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A Review of Catholic Church Music



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VARIATIONES

IN CANTU

IN MISSALI, KYRIALI, GRADUALI
ET ANTIPHONALI



TYPIS POLYGLOTTIS VATICANIS
MCMLXI

VARIATIONES IN MISSALI

ORDO MISSÆ

Toni «Glória in excélsis Deo»

Tempore paschali

Missa I

IV
G ló-ri- a in excélsis De- o.

In festis I classis 1

Missa II

I
G ló-ri- a in excélsis De- o.

In festis II classis 1

Missa IV

IV
G ló-ri- a in excélsis De- o.

In festis beatæ Mariæ Virginis 1

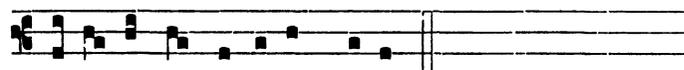
Missa IX

VII
G ló-ri- a in excélsis De- o.

In dominicis per annum

Missa XI

II
G ló-ri- a in excélsis De- o.



In festis III classis 1

Missa XII

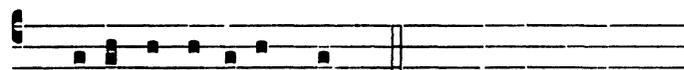
IV
G ló-ri- a in excélsis De- o.



In commemorationibus et feriis temporis natalicii

Missa XV

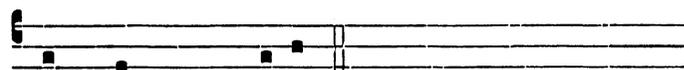
IV
G ló-ri- a in excélsis De- o.



Toni «Credo»

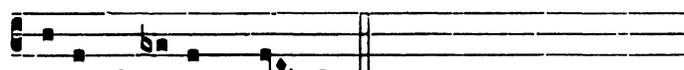
Credo I, II, IV

IV
C redo in unum De- um.



Credo III

V
C redo in unum De- um.



Toni «Ite, missa est»

A Missa Vigiliæ paschalis
usque ad sabbatum in albis inclusive

Missa I



VIII
I
- te, missa est, alle-lú-ia, alle-lú-ia.

Ab octava Paschæ
ad sabbatum IV Temporum Pent. inclusive



VII
I
- te, mis-sa est.

In festis I classis 1 et 2

Missæ II et III



V
I
- te, mis-sa est.

In festis II classis 1

Missa IV



I
I
- te, missa est.

In festis beatæ Mariæ Virginis 1 et 2

Missæ IX et X



Musical notation for Missæ IX et X. The notation is on a single staff with a treble clef and a common time signature. The melody consists of a series of eighth and quarter notes. The lyrics are: - te, missa est.

In dominicis per annum et tempore Septuagesimæ

Missæ XI



Musical notation for Missæ XI. The notation is on a single staff with a treble clef and a common time signature. The melody consists of a series of eighth and quarter notes. The lyrics are: - te, mis- sa est.

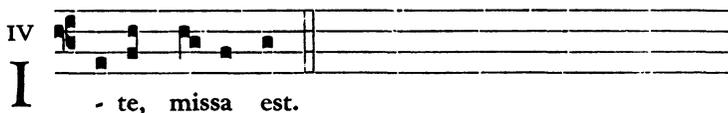
In festis III classis 1

Missæ XII



Musical notation for Missæ XII. The notation is on a single staff with a treble clef and a common time signature. The melody consists of a series of eighth and quarter notes. The lyrics are: - te, mis- sa est.

In dominicis tempore Adventus, Quadragesimæ et Passionis, in Missis de commemoratione in Officio occurrente, in omnibus feriis extra tempus paschale, in vigiliis II et III classis et in Missa Rogationum.



Musical notation for Missæ XIII. The notation is on a single staff with a treble clef and a common time signature. The melody consists of a series of eighth and quarter notes. The lyrics are: - te, missa est.

Hic tonus adhiberi potest ad libitum in omnibus Missis in quibus cantatur Ite, missa est sine Allelúia.

Toni «Benedicámus Dómino»

Quando post Missam sequitur aliqua processio, loco Ite, missa est, cantatur:

v



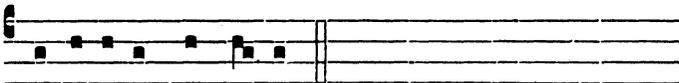
B e-ne-di-cámus Dó- mi-no.

vel, ad libitum:



B e-ne-di-cámus Dómino.

In Missis defunctorum



R equi- éscant in pa-ce.

CANTUS AD LIBITUM

I. Toni «Glória in excélsis Deo»

In festis I classis 2

Missa III

VIII
G ló-ri- a in excélsis De- o.

In festis II classis 2, 3, 4 et 5

Missa V

VIII
G ló-ri- a in excélsis De- o.

Missa VI

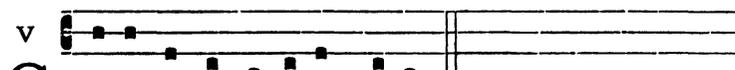
VIII
G ló-ri- a in excélsis De- o.

Missa VII

VI
G ló-ri- a in excélsis De- o.

Missa VIII

V

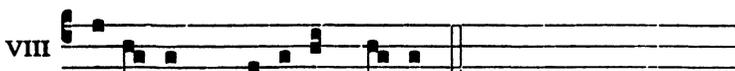


G ló-ri- a in excélsis De- o.

In festis beatæ Mariæ Virginis 2

Missa X

VIII

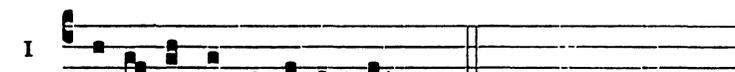


G ló-ri- a in excélsis De- o.

In festis III classis 2 et 3

Missa XIII

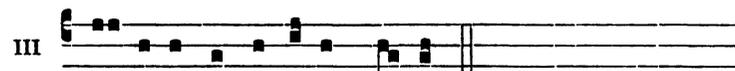
I



G ló-ri- a in excélsis De- o.

Missa XIV

III



G ló-ri- a in excélsis De- o.

I ad libitum

VIII



G ló-ri- a in excé- sis De- o.

II ad libitum

II



G ló-ri- a in excél-sis De- o.

III ad libitum

II
G ló-ri- a in excél- sis De- o.

The musical notation consists of a single staff with a treble clef and a common time signature. The melody begins on a G note, followed by a series of eighth and sixteenth notes, including a descending run. A double bar line is placed after the first measure.

II. Præfationes in tono solemniore

Toni sequentes adhiberi nequeunt in Missis quibus tonus ferialis assignatur. Hic ponantur præfationes ut antea.

III. Toni «Ite, missa est»

In festis I classis 3

Missa II

III
I - te, mis- sa est.

The musical notation consists of a single staff with a treble clef and a common time signature. The melody begins on a G note, followed by a series of eighth and sixteenth notes, including a descending run. A double bar line is placed after the first measure.

In festis II classis 2, 3, 4 et 5

Missa V

VIII
I - te, missa est.

The musical notation consists of a single staff with a treble clef and a common time signature. The melody begins on a G note, followed by a series of eighth and sixteenth notes, including a descending run. A double bar line is placed after the first measure.

Missa VI

VIII
I - te, missa est.

The musical notation consists of a single staff with a treble clef and a common time signature. The melody begins on a G note, followed by a series of eighth and sixteenth notes, including a descending run. A double bar line is placed after the first measure.

Missa VII

Musical notation for Missa VII. The staff is labeled with Roman numerals VIII and I. The lyrics are: - te, missa est.

Missa VIII

Musical notation for Missa VIII. The staff is labeled with Roman numerals V and I. The lyrics are: - te, missa est.

In festis III classis 2 et 3

Missa XIII

Musical notation for Missa XIII. The staff is labeled with Roman numerals I and I. The lyrics are: - te, mis- sa est.

Missa XIV

Musical notation for Missa XIV. The staff is labeled with Roman numerals VIII and I. The lyrics are: - te, mis- sa est.

IV. Ad aspersionem aquæ

(extra tempus paschale)

Ut antea.

VARIATIONES IN KYRIALI

IN RUBRICIS

1. Dematur *Benedicámus Dómino* post omnes Missas.
2. Eius loco, post Missas XVI, XVII, XVIII, ponatur: «*Ite, missa est, ut in Missa XV*».
3. In Missa XV, post *Ite, missa est* ponatur rubrica: «*Hic tonus adhiberi potest ad libitum in omnibus Missis, in quibus cantatur *Ite, missa est* sine *Allelúia*».*
4. Post Missam XVIII disiunctim ponatur:

BENEDICAMUS DOMINO

Quando post Missam sequitur aliqua processio, loco Ite, missa est cantatur:

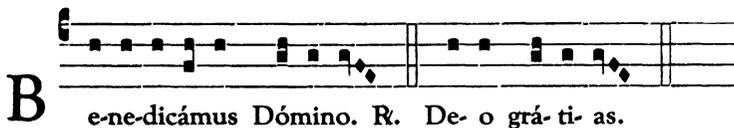


v
B e-nedicámus Dó- mi-no.



R. De- o grá- ti- as.

vel, ad libitum:



B e-nedicámus Dómino. **R.** De- o grá- ti- as.

IN TITULIS

	Tituli antiqui	Novi tituli
I.	Tempore paschali	Tempore paschali
II.	In festis solemnibus 1	In festis I classis 1
III.	In festis solemnibus 2	In festis I classis 2
IV.	In festis duplicibus 1	In festis II classis 1
V.	In festis duplicibus 2	In festis II classis 2
VI.	In festis duplicibus 3	In festis II classis 3
VII.	In festis duplicibus 4	In festis II classis 4
VIII.	In festis duplicibus 5	In festis II classis 5
IX.	In festis beatæ Mariæ Virginis 1	In festis beatæ Mariæ Virginis 1
X.	In festis beatæ Mariæ Virginis 2	In festis beatæ Mariæ Virginis 2
XI.	In dominicis infra annum	In dominicis per annum et tempore Septuag.
XII.	In festis semidupli- cibus 1	In festis III classis 1
XIII.	In festis semidupli- cibus 2	In festis III classis 2
XIV.	Infra octavas quæ non sunt de BMV	In festis III classis 3
XV.	In festis simplicibus	In commemorationibus et in feriis temporis natalicii
XVI.	In feriis per annum	In feriis per annum et tempore Septuag.
XVII.	In dominicis Adventus et Quadragesimæ	In dominicis Adventus, Quadragesimæ et Passionis.
XVIII.	In feriis Adventus et Quadragesimæ, in Vigiliis, etc.	In feriis Adventus, Quadragesimæ, Pas- sionis et Quatuor Temporum septem- bris, ac in vigiliis extra tempus pasch.

