compositions, symphonies, ballets, Masses, motets, and organ music.

JEAN BERGER

Born in 1909 in Hamm, Germany, he studied at Heidelberg University, receiving the Ph.D. in musicology in 1931. In 1935, he became a French citizen, but moved to Rio de Janeiro in 1939, where he worked with French opera until moving to New York in 1941. He was on the faculty of Middlebury College in Vermont from 1948 to 1959, when he joined the faculty of the University of Illinois at Urbana. His works include compositions for orchestra and choral pieces.

PAUL CRESTON

Born in New York in 1906, he was an organ student of Pietro Yon. He was recipient of a Guggenheim Fellowship in 1938-39, and in 1956 he was elected president of the National Association of American Composers and Conductors. His works include compositions for symphonic, choral and instrumental ensembles.

EDWIN R. FISSINGER

Born in Chicago in 1920, he was a composition student under Leo Sowerby at the American Conservatory of Music. After seven years of teaching at the Conservatory, he taught and worked toward a doctorate at the University of Illinois at Urbana. In 1957, Dr. Fissinger accepted a position with the University of Illinois at Chicago, and was made department head in 1964. Besides teaching, composing and editing, he directs university choral groups.

DANIEL PINKHAM

Born in 1923 in Lynn, Massachusetts, he studied at Phillips Academy, Andover, Massachusetts, and at Harvard University and Tanglewood. He has been professor of music history at Simmons College, professor of harpsichord at Boston University, and lecturer at Harvard. In 1950, he received a Fulbright Fellowship. He is conductor and co-founder of the Cambridge Festival Orchestra. His works include instrumental, choral and chamber compositions.

NED ROREM

Born in 1923 at Richmond, Indiana, he studied in Chicago and at the Curtis Institute in Philadelphia, as well as at Tanglewood and at the Julliard School where he was awarded the M.M. degree. Among his awards are the Gershwin Memorial (1948), the Lili Boulanger (1950), a Fulbright Fellowship (1951). He is at present at the University of Utah. His works include operas, symphonies, concertos, choral compositions and songs.

HERMANN SCHROEDER

Born in 1904 in Bernkastel on the Mosel, he studied at the University of Innsbruck and the State Music School in Cologne. In 1930, he became lecturer at the Rhineland Music School in Cologne, and in 1938 he went to Trier as organist at the Cathedral, where he became director of music for the city in 1940. In 1946, he returned to Cologne and became professor at the State School of Music. He is conductor of the Cologne Chamber Choir and the Madrigal Choir of the Music School. In 1952, he was awarded the Robert Schumann Medal of the City of Düsseldorf, and in 1955 he received the Artistic Prize of the State of Rhineland-Pfalz. His compositions include opera, symphonic and chamber works, organ, church music and film scores. He is author of several books on theory.

LEO SOWERBY

Born in Grand Rapids, Michigan, in 1895, he studied in Chicago. He received the American Prix de Rome in 1921-24, the first such prize to be awarded for composition. From 1925 to 1962, he was professor at the American Conservatory in Chicago and also served as organist at the Episcopal Cathedral of St. James. He was director of the College for Church Musicians at the National Cathedral in Washington, D. C. His works include instrumental and choral compositions, symphonies, and organ works. Mr. Sowerby died July 7, 1968.

SISTER M. THEOPHANE, O.S.F.

As director of music at Alverno College, Milwaukee, Wisconsin, she holds a Master of Music degree in organ and composition, a Fellowship in the American Guild of

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

Organists and a Ph.D. degree in composition. For many years Sister Theophane has been active in the field of liturgical music as a performer, composer, lecturer, and workshop leader. She held the offices of national chairman of the NCMEA liturgical organ committee, and co-chairman of Milwaukee's St. Pius X Guild of Church Musicians. Her publications include Masses, hymns and several suites for organ.

