

The
**GREGORIAN
REVIEW**



Gregorian Institute of America

VOLUME V NO. 2

MAR.-APRIL, 1958

The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

* * * * *

English-language edition of the *Revue Gregorienne*

Bulletin of the School of Solesmes

* * * * *

DIRECTORS

Dom Joseph Gajard,
Choirmaster of Solesmes

Auguste Le Guennant,
Director of the Gregorian Institute of Paris

EDITOR, ENGLISH-LANGUAGE EDITION

Joseph Robert Carroll

BUSINESS EDITOR

Clifford A. Bennett

CONSULTING EDITORS

Rev. Gilbert Chabot, A.A.

Rev. Richard B. Curtin

Dom J. H. Desrocquettes, O.S.B.

Dom Godfrey Diekmann, O.S.B.

Rev. John Selner, S.S.

John Lee

Rev. Clement McNaspy, S.J.

F. Crawford Page

The Gregorian Review is published bi-monthly. Subscription rates: \$4.50 per year; \$8.00 two years; single copies 80c. Canada and foreign countries \$5.00 per year.

Published by the Gregorian Institute Press, 2132 Jefferson Ave., Toledo 2, Ohio.

All checks and money orders should be payable to the Gregorian Institute of America.

Copyright 1958 by

GREGORIAN INSTITUTE OF AMERICA

Printed in the U.S.A.

NIHIL OBSTAT

Rt. Rev. Ignatius T. Kelly, S.T.D.

Censor Deputatus

IMPRIMATUR

† George J. Rehring, S.T.D.

Bishop of Toledo

March 24, 1958

CONTENTS

By Way of Editorial.....	3
The Various Forms of the Calendar in the Roman Graduale.....	12
by Dom Jacques Froger, O.S.B.	
The German High Mass and the Encyclical Musicae Sacrae Disciplina.....	22
by Dr. Ferdinand Haberl	

BY WAY OF EDITORIAL

The 1958 NCMEA National Convention in Pittsburgh will have come and gone before we have the opportunity to write in this space again. Since music education is of importance to every musician, including the choirmaster or organist, it is well that we ponder certain of the problems and tasks confronting the NCMEA and other organizations of similar scope and purpose.

Education in the United States is an immense proposition. There is no question in the mind of any clear-thinking observer that the emphasis given to formal education, particularly in the last six months or so since American technology was jolted into serious self-evaluations, is such that no one in any walk of life can ignore it. The man-on-the-street, however, is more than likely to think of education in terms of science and the practical arts, with no provision for the fine arts and little for the humanities. This, we must admit, is no fault of his, as current agitation in the press and in government circles is concerned with urgent technological matters to which the fine arts will run a poor second, third or fourth, depending on the breadth of viewpoint.

It can be observed, if we but take the time to do it, that in the history of mankind, nations which allowed themselves to be stampeded into disproportional educational emphases have thereby committed cultural suicide. The example of the Romans, the Spartans, the modern Japanese and others will suffice to show this. It is important, therefore, that we who are the torchbearers of the arts should take special pains to guarantee the quality of what we do and to pass on the best traditions and techniques to our students.

GREGORIAN REVIEW

Education, as we have said, is a big thing; we might have said that it borders on the cumbersome and unwieldy as it stands at present. In the last century or so the extension of education to every citizen, while laudable in its concept and intent, has resulted in certain very lamentable weaknesses in the educational system as a whole. Whereas in the past education was merely open to those who had the inclination and the potential for its effective reception, it is now obligatory for all children who are not excused for either mental or departmental reasons. This means that literally millions of children are now in school who would not have been there under the older system. In the Harvard study of education and its goals in a society such as ours, it was noted that in 1870 a relatively small portion of the population went to high school compared with 1940, the year chosen as a point of comparison.¹ In fact, only 80,000 students went to high school in 1870. In 1940, on the other hand, 7,000,000 students were in high school. At the college level, 60,000 were enrolled in 1870, and 1,500,000 in 1940.

What do these figures mean to us? Well, it is clear that the high school of 1870 sent three-fourths of its graduates on to college, while in 1940 slightly more than one in five went on to college study. As the Harvard study points out, the high school of 1870 had the clear-cut task of preparing its students for college, and those who were unable to stand the relatively rapid pace of high school study were allowed to drop out. Today it is obvious that the high school has a different purpose, and any educator who tries to pretend that the purpose has not changed is playing ostrich. He may not wish to have the change take place, but it has taken place just the same.