VARIATIONES IN GRADUALI

DE RITIBUS SERVANDIS IN CANTU MISSÆ

Ad n. I hæc addantur: « Si sacerdos cum ministris introitum facit in ecclesiam per viam longiorem, nil prohibet quominus, decantata antiphona ad Introitum cum suo versu, plures alii eiusdem psalmi versus cantentur; quo in casu, post singulos vel binos versus repeti potest antiphona, et, quando celebrans ante altare advenerit, abrupto psalmo, si opus est, cantatur *Glória Patri*, et ultimo repetitur antiphona.

N. VI ita mutetur: « Antiphona ad Offertorium, intonatur ut supra dictum est de antiphona ad Introitum.

Si vero antiphona ad Offertorium e quodam psalmo desumpta sit, licet alios eiusdem psalmi versus decantare; quo in casu, post singulos vel binos versus psalmi, repeti potest antiphona, et, Offertorio expleto, psalmus clauditur cum *Glória Patri*, et repetitur antiphona. Si vero antiphona e psalmo non sit desumpta, seligi potest alius psalmus solemnitati congruens. Cani tamen potest, expleta antiphona ad Offertorium, etiam aliqua cantiuncula latina, quæ tamen huic Missæ parti congruat, nec protrahatur ultra secretam ».

N. IX sic mutetur: « Antiphona ad Communionem intonatur ut supra de antiphona ad Introitum dictum est.

Hæc antiphona per se canenda est dum sacerdos celebrans SS. Sacramentum sumit. Si autem fideles communicandi sint, cantus eiusdem antiphonæ inchoetur dum sacerdos sacram Communionem distribuit.

Si eadem antiphona ad Communionem e quodam psalmo desumpta sit, licet alios eiusdem psalmi versus decantare; quo in casu, post singulos vel binos versus, repeti potest antiphona, et, Communione expleta, psalmus clauditur cum *Glória Patri*, et repetitur antiphona. Si vero antiphona non sit de psalmo, seligi potest psalmus solemnitati et actioni liturgicæ congruens.

Expleta autem antiphona ad Communionem, præsertim si fidelium Communio diu protrahitur, licet quoque aliam cantiunculam latinam sacræ actioni congruam decantare.

Rubricæ *Sacerdos et Ad Requiescant in pace*, sub n. X ponantur.

IN LITANIIS MINORIBUS

Extra tempus paschale

Ad Missam

Intr.
IV



E xau- dí- vit * de templo sancto su- o vo- cem
me- am: et cla- mor me- us in conspéc- tu e-
ius intro- í- vit in au- res e- ius.

In antiphona ad Offertorium Allelúia inter parenthesim ponatur, cum indicatione T. P.

Antiphona ad Communionem sumatur e Missa votiva pro remissione peccatorum.

Pro gradualis, tractu et Allelúia cum suis versibus ad Missam votivam pro quacumque necessitate remittatur.

IN MISSA VOTIVA DE SPIRITU SANCTO

Tempore paschali, antiphona ad Introitum Spiritus Dómini, ut in festo Pentecostes.

Extra tempus paschale:

(Hic ponitur antiphona quæ iam exstat, deleta rubrica in fine posita).

Antiphona ad Offertorium Confirma, ut in festo Pentecostes.

Post Septuagesimam:

(Hic ponitur antiphona quæ iam exstat, deleta rubrica in fine posita).

Antiphona ad Communionem Factus est, ut in festo Pentecostes.

Post Septuagesimam:

(Hic ponitur antiphona quæ iam exstat, deleta rubrica in fine posita).

CAECILIA

A Review of Catholic Church Music

TABLE OF CONTENTS

Editorials	147
Problems of the Mass in Their Historical Perspective	
Canon Rene B. Lenaerts	150
More Afterthoughts About the New Rubrics	
Francis A. Brunner, C.Ss.R.	161
Veterum Sapientia—Pope John XXIII	169
Pope John XXIII's Letter	176
Reviews	178
Supplement	

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WINTER, 1961

CAECILIA

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EDITORIALS

Veterum Sapientia

We print herewith the complete text of Pope John's Apostolic Constitution on promoting the study of Latin. We do this, first of all, because the copy which we received was accompanied by a letter from Cardinal Pizzardo, urging that it be "published everywhere." For all the news stories and subsequent discussion, we have not found the document itself readily available. It would appear that the vernacularist's first reaction was that all but a few lines of the constitution was concerned with the discipline of the faculties of philosophy and theology. Such indeed is the case. But if he means that the second paragraph of Part Two is therefore of no consequence, he is not only intellectually and wilfully obtuse, he perdures in his utter failure to grasp the wishes which the Holy See spelled out in *Musicae Sacrae Disciplina*, at the Assisi conference, and in the 1958 Instruction. By now it is evident that more responsible journals are of a mind to abide by the counsels of *Veterum Sapientia*. One of them comes up with the somewhat astonishing suggestion that perhaps a universal Latin Liturgy is especially helpful in the jet age. Suddenly all the old arguments for Latin hold water again. What will be the pursuits of as ragged, sensational, and dishonest a piece of journalism as *Amen*, or what goes on in the minds of those associated with it, is anybody's guess. But some re-aligning is called for. I submit that the first thing one might recognize is that the whole vernacular problem had assumed an importance out of all proportion, and that if the heat and enthusiasm engendered had been directed toward sound catechetical instruction, an understanding of the liturgy of the mass might be more advanced. Nor is it admissible that the vernacular, or the liturgy, for that matter, is the cure-all for every last dogmatic and moral ill. One makes requests and accepts favors granted, of course. But he may also be allowed to suspect that even legitimate and sensible suggestions are held at bay because of the irresponsible mouthings of the more moon-struck variety of vernacularist.

* * * * *

Something less than a year ago, this writer made it a point of courtesy to tell the seminarist-leader of the schola in the Cathedral of Graz how much he liked its chant. He meant that it was at once prayerful and artistic. The seminarist quickly made it clear that he

wasn't much interested, that he would junk the whole kit & kaboodle in a minute if he could do a vernacular service for the *volk*, and that, for all of that, the body of chant has as little value as any or all the works of Michelangelo. His earnest lay friend insisted that my companion and I attend an evening mass at a particular parish church where they really had things started. We did. Any Catholic in Elisabethan England would simply have *known* that he had got caught in an heretical service. Back out on the street, I remarked that quite apart from the amazing structural confusion of the para-liturgy we had just witnessed, the music was terrible. Well, no, it wasn't so good, and they would have to keep trying to improve the formulae of composition. My companion proposed that this would involve changing the basic musical parts of the mass so often that they would never become familiar. Yes, but still they felt that it was necessary to experiment for the sake of the people. I asked, a bit unfairly perhaps, how many of the "people" went to mass on Sunday, and then suggested that something more than passing attention to *Rerum Novarum* seventy years ago would have been more effective than all the *volk* language they could muster. Please do not think that I was, by this time, bullying my host. For all I knew, the Hapsburgs had not even allowed the encyclical to be published—it was bad enough that twenty odd years later the Church would stick her nose into the business of church music. Anyway, he quite agreed about *Rerum Novarum*; but time had passed them by on that matter, and if the *volk* could just sing and pray in the vernacular, everything would be, somehow, hunky-dory.

I am not pointing my finger at the likeable chaps in Graz. Plenty of Americans could be found to revel in the same shenanigan. The notion will not down that there are those among the vernacularists, both clerical and lay, who harbor unwittingly a hidden desire not so much to participate as to pontificate.

Addenda

We also print pertinent extracts of a letter which His Holiness sent to the Pontifical Institute of Sacred Music in Rome on the occasion of its recent jubilee. It needs no comment. As a supplement we have printed the new line-up of responsories as issued by the Vatican Press. We include only those portions most useful to the choirmaster, thinking that those fortunate enough to be responsible for the chanting of the Divine Office have their own resources. The supplement should also give an assist to Father Brunner's current series.

J. Vincent Higginson

Among the notables given special honor during the jubilee festivities in Rome, alluded to above, was Mr. J. Vincent Higginson, managing editor of the *Catholic Choirmaster*, who received the title of Knight Commander of St. Gregory. To our way of thinking, Mr. Higginson has been the *factotum* of the *Choirmaster* for many long years, and we wish to assure him that he has our hearty congratulations and sincere best wishes. There are few, if any, Catholic church musicians in this country who are not, in one way or another, his debtors.

PROBLEMS OF THE MASS IN THEIR HISTORICAL PERSPECTIVE

The music indigenous to Catholic worship is conditioned by its liturgical function: it constitutes not an ornament, but an integral part of the liturgy. As a result, it was subject, during the course of its evolution, as much to fluctuations of liturgical thought as to artistic and musical considerations. Its manifestations were influenced in time and place, moreover, by the great spiritual currents of each age, and by ethnic factors and racial characteristics of the peoples to whom it was addressed. To deny this idea is to imagine a sacred music cold and dehumanized, subsisting artificially, lacking contact with the life around it.

To form a precise picture of the development of liturgical music, it is wise to separate it from the larger realm of religious music and to assess the impact of musical evolution in general and of style on its manifestations.

Catholic sacred music has its peculiar problems, originating from its liturgical function and ancient tradition, problems nonexistent for free musical forms. In numerous historical aspects, like the symbolism of worship, the Gregorian repertoire has remained alive, although secular music stemming from the same tradition has disappeared. The coexistence of historically based and contemporary music threatens to deceive the present-day Christian, so that he applies twentieth century criteria to works of the eighth or ninth centuries, denying the liturgical and musical ambiance that created them; or perhaps, he imagines a "return to beginnings" toward the traditions of a certain period; the Patristic Age or the High Middle Ages—and rejects as antiliturgical all music manifestations that deviate from this period. In every age, the practice of sacred music has been confronted with the same problems: reconciling old and new forms; reconciling the actual music with liturgical exigency.