LIST OF CHOIRS THAT PARTICIPATED
IN THE CONGRESS

- Biggs Consort, Los Angeles, California
Mr. John Biggs, conductor
- Boys Town Choir, Boys Town, Nebraska
Very Rev. Monsignor Francis P. Schmitt, conductor
- Choir of Saint Nicholas Ukrainian Catholic Cathedral, Chicago, Illinois
Mr. James Evankoe, conductor
- The Dallas Catholic Choir, Dallas, Texas
Reverend Ralph S. March, S.O.Cist., conductor
- DeSales Preparatory Seminary Choir, Milwaukee, Wisconsin
Reverend Robert A. Skeris, conductor
- Felix Chorale, Milwaukee, Wisconsin
Mr. Paul Huber, conductor
- Holy Childhood Schola Cantorum, Saint Paul, Minnesota
Mr. Richard Proulx, conductor
- Roger Wagner Chorale, Los Angeles, California
Dr. Roger Wagner, conductor
- Saint Alphonsus Mens and Boys Choir, Chicago, Illinois
Dr. George J. Szemler, conductor
- Saint Francis Seminary Choir, Milwaukee, Wisconsin
Reverend Elmer F. Pfeil, conductor
- Saint Paul's Cathedral Men's Choir, Pittsburgh, Pennsylvania
Mr. Paul Koch, conductor
- Saint Paul's Choir School, Cambridge, Massachusetts
Mr. Theodore Marier, conductor
- Saint Pius X Guild Choir, Milwaukee, Wisconsin
Reverend Elmer F. Pfeil, conductor
- Twin Cities Catholic Chorale, Saint Paul-Minneapolis, Minnesota
Reverend Richard J. Schuler, conductor

COMMITTEES FOR THE CONGRESS

GENERAL COMMITTEE

Rev. Richard J. Schuler, general chairman
Rev. Elmer F. Pfeil, liaison committee
Very Rev. Monsignor L. T. Busch, finance committee
Rev. Robert A. Skeris, program committee
Rev. Eugene Ledvorowski, liturgical ceremonies committee
Dr. George J. Szemler, Chicago study-days committee
Mr. Eugene P. Lawler, publicity committee
Mr. Robert Stich, visiting choirs committee
Miss Nancy Meunier, convention office committee

HONORARY COMMITTEE

Rt. Rev. Monsignor James E. Kelly, P.A.	Sister M. Cherubim, O.S.F.
Rt. Rev. Monsignor Nicholas J. Wegner, P.A.	Miss Mary M. Gruber Mr. Fred Gramann

LIAISON COMMITTEE

Rev. Elmer F. Pfeil, chairman	Rev. Mr. John Hefter
Rev. Joseph J. Hickey	Rev. Mr. Daniel Krejci
Sister M. Clarissima, O.S.F.	Mr. Robert Sprader
Sister M. Cecilia, S.S.N.D.	Mr. Paul Huber
Sister M. Cecilia, S.D.S.	Mrs. Helen Norman

FINANCE

Very Rev. Monsignor L. T. Busch, chairman

PROGRAM

Rev. Robert A. Skeris, chairman	Miss Phyllis Stringham
Sister M. Theophane, O.S.F.	Mrs. Patricia Moore
Rev. Robert Novotny	Mrs. Millie Weill
Mr. James Keeley	Sister M. Annice, O.S.F.

LITURGICAL CEREMONIES

Rev. Eugene Ledvorowski, chairman
 Rev. Joseph A. Strenski
 Rev. Mr. Russell Stommel
 Rev. Mr. Gerald J. Hessel

Rev. Mr. Gary Kees
 Rev. Mr. Richard Kirsch
 Rev. Mr. Fred Hesselbein

CHICAGO STUDY-DAYS

Dr. George J. Szemler, chairman
 Dr. Richard R. Dolezal
 Rt. Rev. Monsignor Eugene V. Mulcahey
 Rev. Joseph F. Mytych
 Rt. Rev. Monsignor Charles N. Meter
 Very Rev. Monsignor Joseph T. Kush
 Reverend Richard J. Wojcik

Reverend Stanley R. Rudcki
 Very Rev. Monsignor Joseph L.
 Mroczkowski
 Reverend Robert H. McGlynn
 Sister M. Margarta, O.P.
 Mr. Michael G. Woll
 Mr. Max Schmid

PUBLICITY

Mr. Eugene P. Lawler, chairman
 Rev. John Michael Murphy
 Mr. Robert H. Hagen

Mr. John M. Lucas
 Mr. Richard Snow
 Mrs. Marcy M. Novak

VISITING CHOIRS

Mr. Robert Stich, chairman
 Rev. Mr. Gregory M. Spitz
 Rev. Mr. Gregory M. Kania
 Mr. John Rosenberger
 Mr. Del Pascavis

Mr. Robert Knueppel
 Mr. Robert J. Schmidt
 Mr. Thomas Lijewski
 Mr. William J. Hoffmann

CONVENTION OFFICE

Miss Nancy Meunier, chairman
 Mrs. Henry Budish
 Rev. Daniel Lasecki

Miss Dorothy Wreschnig
 Sister Ann Frances, O.S.F.
 Sister Maureen, O.S.F.