The high school of 1940 was already deeply marked by the shift of emphasis, and the curriculum changes between 1870 and 1940 are the best indication of that shift. Instead of the so-called "classical curriculum", the business or "commercial" curriculum was dominant in 1940, with other cur-

1. *General Education in a Free Society*, Report of the Harvard Committee, Cambridge, 1955, pp. 6 and 7.

ricula, such as the "household arts" and "civic arts" series. These were frankly designed to give some sort of education to the student whose prospects of college study were slight or whose mental endowment was inadequate for higher education. This was most clearly demonstrated in 1945 by the alarming need for "refresher" and "special section" courses which were inaugurated when the returning veterans sought to use their college study benefits. Many of them had not planned on college study and had taken non-preparatory courses in high school; when the opportunity for college study was offered to them, their inadequacies became obvious. The fact that the veterans made excellent records during their post-war college studies is, in most instances, indicative of a mature and serious will-to-learn, not of the quality of previous preparation.

The high school, then, has come to be many things to many people. In the process it has lost its unanimity of purpose and has tried to meet as many needs and demands as there are vocations in our highly diversified and specialist-dominated society. This has inevitably forced the high school diploma to a common denominator level, since the modern school, unlike the 1870 version, has not sought to establish an intellectual ideal for which all must either strive or drop out, but rather to adapt itself to the capacities of the average student, since it is obliged to educate anyone who wishes to be educated. Thus the high school has suffered from two inevitable attacks on its standards: one based on the demand for non-college-orientated study and the other stemming from the size the educational program has had to assume in order to accommodate a student body ninety times as large as that of 1870.

Catholic education has had to try to follow the general trend, since the Catholic educator, seeking the same advantages sought by the general public in the diversified high school, has had to cope with a huge upswing in school-age population.

GREGORIAN REVIEW

What we have said for the high school can be applied even more directly to the elementary school. At this level we have a full cross-section of the populace, including a certain number of students who will not manage to reach high school (five to ten percent of the sixth grade, for example will not go to secondary school). This means that the common denominator which the elementary teacher copes with will be somewhat lower than that faced by the high school instructor.

The next conclusion is obvious. With the increased enrolment in college study, the curriculum leading to the baccalaureate degree is no longer established on the classical basis. Side by side with the liberal arts program we find programs in science, physical education, general education, social sciences and the like, and in some colleges the "diversification," for want of a better term, has gone much further. Courses are offered in motion picture techniques, in television and radio production and technology and in similar fields, in various special branches of business administration and in other areas more or less remote from the original liberal arts and professional curricula.

It is possible for a student to take a doctorate in this country, in a university of good standing, without any profound knowledge of a foreign language. It is possible for a student to transfer from one college to another and to receive a degree in, for example, music, without taking a single course in his major subject at the second institution. This latter situation is a result of our peculiar credit and subject system. It is also possible and alarmingly common to find persons holding degrees in music education who cannot read music accurately.

There has been a lot of talk recently about the American educational system and the advantages it offers the student because of its being the product of a democratic system. Educators have taken every opportunity to call attention to the number of students who go to high school and to the unprecedented number of students in colleges. What we

have not had brought home to us is the fact that these students are only *nominally* in high school and college. What we call a high school and what we call a college are actually new and different types of schools, related to the school and college traditions of former times only in the superficial and external ways through which they find justification for the names "high school" and "college". To say that 60,000 students went to college in 1870 and that 1,500,000 went to college in 1940 is to state a deception. You may call an institution a college as much and as often as you wish; you may inscribe the name on the buildings and raise signs on your campus; you may publicize your institution under the name of "college" from coast to coast. You may grant what you call a "degree" in any subject under the sun and attain accreditation from every state and professional organization in your field. You cannot thereby link your organization to the classical college concept. The same is true of high schools. The modern high school is related to the old-time high school only in that it offers formal courses in a pre-established framework related to the elementary and college systems.

It is time, then, that educationists stop perpetuating fictions in regard to the educational statistics of our times. We are not merely increasing the size of the old school system. We are changing its very nature. We do not have ten million students in elementary and high schools; we have ten million students in educational institutions which have *replaced* the old-time elementary and high schools.

This fact, too often overlooked or avoided by educators, is of great significance to the music educator. It is pointless to talk about the number of schools which have programs in general music; it is meaningless to talk about the amount of music sold annually or about the number of teachers who hold degrees in music education. We must realize that we are talking without a point of reference. There is nothing in history to which we can compare our present-day situation.

To be perfectly honest about it we would have to say that because of the unavoidable emphasis on quantity, we do

GREGORIAN REVIEW

not have enough classroom teachers who understand music sufficiently to teach it. We are reaching more children than ever before, and the number of children who continue into high school and college is both numerically and relatively greater than in the past, but because of deep-rooted changes in the educational system, we cannot be sure that the quality of the result is comparable to that of the older system.