At present especially, serious liturgical problems seem to come to the fore: occasionally very deep conflicts are manifested; some radical ideas are proclaimed, indications of tendencies that were absent or that occupied a very limited place at the Congresses of Vienna (1954) and Paris (1957). Liturgy and sacred music have come thereby to confront each other as adversaries; certain contentions of liturgical circles concern the very nature of sacred music and postulate a definition of that art as a consequence; but, conversely, they inject a special conception of the liturgy into the discussion. Before retracing the historical evolution of music of the

Mass in its general aspects, it seems appropriate to examine certain statements which we hear proclaimed around us and to define our position with regard to them.

At first glance, one is astonished by the fundamental nature of certain statements and their absolute tone. Only the chant for a text of the ritual can be considered as liturgical music; in relation to the liturgy, music of the Church is totally an accessory; evaluation of music of the Church should not be made from the function of the music, but from the function of the word or liturgical action. One recognizes as liturgical, therefore, only the orations and lessons of the celebrant with congregational responses, along with simple chants like hymns and canticles in the vernacular. The service at the altar uses only recitation. The sole liturgical music consists in the orations of the celebrant, the lessons at the altar, acclamations and responses of the congregation, responsorial psalm verses and religious songs in the vernacular.

It is clear that these statements restrict the traditional concept of the liturgy as a public act exercised in the name of the Church and with her participation. That act admits not only ritualistic texts, gestures or actions of direct or symbolic import, but everything that makes them possible, accompanies them and makes them public, that is offered for a community: the altar, the sacred vessels, the substance of the sacraments, the priest's vestments, musical adornment of the texts, the church building, and even the order of season and the day. In other words, the ritualistic action in its totality, as it becomes the object of the *Liturgie-Wissenschaft* or scientific study of its evolution.

In restricting the liturgy to the abstract ritualistic action, certain liturgists do not hesitate to state that, from the standpoint of liturgical action, the language is of no importance, and that, furthermore, the chant of the congregation is not conditioned by use of the vernacular. A rather astonishing paradox: in order to restore and bring close to people the understanding of ritualistic action and sacramental words, the language used for those same texts is declared to be without importance.

These statements, centered exclusively on the ritualistic act or sacramental in abstract form (gestures and words; responses of the congregation), are simplifications, not exempt from rationalism, and, in fact, purely theoretical: to the end that such acts exist and are exercised only in exceptional circumstances, as in the case of a Mass celebrated secretly in time of persecution, or in a mission country lacking elementary accessories. It is conceivable, moreover, that the

conditions imposed today upon Christians in countries of "the Church of Silence" originate partly in these conceptions. Logically a similar attitude, applied to the nature and role of sacred music, must lead to declarations of principles like these: "The object of sacred music is not the glory of God, but the people's active participation in simple forms. Values of tradition and artistic perfection play only a secondary role." Indeed, such a statement is not borne out in the history of religions: never, in any kind of contact with the divinity, have people failed to sing his glory; never have they neglected to surround the ritualistic act with their most beautiful and precious possessions.

Another attitude, emanating from the same circles, concerns the evolution of music of the Church. Certainly (they assume) sacred music has pursued a false path for fifteen centuries. The responses to and alternations in prayers and psalms at the altar, which except for (decisions of) the Church would belong to the people, were taken away from them to become autonomous music forms for the *schola* or soloists. For liturgical and pastoral reasons the excrescences on the sung liturgical texts ought to be abolished. Taken literally, this statement seems to us difficult to reconcile with orthodoxy. The liturgy is one of the principal forms of the original magistry of the Church; to claim that the Church in its totality and during many centuries was mistaken in the manner of using and singing liturgical texts—a domain linked directly with the ritualistic act—is to concede error in the original magistry. As for rejecting the musical development of certain texts for liturgical or pastoral reasons, we refuse to think that, for example, amplifying the antiphon of the Introit or the Communion has harmed the liturgical nature of these texts. We deny, furthermore, that there was opposition between musical ornamentation of a liturgical text and the healthy effect of that text. Quite to the contrary, artistic enrichment of texts, in addition to an esthetic stylization of ritualistic gestures, ornaments, sacred vessels, the church edifice itself with all it contains, not only emphasize their worth, but reinforce the spiritual effect produced by the words and liturgical rites for which they serve as instrument or frame.

It is logical that the traditional distinction between Renaissance polyphony and modern music poses no problem for certain liturgists, after they have reduced liturgical music also to a debatable minimum. Such distinction is termed superfluous: it remains without purpose, both styles being judged unsuited to sacred worship. Actually, it is the whole repertoire of Church music, not excepting the Gregorian repertoire, whose existence is placed on trial. The two

criteria which make certain music suitable are these: does it express the liturgical action, and is it accessible to celebrants of the liturgy and to the congregation? The musician is not qualified to respond, because he depends (for his answer) not on liturgy but on art. "As for the Gregorian repertoire, the content of the Missal and that part accessible to the people may be saved. This repertoire is not the work of St. Gregory; it is wanting in unity of style and contains melismatic works, or it dominates not through the liturgical action but through its musical character."

Statements like the deductions of absolute principles and decisive formulas cited above yield to discussion. If a repertoire extending over more than ten centuries of artistic flowering is banished by reason of principles that are at the least simplifications and one-sided, one has a right to ask by what it will be replaced; and if it is seemly to clear the boards of the past to an audacious degree and deny en masse the synthesis of all the arts which, throughout the centuries, has made the *Missa cantata* a masterpiece of Western culture would it be because our civilization itself is returning to the conditions of spiritual life of the high Middle Ages?

That the Gregorian repertoire is not the work of St. Gregory, the voices of musicologists, perhaps more authoritative in this domain than those of liturgists, have confirmed; also that this repertoire lacks unity in certain aspects. But if one rejects the melismatic chants because music trespasses upon liturgy therein, this is as though one abolished statutes concerning worship dating from the seventh and eighth centuries, which established a proper balance between purely ritualistic chants, chants accompanying and illustrating a rite on the one hand, and soloistic chants of a highly developed nature constituting a liturgical entity on the other. During the performance of these latter, the sacred office stops and sacred music supercedes liturgical action. An ordinance from an epoch of incontestable radiance in the liturgical apostolate indicates that sacred music was considered an integral part of the liturgy.

Besides the fundamental principles examined already, there are statements about certain points of a practical order that merit discussion. It is a vigorous and salutary emphasis aimed at restoration of the parishioners' role which inspires liturgists to affirmations like these: "that which was conceived during centuries of religious exaltation, that which was born in abbeys and monasteries has no significance for the parochial apostolate. That which is not capable of realization save for a certain group does not interest the parish." This affirmation illustrates a problem inherent in sacred music as such, distinguishing it sharply: being allied to the liturgy on one

hand, and to the people on the other, its manifestations differ, according to countries, races, and groups. One admits readily that certain monastic forms are unsuited to parish use. But one must take care lest he condemn en masse as liturgically sterile the splendid realizations of the past, conceived precisely in the functioning of the liturgical apostolate of those times.

Finally, when we hear insistence on the simplicity requisite to chants of the people, the acclamations and responses, the alternations in form of a litany, the simplicity of the Sanctus especially, we must recall the ground for these remarks, always guarding against an exclusivism contrary to ancient practice of the Church, and safeguarding esthetic and human values, which are also manifestations of the liturgy, alongside the values of direct parochial action.

It will be superfluous, no doubt, in concluding these remarks, to show in what points the fundamental assertions summarized above are contrary to pontifical directive about sacred music, especially the *Motu Proprio* of Pius X and the encyclical *Musicae Sacrae Disciplina*. It suffices to cite the word of Pius XII in the last encyclical: "the dignity of sacred music and its importance become the greater as music comes closer to the Eucharistic sacrifice of the altar. There is, then, no higher (role) for it . . . than providing a discreet accompaniment to the voice of the priest . . . replying joyously to his petitions . . . and embellishing the whole sacred rite with the nobility of its art."

To the end of investigating these problems and showing that they are timeless: the dependence of sacred music upon the liturgy; artistic richness and pastoral efficaciousness; contrast in value between traditional and modern music; means of adequate performance in poor churches—it is useful to glance at certain aspects of the evolution of the Mass. In the framework of this session, we should limit ourselves to an overall view, not occupying ourselves with local or national diversification in the problem.

The fourth century, when the effects of the edict of Milan made themselves felt, evidenced a profound evolution: worship developed into an organized liturgy, and the chants belonging to it became liturgical and sacred art. The interdependence between music and liturgical ceremony demanded consolidation of church music, and, at the same time, required its purging of secular or pagan practices. The Church became a state religion, built her temples and appealed to esthetic values in every domain; new melodic forms were created; musical theory of antiquity inspired the ordering and amplifying of liturgical music. The text from the

Confessions of St. Augustine: "I seem to be pulled between dangerous sensual pleasure and the salutary effect of the Church's chant," illustrates the shifting (attitude) that prevailed. The distinction between *cantor* and *musicus*, taken up again by the Medieval treatises, goes hand in hand with a distinction between choral forms and soloistic ones, which gave rise to musical and liturgical phenomena of their own. On the other hand, it seems that melodic expansion, translated into endless melismas, was maintained less faithfully in Roman tradition than in Ambrosian, Mozarabic and Gallic liturgies.

The first development of chants of the Mass is evident in formulas of the *recitativ*, a style summed up as a formula on a tone of the lesson, a process different from that of ancient melody, based on tonic accent and animated by the ethos. It crystallizes in the orations, the *Pater Noster*, the versets, and the texts surrounding the Epistle and Gospel: it is enlarged in the formulas of the Preface. Psalmody also developed autonomous forms, versets in response to the lessons, sung to formula adapted to the poetic structure. The choice of versets was strictly regulated and conditioned by the nature of the feast being celebrated. Simple group psalmody and soloistic psalmody with melismatic improvisation, contrasting and prescribed in style and sonorities, are indications of a musical development with deliberate utilization of esthetic values. The association of antiphon with verse, the alternation of the two forms prescribed in the Benedictine rule, constitute rich novelty of artistic ideas. From the fifth century, abuses of the soloistic verset are indicated. They were repressed as unsuited to worship and too indulgent in providing pleasure to the ear.