SPECIAL SESSIONS

Reverend Richard J. Schuler, chairman
 Mr. Theodore Marier, composers
 Sister M. Romana, O.S.F., Sister formation
 Sister Miriam Cecile, S.S.N.D., Sister formation
 Reverend Peter Nugent, seminary music professors
 Rt. Rev. Monsignor Charles N. Meter, Pueri Cantores
 Sister M. Theophane, O.S.F., organists
 Reverend John Buchanan, parish priests
 Reverend Robert J. Novotny, music commissions
 Mr. René Dosogne, liturgical music schools

APPENDICES

APPENDIX I

PARTIAL LISTING OF REPORTS OF THE CONGRESS IN THE WORLD PRESS

ARGENTINA

Psallite, Ano. XV, No. 59 (Julio-Setiembre 1966).

La Tradición, Ano XIII, No. 82 (Mayo-Junio 1967).

AUSTRIA

Singende Kirche, XIV, No. 1 (1966).

Österreichische Musikzeitschrift, XXI, No. 12 (Dezember 1966).

Linzer kirchen-Zeitung.

ENGLAND

Church Music, II, No. 15 (October 1966).

London Tablet (November 12, 1966).

GERMANY

Frankfurter Allgemeine Zeitung (October 29, 1966).

Musica Sacra CVO, 86, No. 11 (November 1966).

Kirchenzeitung für das Erzbistum Köln (September 30, 1966)

Paulinus (Trier), (September 30, 1966)

Kirchenbote (Osnabrück), (November 20, 1966)

SWITZERLAND

Gottesdienst und Musik, No. 5 (1966)

Katholische Kirchenmusik, Heft 1, 2 (1967)

ITALY

La Scintilla (Messina) (Ottobre 16, 1966).

L'Osservatore Romano (Ottobre 8, 1966).

USA

The Diapason (October 1966).

Texas Catholic (Sept. 17, 24, Oct. 1, 8, 15, 29).

Milwaukee Sentinel (August 28, 1966).

Denver Register (October 2, 1966).

The Wanderer (September 22, 1966).

Sacred Music, Vol 93, No. 3 (Autumn 1966).

APPENDIX II

STATEMENT ON THE CRITICISMS OF THE FIFTH INTERNATIONAL CHURCH MUSIC CONGRESS IN THE AMERICAN PRESS

Those who organized the Congress are grateful to those reviewers who by their presence were in a position to give their immediate impressions of what they saw and heard. Positive reports in newspapers and professional journals were written by Virginia Schubert, Rev. Ralph S. March, S. O. Cist., and others. The fact is, however, that some who were not present in Chicago, for example, Rev. C. J. McNaspy, S.J., Robert J. Snow and Rev. Robert Brom among others, also published accounts of the Congress. A number of such reports appeared in the American press in which inaccuracies of reporting were coupled with a prejudice against the Congress. In each case falsifications were necessary to substantiate the preconceived viewpoint with which the author began. One can detect from the ideas that recur and from the phrases used a common source for most of these adverse criticisms.

It was hardly a warm welcome that the foreign visitors received in the Jesuit journal, *America*, for August 13, 1966, when eight days before the opening of the Congress, Fr. C. J. McNaspy, S.J., referred to the Congress which was meeting with the approbation of the Holy See in these words:

A cabalistic air surrounds whispers of secret meetings, reputedly designed to promote the most reactionary attitudes in liturgical-musical thinking. One hears about the planned exclusion of such important liturgists as Joseph Gelineau and the invitation of a closed circle to a "super-secret" session.

There remains nothing but to investigate closer these unbelievable statements, because the facts contradict such one-sided assertions as "cabalistic air," "secret meetings," "planned exclusion of important liturgists," and "a closed circle in a super-secret meeting." These are false allegations, and

according to the author's own words, they are based on hearsay and rumor, hardly the foundations of reputable journalism. These falsifications were continued in another article published after the Congress (*America*, September 24, 1966) in which further inaccuracies were given out as truth. The most amazing thing is that Fr. McNaspy was not present for any part of the Congress, and yet he presumed to report on it in a nationwide journal. The failure of critics such as this to acquaint themselves with the facts indicates an irresponsible handling of the truth both in the printed word and in public statements to the press.