At the same time, the Alleluia, a melismatic form par excellence, acquired freedom throughout the West: the jubilus was associated with a psalm verse, but a suitable religious expressiveness is recognized in the vocalises, lyric expansion having the same value as psalmody where the chant is limited to sustaining a predominant text.

In the ordering of the Mass as it is revealed in the seventh century, the Ordinary is gradually becoming the repertoire of the congregation; its content of supplication, praise, adoration is simple and well defined; it was chanted at every Mass, applied to every feast. The Sanctus, conclusion of the Preface, was used from the second century; the Kyrie is joined to alternation with the Christe; a second Kyrie came later. The Gloria, called an Angelic Hymn because of its hymn-like character, was sung on certain days from the fifth century. At the beginning of the seventh century, the

Agnus Dei with its text borrowed from the Gloria, accompanied the rite of the kiss of peace. All these chants were simple, expressive; their texts gave evidence of participation in the celebrant's act. Because of their separate origins, the various parts of the Ordinary have neither thematic nor modal unity; in the ancient sources, on the contrary, they are arranged by type, like our *cantus ad libitum*; toward the end of the fifteenth century, after the model of the unified polyphonic Mass, the Ordinary was organized into a coherent whole.

The Chants of the Proper, on the other hand, have a more individual character; here the psalm verse is predominant; its alternation with the antiphon favored artistic development. The content (of the Proper) is richer, more varied; it differs from feast to feast: it expresses, rather, the prayer of the celebrant and clergy around the altar. The antiphon to the Introit, those to the Offertory and Communion accompany functions of variable duration; the length of the verses is regulated thereby. The soloists' chants: Gradual, Tract, and Alleluia, placed between the lessons, invite meditation and carry on a usage of the synagogue.

Of fundamental importance for the structural unity of the music and the liturgical act is the basic principle which regulated musical composition from the sixth century: the style of a melody (syllabic, neumatic, melismatic) depends on its function in the liturgy, its place in worship. A single text—"Justus ut Palma"—has a different musical structure according to its use in the Mass, as a verset, Introit, Communion antiphon, Gradual, or Alleluia verse. Conversely, various texts may be adapted to the same melody, provided the function of the texts in the unfolding of the Mass be identical.

In later development of the Roman Mass, after the organization of the chant by Pope Gregory and the continuance of this tradition by the *scholae Cantorum* had assured its unity, disparate tendencies sought to balance each other, and needs of the parochial apostolate stood in opposition to liturgical and musical usage of great monastic centers like St. Gall and Reichenau, or of cathedral churches. Modest means, along with needs of the apostolate, worked toward simplification in the ninth century, sometimes a recasting of the melodies.

When polyphony, from the twelfth century, had exceeded the state of sonorous ornamentation of the Gregorian theme, and had developed a style of multiple possibilities, a problem emerged, constant in sacred music ever since that time: since the same style and

the same technique rule secular and sacred music, where are the bounds of liturgical music to be placed? The Gregorian recitative was no longer the supreme expression of sacred action; polyphony singularly enhanced the splendor of the unfolding liturgy; moreover, the coexistence of traditional and modern music had become a problem.

In stressing the Gregorian repertoire, in urging prudence in use of technique common to secular music, the intervention of Pope John XXII, in 1324, paved the way for all hierarchial acts in the future. He recommended discarding specific secular procedures, accepting modern technics that had been proven and were not enmeshed in extremism or secular performance.

Soon the texts of the Proper and the Ordinary of the Mass were composed in polyphony, either after the fashion of *Ars Nova* techniques, or, at the beginning of the fifteenth century when the problem of musical and structural unity among the five parts of the Ordinary was solved, by a highly refined art of paraphrase of the Gregorian melody. The *alternatim* performance of Gregorian and polyphonic segments, initiated already in the age of organum, also offered rich possibilities of amplification, variation and paraphrase.

At the start of the sixteenth century, Humanism, by its insistence on the privacy and dignity of the Latin text, fostered a personal and subjective musical interpretation of the sacred text, and, through this, a new attitude toward the liturgical word. Certain new devices, plentiful in the chief non-liturgical types like the *laudi*, and, later, the *madrigali spirituali*, brought to the Mass and motet the nicety of homophony, declamation very sensitive to the text, along with some debatable procedures (*diminutio*); in borrowing not only the melodies of secular polyphonic models, but the harmony, the contrapuntal and rhythmic structure, the Parody Mass infiltrated the text of the Mass with worldly suggestion and placed stress on purely musical values. In the course of the astonishing fecundity and variety of sixteenth century sacred polyphony, a reaction was soon inevitable — against personal interpretation of liturgical texts, and their stifling by the music; an edict was necessary concerning intelligible declamation of text: actually it produced the ideal liturgical style of polyphony. It became necessary to recall the true nature of sacred music, the sanctity of the church edifice, and to reform the deportment of the musicians. The liturgical function of the text, engulfed by the music, needed to be reaffirmed, the Gregorian melody to be restored, the texts to be stripped of all excrescences (tropes, sequences) and liturgical thought emphasized.

The echo which found the theses of the Reformation in Catholic circles, tending to banish all polyphony and the organ in

favor of popular hymns and psalmody and to discard all purely artistic activity — this made necessary a restoration of liturgical music in its totality. If the Council of Trent did not formulate a single directive concerning musical technic, it restored, nevertheless, the liturgical text in its traditional purity, saved the Gregorian repertoire — greatly damaged in other respects — as well as polyphony, and required that everything lascivious or impure be stripped from it, and a clear comprehension of text required. What belongs to Palestrina and the Roman school in the way of an ideal liturgical style are the incomparable fusion of polyphony and homophony, the objective interpretation of text, clear declamation, but especially religious inspiration based on the liturgical function of each part of the Ordinary, sometimes of the Proper of the Mass.

The *concertante* style of the seventeenth century, in its skillful alternation of sonorities, its display of soloistic portions, its subjective interpretation and taste for the dramatic, shows but too clearly the penetration of opera and cantata into the style of the Mass. Church music no longer held primacy; henceforth it would be the secular style which led in evolution and imposed its ways upon sacred music. The liturgical act in its sacramental import, its unity, its inclusiveness deteriorated gradually. The quest for personal feeling, dramatic text, impassioned religious sentiment and spectacular conflict found its issue, meanwhile, in the extra-liturgical genre of the oratorio.

It is curious to observe that the reaction against these tendencies; the return to simplicity and liturgical objectivity, coalesces in the neo-Gregorian, emanating especially from the milieu of the French oratorio (Jumilhac, Souhaitby) or from composers like H. Dumont. In their "Masses", of which certain ones are acceptable, only the notation in Gregorian characters testifies to their desire to return to an ancient style. The *a cappella* style existed, nevertheless, in Italy and Germany, although it was marked also with baroque expressiveness.

But soon the liturgical problem was posed in all its acuteness. Church music, detaching itself from the liturgy, sought its function in artistic illustration of a ceremony, not in its rapport with the liturgical act. The priest at the altar, the music in the choir loft were strangers, the one to the other. The orchestra and chorus were installed in the rear of the church; they endeavored to impress their auditors by ostentatious appearances or by an effusion of sentimental allures. Parts of the Mass had become concert numbers; the text was mutilated according to the required duration. This is the reign of music of pomp, which was in reality the music of the court.

Logically, that age placed stress on individual piety. The liturgical act receded to second place; the sacrifice gave place to veneration of the Sacrament. What took place at the altar was no longer understood, and remained without rapport with what was sung. Secondary functions like salutations, processions, ceremonies of confraternities trespassed on the Mass. The spirit of the Church underwent marked decline. As a consequence, the grand motet in *concertante* style enjoyed undeniable favor.

During almost the whole eighteenth century, the Mass was oriented exclusively toward artistic presentation, exquisite expressiveness alternated with splendor of theatrical formulas. Everything took place on the edge of the liturgy, having nothing but exterior contact with it. Music of the Church, wishing to be liberated from liturgical ties, took its inspiration from purely musical factors: the orchestra, the chorus, the soloists showing off as if in an oratorio or a concert.

During this evolution, the attitude of the hierarchy was manifest, as, for example, in the encyclical "Annus qui", 1749, of Benedict XIV, which tolerated orchestra and soloists, but warned against theatrical expression. It proclaimed the necessity of expressing "sentiments of piety"; exact prescription ruled the choice of texts and assured their integrity. The medium of expression was left to the choice of composers: "voices and instruments should blend to cheer the hearts of the faithful, to the end that they assist with alacrity at the offices and are moved by reciprocal feelings." Here the interests of the liturgy have no part at all; the important thing is the state of mind of the faithful. The hierarchy lined up on the side of secular music; it defined the role of sacred music in terms of the public concert.

The evolution of the Mass in the eighteenth century is signalized by symphonic music, by national schools like the Neapolitan where aria and recitative were the current vogue, by the survival of the *a cappella* style in Rome, and by the Viennese classical style. Mozart's Masses, for example, in their wealth of invention, their finesse of expression, manifest the dependence of their composer on Salzburgian and Viennese taste; but he sometimes retrieves the style of Bach and Handel, and the contrapuntal craftsmanship in the Masses assures a vigorous continuity of style and a religious grounding.

The reaction to the Enlightenment, at the beginning of the nineteenth century, was the idea of romanticism, and the return to religious sentiments which laid the foundations of a renewal of sacred music. The circumstances of the problem of religion created

a new orientation of theology, and, in consequence, of sacred arts and spirituality. The literary infatuation over, an inclination toward the Middle Ages and new methods of historiography both contributed to the final freeing of Church music from the domination by secular styles, and to the rediscovery of its specific and secular function. Multiple and diverse aspects of sacred art in the beginning (neo-Gothic, neo-classic, etc.), which were, nevertheless, sources of liturgical piety, were reasons also for restoration of the Gregorian repertoire to its function in worship. The true spirit of the Church reappeared and slowly supplanted special devotions.

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Your Excellency, ladies and gentlemen, during the course of this rapid survey, it emerges that the three problems which have governed the evolution of the Mass — the safeguarding of its liturgical function, its artistic development, the coexistence of traditional values, contemporary music and popular song—have, at each turn of history, presented special aspects, influenced by the operation of major contemporary spiritual currents.

If, under present circumstances in the western world, wisdom demands never deviating from the liturgical function of sacred music, still history teaches that, from the start, this integration anticipates a proportioning, or, at times the premise that esthetic values can pursue a free course.

In eras of liturgical piety, the structure of even the *Missa solemnis* has indicated their specific role to all participants: to the priest with his assistants, to the *schola*, to the faithful — a role in worship which cannot be sacrificed to the advantage of secular music in general without destroying traditional values and fundamentals of worship.

Finally, the same spirit of worship, in its secular manifestations, ought to forewarn us against a contempt more or less characteristic of artistic values. Church music is in the domain of the professional musician: the good intentions that move certain dilettantes do not supplant their lack of musical grounding. There is a minimum of technical information, in the want of which modesty recommends refraining from composing psalms and canticles. Far from serving the apostolate, a church music without integrity profanes the dignity of the religious act.

Canon Rene B. Lenaerts

Translated from the French
by Louise S. Cuyler.

AFTERTHOUGHTS ABOUT NEW RUBRICS, II

The first afterthought in this second section is a necessary second thought, a recanting of a suggestion made in the earlier installment. This writer had suggested that it was easy to adapt the *Ite, missa est* to the melodies of the *Benedicamus* in Masses XVI and XVII. Since that was written, the Holy See has issued a list of *Variationes in Cantu* for the Missal, Kyriale, Graduale and Antiphonale. And among other things it now introduces the *Ite, missa est* of Mass XV in place of the old *Benedicamus* melodies of Masses XVI, XVII and XVIII, and adds the rubric, "This tune may be used at option in all Masses in which the *Ite, missa est* is sung without *Alleluia*." (Maybe this will help to bring an end to the singing of the so-called "American" tune!) The two melodies listed for the *Benedicamus* are the festive one in mode II (the so-called solemn tune formerly listed with Mass II) and the simple tune formerly found in Mass XVI and XVIII.

To this writer the loss of the melodies of Mass XVII, however justified on the plea of simplification, seems unnecessary, especially in view of the fact that the new missal contains the celebrant's intonations for all the chants of the Kyriale and all the dismissal chants corresponding to the Kyrie's of the Mass—except Mass XVII! In fact, one of the fine innovations introduced into the new missal is the indication of the source (by numbers corresponding to the Kyriale) of the *Gloria* and *Ite, missa est* tunes either in the regular section of the missal or amongst the *Cantus ad libitum*. This makes it easier for the celebrant to coordinate his intonations with the singing of the congregation or choir when these are using Gregorian chant.

The new rubrics for the missal (No. 440) include an ancient custom already introduced into the Holy Week services, namely the silent prayer after *Flectamus genua*. After this short pause the instruction to stand, *Levate*, is to be sung (or said) by the deacon at a solemn Mass, by the celebrant at a sung or low Mass, and not by the subdeacon or altar boy or choir. The new missal makes this clear by deleting the "R" (for "response") before *Levate*. One still hears eager singers singing *Levate*; they must be reminded of the change in rubrics.

This careful attention to the music in the new Missal is itself a welcome innovation. It was not always thus. Witness the use of the new Pian Psalter in some of the recently composed Mass propers—certainly an example of the failure to consult musical interests. This new psalter, although much more intelligible, no

doubt, than the Roman and Gallican Psalters, has proved quite unsuitable even for the ordinary office chant, verse after verse too awkward for the pattern. And, of course, there was no real reason for this except an indifference to musical values, since the adjustments required are slight and would certainly not make the meaning less clear.

But this is an old story. In the eighteenth century the Maurists undertook a reform of the breviary without regard for the chant, because they were accustomed to recite the office. Going farther back we have the missal of St. Pius V, with its rubrics based on the low Mass, those for high Mass being inserted as secondary. Even the latest revamping of the Mass rubrics (as outlined in the newly released *Ordinatione ad liborum liturgicorum editores circa novas Missalis Romani editiones*) follows the same pattern; as a consequence, for example, the final blessing is still merely spoken even at a high Mass, even though one would expect it to be sung as it is at a Pontifical Mass. After all, from the viewpoint of history at least, the *high* Mass is still the norm for every solemnity. That is the reason for disappointment that the new rubrics still expect the celebrant at a sung Mass to repeat all the texts of the choir music. If the music is *parte integrante della solemne liturgia*, as St. Pius X averred, isn't it rather anomalous that the music at a high Mass is still regarded as a mere ornament? As long ago as 1736, the Troyes missal did not require the celebrant to say to himself what was sung by the choir; but of course that was a damnable Gallican missal!

Although the new missal has made some improvement by adding all intonations of the *Gloria*, *Credo* and *Ite, missa est*, it still leaves much to be desired. Perhaps some future reform will include the rules from the *Toni communes* for the singing of the lessons and gospels and the special air for the *Humiliate capita vestra* and similar items. Surely the missal, which every priest will have handy, is a more practical place for these than the Graduale which is kept in the choir room—if it is anywhere!

Perhaps in future reforms music will fare better. A hopeful sign is the fact that the Papal Liturgical Commission preparing for the second Vatican Council numbers two musicians amongst its members (Msgr. Higinio Anglès, and the auxiliary bishop of Leopoldville, Congo, Joseph Malula, a composer) and several consultants (Eugene Cardine, O.S.B., Rev. Percy Jones of Melbourne, Australia, and Msgr. Ernesto Monita Caglio of Milan). But what are these among so many? The percentage is still quite low: 2 out of 26 members and 3 out of 36 consultants. It was a document on music, the *Motu proprio* of St. Pius X, that officially inaugurated

the liturgical revival, but music still fails to win recognition among liturgists.

The same failure to consult the legitimate interests of music, especially the traditional music of the Latin church, mars so many approaches to the so-called vernacular problem. There are good reasons for wanting to have such portions of the Mass as the readings in the vernacular; it is surely somewhat incongruous to have these read first in Latin and then, for the benefit of the congregation, in the vernacular, since their primary, not to say their only, purpose is to instruct. But the advocates of a vernacularized liturgy go far beyond such a limited desire. Mention was already made in the previous article of the resolutions of the International Study Week on Missions and Liturgy held at Nijmegen in 1959 and the Study Week on Mission Catechetics at Eichstaett in 1960. It is time we study the proposals we have not yet scrutinized. We must remember that these recommendations have no authority in the legislative field, and we know those who made these proposals would be the first to reprobate any unauthorized practice based on them. But the proposals are worthy of close consideration, for they are the result of much study and experience, and such work is indispensable if eventual reforms are to be effective at the practical level. The Holy See has shown clearly that it will be guided by pastoral considerations, but only along lines discovered by historical studies of the ancient liturgy.

One of the Nijmegen-Eichstaett proposals deals with the readings; the congresses recommend that the lessons, epistle and gospel, be sung or read directly in the vernacular. As already pointed out, this proposal has merit. The singing is not much of a problem. It may not be practicable to employ the traditional melodies associated with the Latin recitatives; experiments in this direction have not been satisfactory. Nor would a mere recital, without inflexion, be satisfactory. But certainly musical experts could devise a form consonant with the genius of each language. From a musical standpoint, therefore, the adoption of vernacular readings presents no insuperable problem.

But the idea of vernacular readings does involve a deeper problem, because it is often used as a wedge. Before we go further, then, we ought to face this problem. It is a question of assessing the purposes or aims of the liturgy and of active participation therein by the congregation. Liturgy is not aimed at man but at God; it is the public worship of the Mystical Body in the totality of its head and members. The Mass is structurally an expression of the community. Dialogue, the use of the plural, and especially the *Amen*

by which the congregation makes the celebrant's prayer its own—these point unmistakably to the social character of the liturgy. But this is a far cry from saying the congregation must understand every word that is said or sung. The restoration of active sharing by the faithful must not be considered a mere didactic device intended simply to help the faithful follow what is going on; it is the restoration of a function and this need not be so absorbing as to become distracting. Pope John XXIII, in an address to the *Pueri Cantores* on New Year's Day, 1961, said pointedly that the aim of the reform of Sept., 1958, was to reinstate "active participation, through dialogue and chant, *yet with a discretion that leaves room for personal, silent prayer*" (emphasis added). Pope Pius XI once remarked to Dom Capelle that the liturgy is not simply "the Church's *didascalía*" or teaching organ; it is, he said, the sacred ark in which the whole spirit of the worshipping Church is conserved and exposed. But many advocates of reform, particularly those whose program includes a wide use of the vernacular in public official worship, seem to think the congregation must be kept occupied with recitation and songs throughout the Mass. As though the whole Mass were a means solely of instruction.

The community must, no doubt, be allowed to express itself, but does this mean that all the chanted parts of the ordinary must be sung or recited by the congregation in the language of every-day usage? The "silent spectator" congregations of the past few centuries certainly do not reflect the pastoral ideal, but then do the loudly active congregations of our own day mirror it any better? The over-zealous reformers who have the congregation sing everything or almost everything at Mass can hardly appeal to any historical precedent, and their efforts, motivated as they are by an "activist" attitude, often produce no solid or lasting pastoral results. Such eager zealots have not learned much from the pedagogic wisdom of a Church whose patience stretches through twenty centuries. The clear rejection of their methods by the older generation they consider mere recalcitrance and apathy. Healthy traditions mean nothing to them. Are devout congregations formed by such goings-on, especially when they are so experimental in nature? The present writer has assisted at sung Masses in which the congregation—or chosen members thereof—recited the prayers at the foot of the altar, sang *Deo gratias* and *Laus tibi, Christe* after the epistle and gospel, recited the response to *Orate, fratres*—and then failed to sing or recite parts of the proper! Does active participation mean destroying the traditional structure of the Latin Mass?