Among the many falsifications voiced by these critics and echoed by others of lesser position are these which have been selected for correction here:

One hears about the planned exclusion of such important liturgists as Joseph Gelineau and the invitation of a closed circle to a "super-secret" session. (*America*, August 13, 1966)

The truth is that the convention was open to all members of CIMS. It was an assembly of CIMS and all members received a special invitation to attend. Those who claimed not to have been invited were simply not members of the organization which was holding its convention.

Yet only a minuscule group of "periti" (experts) were permitted to enter into discussion or comment on papers . . . (*America*, September 24, 1966).

The truth is that the method of procedure was determined at the opening meeting. All members had the right and the possibility to speak. At the meetings of the committee of experts, others were invited to be present, but as auditors. In point of fact, many who came in the role of auditor to the committee meetings were in fact given the floor to speak. Even some who were not members of CIMS but who were present as observers were permitted to speak, contrary to the established procedure.

Archabbot Weakland pointed out that the American delegates were distressed and shocked at the narrow, restrictive tone of everything being pushed . . . Perhaps the most dismal and self-defeating note of the whole proceedings, however, was what the archabbot called its negative and restrictive character. (*America*, September 24, 1966).

The same Archabbot Weakland mentioned in the article in *America* also used the phrase "negative and restrictive" in an interview with David A. Runge, published in the *Milwaukee Journal*, August 28, 1966, the last day of the Congress. But even before that the attitude of the archabbot was to be regretted, since he arrived in Chicago for the study sessions only on the last day, even though he was the president of the Church Music Association of

America. Despite his absence from most of the meetings, he still voiced open criticism of the themes, procedures and even the intentions of the speakers. To the claim that the proceedings were restrictive, it must be said in all truth that from the very earliest announcements of the Congress, it was clearly stated that only one subject would be considered, *viz.*, *actuosa participatio populi* and its relation to music, as the term is used in the Constitution on the Sacred Liturgy. This subject matter was approved by the Holy See, and several letters from the Vatican Secretariate of State provided direction during the preparations for the meetings. This one subject was considered in papers prepared by specialists who treated the historical, liturgical, theological and pastoral viewpoints. Perhaps if the critics had been present they would have grasped the content of the studies and the methods of procedure. The experts who prepared the studies were concerned about the music of our own day and not about a dream of some future music. It was the reality of the present with which they were concerned. They were restricted only by the limitations of the "here and now."

Within the first ten minutes of the congress, for example, a rather strident attack had been mounted in German (a language understood by few people present) against Fr. Joseph Gelineau . . . (*America*, September 24, 1966)

The truth is that the critic and his anonymous informants have fabricated a completely false accusation, as the tape recording of the meetings clearly shows. The Congress opened with an address in English by the president. At the close of the morning session, at the request of the delegates from German-speaking lands, a translation was made of the president's introductory speech. For the text of that translation, cf. p. 31. All reference to Fr. Gelineau's qualifications as a musician or an historian is beside the point, even though one may appreciate the spirit of brotherhood that prompts one Jesuit when speaking of another. However, he should not have to resort to untruthful reporting.

Various opinions were expressed that attributed false intentions to the Congress. For example, in the aforementioned interview with David A. Runge, Archabbot Weakland alluded to the Congress as a kind of legislative body with the task of acting for the universal Church, in order to exclude modern music and among other things, dancing. The truth is that at no time was the Congress ever announced as a legislative body. The role of CIMS is clearly stated in the papal chirograph by which it was erected, and legislative action in no way is even mentioned. If the critics thought this to be the purpose of the Congress, they totally missed the point and thus could hardly be competent judges of its work.

One can hardly escape the impression that nowadays altogether too often certain people play with future musical developments only in order to appear as "progressive" as possible. Nevertheless, because of the time spent on such difficult questions which resulted in no simple, easy solutions among the experts, much of the agenda of the Congress could not be considered. This only indicates further how undeserved is the criticism that the Congress was negative and restrictive in character.

All members of CIMS were invited to submit subjects for discussion before the date of July 15, 1966. This invitation was extended to organizations and to individuals. No response to the invitation nor any suggested discussion subjects came from the critics for consideration at the Congress.

All the other falsifications and prejudiced statements that appeared in print after the Congress need not be detailed here. But it is indeed noteworthy that they can openly be seen to emanate from a common source—a small, prejudiced circle of critics. It was from this source that even Roman authorities were falsely informed about the Congress, as is clear from correspondence between Cardinal Lercaro and a certain German bishop, but that is another story. One cannot, however, help but ask how a spiritual renewal can possibly come forth from such a spirit.