It is not participation nor the use of the vernacular that this writer opposes, but certain measures recommended by extremists.

In this regard one of the most influential of our American liturgists provides a remarkable study in contrasts. In *Bringing the Mass to the People* (Baltimore, 1960), Father H. A. Reinhold records some of the recommendations made by liturgists to organize the present Latin Mass into a more coherent unit. Taking its cue from the resolutions of the liturgical congresses at Maria Laach (1951), Ste. Odile (1952) and Lugano (1953), Fr. Reinhold's book is itself a fine presentation of these ideas, a book for the specialist to appreciate and for all to admire. This sober book is in sharp contrast to another of Fr. Reinhold's books published last year, *The Dynamics of the Liturgy* (New York, 1961), with its shrill cry for the vernacular in "all the parts the people hear, or sing themselves once they have wrested singers who have taken over their part." (When the people were in possession of this "rightful property" of theirs Fr. Reinhold does not say; he really knows his liturgical history too well to do more than generalize, for this appeal to ancient precedent would, as he knows, yield results somewhat less fulsome than his readers are lead to think.) And he goes on to say decisively: "I want the Gospel, the Epistle, the Collect and Post-Communion, the processional anthems (Introit, Offertory, and Communion—all plus their psalms), the Our Father, the Preface, the Gloria, Kyrie, Sanctus, and Agnus Dei, and, above all, the responses in English" (p. 116).

In *The Mass and Liturgical Reform* (Milwaukee, 1956), Fr. John L. Murphy is similarly disposed to eliminate the Latin of the sung parts of the Mass. For instance, he suggests setting aside the Introit in favor of a simple hymn (p. 206), substituting a four-part hymn for the Gradual (p. 208), a vernacular hymn at the Offertory (p. 224), and the use of the mother-tongue during the distribution of Holy Communion (p. 233). In all fairness it must be noticed that Fr. Murphy is frequently quoting the recommendations of others, but this only goes to prove how wide-spread these ideas are. The Nijmegen and Eichstaett congresses made similar sweeping recommendations, namely, that all the choral parts of the Mass, both in the ordinary and in the proper, should be sung in the vernacular.

Clearly such suggestions should be dealt with from several viewpoints. This paper, however, must confine itself to purely musical considerations.

There is always a temptation to make adaptations to so-called modern conditions, a danger as real and as uncontrolled as the false antiquarianism that always sees the ideal in some past era. It is certainly desirable to go back to sources to discover permanent

essentials and adapt these to modern needs, but too often people are only interested in carrying out their own preconceived notions, regardless of traditions, essential or non-essential. Should we not try rather to fit ourselves to church usage than to fit church usage to ourselves? Surely accommodation to present-day conditions, however necessary it be, must not sacrifice matters of permanent value unless there is a compensating gain. But what gain would be able to balance the loss of the traditional music of the Church? Yet that would be the outcome of the vernacular movement if it ever prevailed. The music of the Mass of the western Church is indissolubly wedded to Latin. To exclude Latin, or conversely to introduce the vernacular, is to jeopardize not only the polyphonic treasures of the Renaissance, the great music of the Baroque and subsequent eras, but the Church's very own music, the Gregorian chant.

Take Gregorian chant. The Holy See's directive that Latin alone be used in the rendition of Gregorian chants is hardly a mere "marginal" argument (as Father McNaspy is pleased to call it in *The Vernacular Re-viewed*) for the retention of Latin. It goes to the very heart of the matter. For Gregorian chant, taken by and large, is essentially linked to Latin. Some hymn tunes, it is true, can be fitted to the vernacular. Attempts have also been made to fit a vernacular text to such more-or-less syllabic chants as the simple tunes of the anthems of the Blessed Virgin, but the success of such attempts is highly questionable; the texts—for example, "Mary, we greet thee" (*Salve Regina*)!—can hardly be called translations, and such paraphrases as these would hardly be suitable substitutes for the liturgical texts. The English texts for the ill-starred American *Collectio Rituum* of 1954 were prepared by people competent both in chant and in literary usage, but an unbiased evaluation must certainly adjudge them somewhat clumsy, lacking in spontaneity and that rhythmical sprightliness so characteristic of the Latin originals. If such criticism must be leveled against the work of experts, you can readily imagine what must be the verdict regarding the work of those who have less competence. At the request of officers of the Liturgical Conference, this writer undertook to adapt the text of Sunday Compline; these were, of course, psalm tones in the main, and yet even revising the English psalms to the psalm tones involved was neither easy nor satisfactory. A similar attempt to compose *The Monastic Vespers* in English, while certainly interesting and at times quite striking, involves a mutilation and distortion of the music, especially of the antiphons, and texts that are, to say the least, generally prosaic and ungraceful. What would happen to a text like the *Gloria*? Or compare the Latin *Dominus*

Deus Sabaoth with “Lord God of Hosts”. Texts as different as these must have different tunes. The problem of fitting the vernacular to the chant is complicated by the fact that the Gregorian chant treats all syllables as potentially equal, and in a strongly accentual language like our own any attempt to fit English words to the existing melody produces effects that range from the merely artificial to the broadly ridiculous. Music should be fitted to words, not words to music. This is the basic objection to efforts to use Gregorian chants for vernacular texts. Of course you can make it fit somehow, but almost always with complete disorganization of the rhythm as a result.

What is here said of psalms and syllabic chants is all the more true of elaborately melismatic chants. Does anyone dare to assess the complexities of the task of setting English texts to these? And polyphonic settings would fare no better.

The alternative, then, is to scrap the music associated with Latin texts and create a new music suitable to the vernacular texts. This could mean either shaping an entirely new liturgy for each language to supplant the Latin one or at least developing a secondary liturgy alongside the traditional Latin. If we are to introduce a liturgy sung in the vernacular there is no other choice.

But the Holy See is not earnestly exhorting us to restore chant to use and insisting on the revival of polyphony only to scrap it all in a few years, or to relegate it to a part-time position. In fact the Holy See, while encouraging the use of the vernacular under certain conditions, is doing all it can to bolster the cause of Latin. Witness *Veterum sapientia*. On the occasion of the golden jubilee of the Pontifical Institute of Sacred Music, Pope John XXIII issued a letter, *Iucunda laudatio*, dated Dec. 8, 1961. In it he speaks of the “respect due to Latin in the solemn liturgy. This language, in addition to the other merits it has, is inseparably bound to the sacred melodies of the Church of Rome and is, in fact, a manifest and splendid sign of unity . . . By its very nature it enhances the grave and harmonious musical rhythms, reflecting the changeless treasures of truth and piety in its unchanging words.” And later he adds that “it will always be a sacred duty to raise the royal scepter of Latin and cause its noble reign to continue in the solemn liturgy, whether in the most illustrious basilica or in the humblest country church.”

Even aside from the question of a liturgical language, the problems of participation in relationship to music are not few. But this is not the time to discuss these problems; they would occupy a paper

as long as this. Undoubtedly much will be heard on this matter from the coming council assembling at the Vatican October 11 of this year.

Perhaps we are expecting too much from the coming Ecumenical Council. We can hardly count on the fathers assembled at Vatican II to issue new decrees or formulate new principles regarding church music, for these have already been presented to us by the Holy See itself. But the Council will undoubtedly attempt to implement them, to make them practical where that may be necessary. And this will be no mean task. Ours is an era of great progress, scientific, intellectual, cultural. And precisely because we are in a ferment, with few stable principles to guide us, the problems facing us have grown all the more formidable. Nowhere is this more noticeable than in the field of church music. In order to appreciate the music of the church we must appreciate its purpose. Its immediate purpose is not to underline the liturgical texts but to enrich them, to enhance them *ad gloriam Dei et salutem animarum*. To the task of reasserting this principle and making it effective in our liturgical life, the Council will undoubtedly address itself. Let us pray that its work in this area, as in so many others, will be successful.

Francis A. Brunner

VETERUM SAPIENTIA

PART I: *The Excellence and Merits of the Latin Language*

The ancient wisdom contained in the literature of the Greeks and Romans, and also the memorable teachings of the ancient peoples, must be considered as a heralding dawn of the Gospel that the Son of God, "the arbiter and teacher of grace and doctrine, the light and guide of humanity"¹, announced on earth. The Fathers and Doctors of the Church recognize, in fact, in those very ancient and most important literary monuments a certain preparation of souls for the divine riches that Jesus Christ in the economy "of the fullness of time"² communicated to men. With the introduction of Christianity in the world nothing was lost, therefore, of what the preceding centuries had produced in truth, justice, nobility and beauty.

It Is a Precious Heritage Transmitted to the Church

The Church has therefore always held these venerable documents in the highest honor, especially those in Greek and Latin, which languages are like the golden vestments of wisdom itself. It has also welcomed the use of other venerable languages, which blossomed in the East and contributed to a great extent toward the progress of humanity and civilization and which, used in the sacred rites and in versions of Sacred Scriptures, are still in force in certain nations as the expression of an ancient, uninterrupted and living usage.

In this variety of languages, that language undoubtedly excels which was born in the Latium region and which later became the admirable instrument for the propagation of Christendom in the West. Since this language, certainly with a special providence of God, united so many peoples under the authority of the Roman Empire for so many centuries, it became the proper language of the Holy See³. Preserved for posterity, it joined the Christian peoples of Europe together with the close bonds of unity.

The Qualities of Latin Are Suited to the Nature and Mission of the Church

Latin by its nature is perfectly adapted for promoting every form of culture among every people. It does not give rise to jealousies, is impartial with all, is not the privilege of anyone and is well ac-

¹ Tertullian Apol. 21 Minge PL. 1394.

² Ephesians 1, 10.

³ Letter of the Sacred Congregation of Seminaries and Universities, "Vehementer Sane" to bishops of the world, July 1, 1908: Ench. Cler. number 820. Also Cfr. Apostolic Letter of Pius XI, "Unigenitus Dei Filius," March 19, 1924: Acta Apostolica Sedis 16 (1924) 1, 41.

cepted by all. Neither should it be forgotten that Latin has a noble and characteristic conformation, “a concise, varied and harmonious style, full of majesty and dignity”⁴, which contributes in a singular manner to clarity and solemnity.

For these reasons the Apostolic See has always taken care to preserve Latin with zeal and love, and has considered it worthy of its own use, “as the splendid vesture of her heavenly doctrine and holy laws”⁵, in the exercise of her sacred magisterium and in making it used by her ministers. Wherever they may be, her ministers can through the knowledge and use of Latin become acquainted more promptly with what comes from the Roman See and can communicate with it and among themselves more freely.

The full knowledge and fluent use of this language, so intimately connected with the life of the Church, “apply more to religion than to culture and letters”⁶, as was stated by Our predecessor of immortal memory, Pius XI, who, after a scientific study, indicated three qualities of this language admirably consonant with the very nature of the Church: “Embracing all nations within its bosom and destined to endure until the end of time, the Church by its nature requires a universal, immutable and nonpopular language”⁷.

Since every church must acknowledge the Roman Church as head⁸, and since the Supreme Pontiffs have true “episcopal power, ordinary and immediate, over each and every church and over each and every pastor as well as over the faithful”⁹, of every Rite, people and language, it follows therefore that the instrument of mutual communication should be universal and uniform, especially between the Holy See and the various churches of the same Latin Rite.

The Roman Pontiffs, when they wish to instruct Catholic peoples, and the congregations of the Roman curia, when handling affairs and drawing up decrees that concern the entire community of the faithful, therefore always use the Latin language which reaches all peoples in an acceptable and pleasing manner as the voice of a common mother.

Immutable Language

The language used by the Church must not only be universal,

⁴ Pius XI's apostolic letter, “Officiorum Omnium,” August 1, 1922: A.A.S. 14 (1922) 452-453.

⁵ Pius XI's Motu Proprio, “Litterarum Latinarum,” October 20, 1924: A.A.S. 16 (1924) 417.

⁶ Pius XI's apostolic letter, “Officiorum Omnium” August 1, 1922: A.A.S. 14 (1922) 452.

⁷ Ibidem.

⁸ St. Irenus Adver. Haer. 3, 3, 2 Minge PG 7, 848.

⁹ Code of Canon Law, Canon 218, paragraph 2.

but also immutable. This is because, should the truth of the Catholic Church be entrusted to certain or to many of the changing modern languages, in which none would be in a position of authority superior to the others, it would certainly happen that, varied as they are, the meaning of such truths would not be manifested to many with sufficient precision and clarity. Moreover, there would be no language which could serve as a common and constant norm, upon which should be based the exact meaning of the other languages.

Latin then, which for centuries has been spared from the variations of meaning which daily use normally introduces into vocabularies, must be considered as being established and invariable, since the new meanings of certain Latin words, required by the development, by explanations and defenses of Christian truths, have already been firmly fixed for a long time.

Since the Catholic Church, because it was founded by Christ the Lord, excels in dignity over all other human societies, it is just that it should not use a popular language but a noble and majestic one.

An Incomparable Treasure and the Key of Tradition

The Latin language, which we can truly call Catholic¹⁰, having been consecrated through constant use by the Apostolic See, mother and teacher of all the churches, must be considered "a treasure . . . of incomparable value"¹¹, and a door which leads into direct contact with the Christian truths handed down by tradition and with the documents of the teaching of the Church¹². Finally, it is a most efficacious bond which joins the Church of today with that of the past and the future in wonderful and unchangeable continuity.

Efficacy, Information

No one can doubt, furthermore, the special efficacy which Latin and humanistic culture generally, have in the development and formation of the tender minds of youth. It cultivates, matures and perfects the best faculties of the spirit.

It gives dexterity of mind and keenness of judgment. It broadens and consolidates the young intellect so that it may rightly embrace and appreciate all things, and it teaches one to think and speak with utmost order.

¹⁰ Cfr. Pius XI's apostolic letter, "Officiorum Omnium," loc. cit.

¹¹ Ibidem.

¹² Leo XIII's encyclical letter "Depuis le Jour," September 8, 1899. Acta Leonis XIII, 19 (1899) 166.

Because of Its Merits, the Church Has Always and Still Does Uphold Latin

If one weighs these merits carefully, it can be easily understood why the Roman Pontiffs have so frequently not only exalted the importance and excellence of Latin but have also prescribed its study and its use for the sacred ministry of the secular and regular clergy, clearly denouncing the dangers that would derive from its being abandoned.

Urged by the same most grave reasons that prompted Our predecessors and the provincial synods¹³, we also therefore intend with firm determination that the study and use of this language, restored to its dignity, should be promoted and put into effect in an ever greater measure.

And since in our times the use of Latin is contested in many places, and since many ask what is the thought of the Apostolic See in this matter, we have decided to provide, through the timely norms contained in this solemn document, that the ancient and uninterrupted use of Latin be maintained and, where it has been almost completely abandoned, that it be completely reestablished.

We believe, moreover, that Our thoughts on this matter have already been expressed sufficiently clearly in the following words addressed to illustrious Latin scholars:

“Unfortunately there are many who, strangely blinded by the marvelous progress of science, seek to discard or to reduce the study of Latin and other similar disciplines . . . But We, precisely because of this impelling necessity, believe that a different road should be followed.”

“We believe this since what penetrates the mind and fixes itself therein is what more closely corresponds to human nature and dignity, and should therefore be acquired with greater ardor for its formative and ennobling effect on the mind, so that poor mortals may not become cold, hard and devoid of love like the machines that they build”¹⁴.

¹³Cf. *Collectio Lacensis*, above all Volume III, 1018 and following: (Provincial Council of Westminster 1859); Volume IV, 29; (Provincial Council of Paris, 1849); Vol. IV, 359, 361; (Provincial Council of Avignon, 1848); Volume Four 394, 396; (Provincial Council of Burgos, 1850); Volume V, 61 (Council of Esztergom, 1858; Volume VI, 619 (Vicariate Synod Suchensis, 1803).

¹⁴To International Congress “Ciceronianis studiis provehendis,” September 7, 1959: Messages, Discourses of Pope John XXIII, pp. 234-235. Cfr. also allocution to diocesan pilgrimage of Piacenza, April 15, 1959, *L'Osservatore Romano*, April 16, 1959; Letter “Pater Misericordiarum” August 26, 1961, A.A.S. 53 (1961); allocution on occasion of the solemn inauguration of Philippine College in Rome, October 7, 1961, *L'Osservatore Romano* October 9-10, 1961; Epistle “Juncunda laudatio,” December 9, 1961, A.A.S. 53 (1961) 812.

PART II: *Provisions for the Rebirth of the Study and Use of Latin*

After having examined and carefully pondered what has so far been outlined, We, fully conscious of Our office and Our authority, establish and order the following:

1. That both bishops and superiors general of religious orders see to it that in their seminaries and schools, where young men are prepared for the priesthood, all show themselves submissive to the will of the Apostolic See on this point and that they scrupulously follow these, Our directives.

2. That the same authorities see to it with paternal concern that none of their subjects, moved by an inordinate desire for novelty, writes against the use of Latin either in the teaching of the sacred disciplines or in the sacred rites of the liturgy, nor prompted by prejudice, lessens the directive force of the will of the Apostolic See in this matter or alters its meaning.

3. That, in the same way as is established both by the Code of Canon Law (canon 1364) and by Our predecessors, candidates for the priesthood, before beginning ecclesiastical studies properly so-called, be instructed with utmost care in Latin by expert professors with a fitting method and for an adequate period of time, and this in order to avoid that subsequently, "having progressed to higher disciplines, they cannot, because of a culpable ignorance of Latin, understand them fully, and still less exercise themselves in those scholastic debates through which the minds of young men are trained for the defense of truth"¹⁵.

We intend that this apply also to those who have been called by God to the priesthood at a mature age, having received no or inadequate classical education. In fact, no one may be admitted to the study of the philosophic or theological discipline if he has not first been fully instructed in this language and if he cannot use it.

4. If in some countries the study of Latin has diminished in some manner to the harm of real and sound formation, because ecclesiastical schools have assimilated the study programs of the public schools, it is Our wish that the traditional place given to the teaching of this language be completely reestablished, for everyone must be persuaded that on this point also the proper requirements for the formation of future priests must be scrupulously protected not only in what concerns the number and quality of subjects, but also in what concerns the time given to teaching these subjects. When,

¹⁵ Pius XI's "Officiorum Omnium," loc. cit.

because of circumstances of time or place, other subjects must be added to the usual ones, the duration of the course of studies will then either have to be extended or the additional studies will have to be given in an abridged form or they will have to be postponed to a later date.

5. The principal sacred disciplines must, as has been ordered several times, be taught in Latin, that language which from many centuries of use we know is “most suitable for explaining with special facility and clarity the intimate and profound nature of things”¹⁶.

This is true because, in addition to having been for many centuries enriched with its own words, well defined in their meaning and therefore suited to the integral preservation of the deposit of the Catholic Faith, Latin is also very fitted for avoiding superfluous verbosity. Those, therefore, who teach these disciplines in universities or seminaries must speak in Latin and use Latin textbooks.

If, because of their ignorance of Latin, they cannot suitably fulfill these provisions of the Holy See, they should be replaced gradually by professors more suited to this task. The difficulties that may arise either with the students or with the professors must be overcome through the firm will of the bishops and religious superiors and through the docility and good will of the teachers.

6. Since Latin is the living language of the Church, and in order that it may be adapted to the linguistic demands which increase daily, and that it may also be enriched with new and fitting words of its own in a manner that is uniform, universal and consonant with the character of the ancient Latin language—a manner already followed by the Holy Fathers and by the best scholastic writers—We give a mandate to the Sacred Congregation of Seminaries and Universities to found an academic institute of the Latin language.

This institute will have a body of professors highly skilled in Latin and Greek who come from the different parts of the world and will have as its principal aim—like those national academies founded to promote their respective languages—that of presiding over the ordered development of the Latin language, adding, if necessary, to the lexicon of words which befit its individual character and color. It will also conduct schools of the Latin of every epoch, particularly the Christian epoch.