This small circle that was responsible for the false criticisms frequently referred to themselves as "the Americans," but they were by no means the majority of the Americans present in Chicago for the study sessions nor can they speak for the majority. Nevertheless, every effort was made by this small group, before, during and after the convention to discredit the Congress in the eyes of Americans by falsely appealing to their openness, their democratic sense and their sense of fair-play. Falsification and inaccuracy were necessary to achieve this. The motives that prompted these critics are clear to all who know the background of these attacks on the Congress.

The same spirit that produced these prejudiced criticisms and irresponsible statements in the American press can be credited with the circulation at Milwaukee of this typed sheet in a kind of anonymous underground action. It is reproduced here in facsimile without further comment:

If you have been seriously disturbed by certain aspects of the program of the Fifth International Church Music Congress, such as its decidedly conservative character, the lack of celebrations of the liturgy relevant to a parochial situation, the absence of any music in a fully contemporary style, the secret meetings that preceded the Congress and to which only the most reactionary persons—with but few exceptions—were invited, etc., it is suggested that you write to:

Gioacchino Cardinal Lercaro
Consilium ad Exsequendam Constitutionem de Sacra Liturgia
Palazzo S. Marta
Vatican City, Europe

and send a copy of your letter to:

Archbishop John F. Dearden
c/o Rev. Frederick R. McManus, Secretary
Bishops' Commission on the Liturgical Apostolate
1312 Massachusetts Avenue, N. E.
Washington, D.C. 20005

In your letter, after identifying yourself by stating your background, present occupation, reasons for interest in liturgy and sacred music, etc., list your objections and the reasons for them. You could conclude your letter with positive suggestions as to what, in your opinion, is needed in the way of directives and guidelines if we are to have a situation in which an artistic yet relevant and practical church music is to develop in the future. One might also include an objection to the incredibly reactionary tone of Musicae Sacrae Ministerium, the quarterly bulletin of the Consociatio Internationalis Musicae Sacrae, if he so wished.

APPENDIX III

PUBLISHED PROCEEDINGS OF THE INTERNATIONAL CHURCH MUSIC CONGRESSES

Rome 1950

Atti del Congresso Internazionale di Musica Sacra organizzato dal Pontificio Istituto di Musica Sacra e dalla Commissione di Musica Sacra per l'Anno Santo (25-30 Maggio 1950). Pubbl. a cura di Iginò Anglès. Tournai: Desclée, 1952.

Vienna 1954

Zweiter Internationaler Kongress für katholische Kirchenmusik, Wien, 4-10 Oktober 1954, zu Ehren des heiligen Papstes Pius X. Bericht, vorgelegt vom Exekutivkomitee. Wien: 1955.

Paris 1957

Actes du Troisième Congrès International de Musique Sacrée, Paris—1-8 juillet 1957. Perspectives de la musique sacrée a la lumière de l'Encyclique Musicae Sacrae disciplina. Paris: Édition du Congrès, 1959.

Cologne 1961

IV. Internationaler Kongress für Kirchenmusik in Köln 22.-30. Juni 1961. Hrsg. von Johannes Overath. Köln: Sekretariat des AVC, 1962.

Chicago-Milwaukee 1966

Sacred Music and Liturgy Reform after Vatican II. Papers and proceedings of the Fifth International Church Music Congress, Chicago and Milwaukee, August 21-28, 1966. Johannes Overath, ed. Rome: Consociatio Internationalis Musicae Sacrae, 1969. (Published also in German and French editions.)

SACRED MUSIC AND LITURGY REFORM AFTER VATICAN II

PUBLICATIONS OF THE CONSOCIATIO INTERNATIONALIS
MUSICAE SACRAE

Musicae Sacrae Ministerium. Information journal of CIMS. Piazza S. Agostino 20/A, Rome. Published in English, French, German, Italian and Spanish editions.

1964. N. 1, 2.

1965. N. 1-2, 3-4, and a special edition.

1966. N. 1, 2-3, 4.

1967. N. 1, 2-3, 4, and a special edition in Latin.

1968. N. 1, 2.

PUBLICATIONS OF THE CHURCH MUSIC ASSOCIATION
OF AMERICA

Sacred Music. Quarterly journal of CMAA, successor to *Catholic Choirmaster* and *Caecilia*. Founded 1873 by John Singenberger. Rev. Ralph S. March, S.O.Cist., editor. Vol. 96 is current.