Persons will be trained in these schools in the most full and profound knowledge of Latin, its use and its particular elegance of

¹⁶ Letter of Congregation of Seminaries and Universities, “Vehementer Sane,” *op. cit.* 821.

style. They will be persons who are destined to teach Latin in seminaries and ecclesiastical colleges, or to write decrees, opinions and letters in the ministries of the Holy See, in episcopal curias and in the offices of religious orders.

7. Since Latin is closely linked with Greek through the nature of its conformation and through the importance of the works handed down to us, as also often ordered by Our predecessors, the future ministers of the altar will also have to be instructed in Greek from the time of the lower and middle schools (roughly equivalent to junior high school) so that, when they study the higher disciplines, and especially when they aspire to academic degrees in Sacred Scripture and theology, they may follow and correctly understand not only the Greek sources of scholastic philosophy, but also the original texts of Sacred Scripture, of liturgy and of the holy Greek Fathers¹⁷.

8. We also order the Sacred Congregation of Seminaries and Universities to prepare a regulation for Latin studies which must be faithfully observed by all in order to give those who follow it a suitable knowledge of the use of the language.

This program may, because of special requirements, be rearranged differently by the different commissions of ordinaries, but its nature and its aim must never be changed or lessened.

Ordinaries must understand, however, that they may not put their projects into effect without submitting them first for examination and approval to the Sacred Congregation.

What We have established, decreed, ordered and prescribed through this Our constitution, We wish and command with Our authority that everything contained herein remain definitively established and ratified and that no other prescription or concession, however worthy of special mention, shall have effect against this order.

Given in Rome at St. Peter's, February 22, the feast of the Chair of St. Peter, in the year 1962, the fourth of Our Pontificate.

Johannes PP. XXIII

¹⁷ Leo XIII's encyclical letter, "Providentissimus Deus", November 18, 1893, Acta Leonis XIII, 13 (1893) 342; Letter "Plane Quidem Intelligis," May 20, 1885, Acta V, 63-64; Pius XII's allocution, "Magis Quam." September 23, 1951, A.A.S. 43 (1951) 737.

LETTER TO THE PONTIFICAL INSTITUTE OF SACRED MUSIC

“Now is a good time to consider several special matters. It is extremely pleasing to Us that this institute cultivates and defends, with great solicitude and according to the prescribed norms, the respect which is due to Latin in the solemn liturgy.

“This language, in addition to the other merits it has, is inseparably bound to the sacred melodies of the Church of Rome and is, in fact, a manifest and splendid sign of unity. It is the noble and venerable mother tongue of the sons of the Church. By its very nature it enhances the grave and harmonious musical rhythms, reflecting the changeless treasures of truth and piety in its unchanging words.

“Being welcomed into the sacred liturgy by virtue of legitimate and uninterrupted usage, it is necessary that Latin should keep that sovereign place which is its due by many titles.

“Liturgical catechesis, which should be imparted in a constantly more up-to-date manner, and the ever-growing custom of the use of manuals by the faithful which enable them to follow the sacred texts with devotion and understanding, have produced good results. Even the most humble can understand the meaning of the Church’s public prayers. It is like this that the liturgical movement, using proper methods, will gain cordial sympathy.

“This institute will have Our approval, if it cultivates and teaches with special care popular hymns in the vernacular, whether the old which are still in use, or other new hymns recently composed according to the canons of musical art.

“Such prayers and hymns, which have been welcomed to a certain extent in the simple ceremonies of our church for a long time, are sources of great spiritual utility. Yet it will always be a sacred duty to raise the royal scepter of Latin and make its noble reign prevail in the solemn liturgy, whether in the most illustrious basilica or in the humble country church.

“It is necessary to promote the unison singing of the faithful—voices joined in symbol of the one and same charity. Nevertheless, We consider praiseworthy the solicitude which urges you and other wise and active men to see to it that the “*scholae cantorum*” (schools of singers) are held in honor.

“Where they languish and are in decline, they should be revived. We intend to speak here particularly of the “*scholae cantorum*” of the greater churches, of the abbeys and monasteries, often indeed

famed for their excellence and traditions, and also of those which have been erected or will be constituted in parishes, seminaries and colleges.

“This task will not be a light one, but the fruits that it will yield for the greater glory of God and for the progress of Christian life will be all the more numerous.”

POPE JOHN XXIII

REVIEW

This is the Day which the Lord Hath Made, Flor Peeters, SATB, Augsburg Publishing House, Minneapolis 15, Minn., 20¢. A telling English setting of the Easter Gradual. Vocally, a little off the much beaten Peeters path, and this is to the good.

Dei Mater Alma, a collection of three Marian Hymns (*Ave Maria*, *Ave Maris Stella*, *Genuit Puerpera Regem*) by Theodore B. Rehman, the Domkapelmeister at Aachen. World Library of Sacred Music, 1846 Westwood Ave., Cincinnati, Ohio, \$1.40. Comparable in style to the same composer's always useful *Missa Cantantibus Organis*. Our favorite of the three is the *Ave Maris Stella*, and not at all because the soprano and tenor lines are divisi throughout. This is not true of the rest. All are for SATB and Organ.

Communion Psalms, World Library, 35¢. A variety of Latin psalms (83, 95, 15, 144, 99, 115, 26, 23, 42) set to the eight tones and calculated to be used with Communion verses as on Holy Thursday. A great practical help.

While By My Sheep, early (Christmas) carol, arr. by Robert H. Halligan, Theodore Presser Co., 25¢. Whether early carol or not, a good Christmas song. This writer's recollection of what he has always assumed to be the original leads him to believe that liberties have been taken with the rhythm. Also the English version does not capture the charm of the Latin-German interchange.

Scio enim quod Redemptor meus Vivit, Orlando di Lasso, SATB, World Library, 48¢. A classical Latin setting of the popular English text (*Book of Job*, 19, 25-26).

Ave Maria, Jean Mouton, SATB, Mercury Music Corp., 20¢. A warm, pellucid little piece by the student of Josquin and teacher of Willaert. One of the Dessoff Choir Series, edited by Paul Boepple. Text is not integral.

More Christmas Music: Before Thy Cradle, J.S. Bach, SATB, Skidmore Music Co., *Christ is Born Today*, French Carol edited and arranged by George Perle; Boosey & Hawkes, 20¢; *Es ist ein Ros Entsprungen*, Hugo Distler, Bärenreiter-Verlag, Kassel and Basel, about \$2.00. A masterful elaboration of the title-theme from the composer's exceptionally fine Christmas Cantata. German text. *Sleep My Little One*, 17th c. Dutch carol, SATB & descant arranged

by Robert E. Allen; Galleon Press, 20¢. *Thou Must Leave Thy Lowly Dwelling*, an English setting of the moving "Farewell of the Shepherds" from Hector Berlioz' "L'Enfance du Christ." Novello & Co. Ltd., British American Music Co., 19 West Jackson St., Chicago, 22¢. *Cantica pro Tempore Natali*: Part One, the seven "O" antiphons, Herman Strategier, World Library, 40¢. All but No. 4 are SATB; that is TTBB. Splendid settings, usually brief, some divisi; ranks with Strategier's better work. *Early Carols for Christmas*, SATB. Thirteen carols from as many lands, arranged by James R. Gillette for Summy Birchard, Evanston, \$1.00. *Carols for Choirs*, a collection of 5, arranged by Reginald Jacques and David Willcocks, Oxford University Press. Good collection, comprises some traditional and well known, original composition by Bach, Berlioz, Britten, R. Vaughn Williams, and others especially written for this book; some unaccompanied, string parts available for others; also word leaflets.

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INDEX—VOLUME 86

Articles

A Stand on the Chant—Editorial	127
By Products—Editorial	6
Citation	104
Don't Bash the Choirs—Editorial	90
Flemish Musicians at the Spanish Court of Philip II—Lavern J. Wagner	107
Great Thanks—Editorial	128
Introduction to the Gregorian Melodies—Peter Wagner	13
Matters of Policy—Editorial	3
More Ways Not To Teach Music—Ferdinand Davis (Chapter XV)	97
Music and the Church—Igor Stravinsky and Robert Craft	99
Oh, Bash the Choirs—Editorial	4
Oversight—Editorial	128
Psalmody—Rejuvenation or Deterioration—Dom Ermin Vitry O.S.B.	91
The American Way, or How Not To Teach Music—Ferdinand Davis	7
The Authentic Rhythm of Gregorian Chant—Dom Gregory Murray	57
The Roman Chant—Richard Schuler	129
The Vatican Edition and Its Critics—T. A. Burge, O.S.B.	158, 324
The Vatican Edition of Plain Chant—H. Bewerunge	44, 138
Workshop Report—Editorial	87

Reviews

BOOKS

Singing In God's Ear—Dom David Nicholson, O.S.B.	F. P. Schmitt	118
The Church Year—Liturgical Conference Proceedings	F. A. Brunner, C.Ss.R.	186

MASSES

Masses	238-246
Masses On Gregorian Themes—F. A. Brunner, C.Ss.R.	185
Mass In Ancient Style—Jean Langlais	Seth Bingham 73
Messe Solennelle—Jean Langlais	Seth Bingham 73
Missa Brevissima "Gratia Plena"—Franz Wasner.....	F. P. Schmitt 117
Missa "In Simplicitate"—Jean Langlais	Seth Bingham 73
Missa Misericordiae Domini—Jean Langlais	A. Peloquin 115
Missa Salve Regina—Jean Langlais	Seth Bingham 73

MOTETS

Advent and Christmas	197-205
Blessed Sacrament	220-227
Blessed Virgin	227-235
Confirmation	235-238
Easter	216-220
General	238-246
Lent	206-216

MUSIC PUBLISHERS

Music Publishers—Listing	191-196
--------------------------------	---------

OTHER MUSIC

I Believe In God—A. Peloquin	Louis Pisciotta	117
------------------------------------	-----------------	-----

RECORDS

Echoes From A 16th Century Cathedral—R. Wagner Chorale	F. P. Schmitt	11
Missa Secunda Sine Nomine—Philipp De Monte	F. P. Schmitt	12

Musical Supplement

Bark Forth, A Beauteous, Heavenly Light—J. S. Bach
O Little Stars Shine Out—Sister M. Chrysostom Koppes O.S.B.

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