Far be it from us to try to evaluate the modern system in the light of its disadvantages and advantages. It is the product of our way of life, and insofar as it is in accord with the American concept of democracy and social organization, it is serving its end. We must, however, view the educational systems of our day in the light of Christian teaching. It is not important to us that the program is diversified. We are concerned only with the underlying purpose of education as seen by a Catholic educator. We know that the practical goals of education are not ends in themselves. Just as this life is a preparation for a greater life to come, the material and practical attainments of education are not the final goal of the educational system. To be sure, man is destined to earn his bread by the sweat of his brow, but this is only a means to an end, not an end in itself.

It seems safe to venture the opinion that the man-on-the-street, who is, consciously or not, the determinant of American educational norms, thinks of education as a step toward material welfare and a higher standard of living. In that sense we are still a pioneer nation, still concerned with the acquisition of material comfort and prosperity. Until the material gains made possible by education are viewed in their proper perspective, we cannot hope to call ourselves civilized or cultured. Unless the gains of this sort are eventually made to serve the higher purpose for which education exists, we shall have witnessed the most colossal miscarriage of democratic philosophy in the history of mankind. It would be a costly and painful way to leave a lesson for others in the pages of history.

The paradox of American education today is the mass-production system it has been obliged to follow as compared with the emphasis on the individual which was the glory of the earlier traditions. Whatever else may be sacrificed to the gods of public education, music must remain true to the ideals of its past history. Individuality was its stamp of vitality in the past, and it is not likely that music will survive the present educational crises without the leadership of strong individuals. Music education, then, has a special responsibility to the individuality, to the gifted student, to the future professionals who are now in grammar school. Mass education is not enough; it is, moreover, a millstone on the neck of musical culture. The current use of the moveable *do* system . . . easily learned by the thousands of grade school teachers who pass through our teachers colleges . . . is a symptom of compromise and common-denominatorism. It has placed a stumbling block in the path of many a young musician of professional potential.

Catholic education must, therefore, provide for future professional musicians just as it must provide the tools for professionals in other fields. No one would dream of eliminating algebra from the curriculum merely because a small minority of the students will use it professionally, nor would one think of eliminating languages or other subjects which will be used by only a few students in their life's work. A school system which would provide only the most general tools (English, basic arithmetic, spelling, etc.) would defeat the purpose of general education. Too, since education is obligatory, it would force the gifted student, the potential scientist, the budding teacher, to spend his student days in a curriculum devoid of encouragement and lacking in the very elements most necessary to success in professional studies.

So, too, with music. A program which does little more than entertain children with doggerel verse and sugary tunes cannot help the future professional. The most valuable asset of present-day methods is the teaching of theory and sight-reading, but often this is done in such a way that it must be

GREGORIAN REVIEW

unlearned at a later date. This is just so much wasted effort for young would-be professionals, and we shall never know how much good seed has been thus choked off by weeds. Is it not time that we recognize that music for children need not be childish?

Music then, should be presented on the highest level possible. That few will become professionals is not relevant, any more than it is relevant in the case of the teaching of algebra, physics, languages or such subjects. It is only with the development of a true professional standard that music education can hope to achieve results and recognition equal to those of other disciplines.

The NCMEA has distinguished itself by growing with a minimum of detrimental factors. Of all the national organizations for music education it is perhaps more truly representative of its members and less subject to factions and concessions than any other now active in the United States. It is quite obviously a vigorous organization, and its work has been providential in so many areas that its emergence at this time as a leader of American Catholic music education is an example of perfect timing.

The NCMEA is still effectively small enough to exert an influence counter to that of common-denominatorism, if we may coin a phrase. The members of its administrative board are persons who have a definite ideal and who have plans to achieve it. Let us look forward to strong policies and clear direction toward that quality without which music dies of malnutrition.

Above all, let the musicians and teachers of our country learn from the leadership and ideals of the NCMEA; let us avoid making this organization the instrument of the common-denominator lobbyists. The people who are giving their time and energy to the direction of the NCMEA have something to give to musicians in general.

Indeed, as James Truslow Adams has observed, there are two kinds of education: one to teach us to make a living, the other to teach us how to live. Music education belongs largely to the second of these, and is, therefore, of tremendous importance in the growth of American culture.

THE VARIOUS FORMS OF THE CALENDAR IN THE ROMAN GRADUALE

by Dom Jacques Froger, O.S.B.

The melodies of the Roman Mass have not come down to us in an isolated form, as though each of them had passed from manuscript to manuscript according to a fixed itinerary and as though it might be restored independent of the others. On the contrary, from the moment they enter history we find them in the form of a *collection* in which they are arranged according to the requirements of the liturgy. This is the *Antiphonale* of the Mass, which we today call the *Graduale*. There are, then, not as many prototypes as there are pieces; instead, a single prototype includes all the melodies. The restoration must, therefore, take the whole collection into account, and not merely each of the elements of it, one at a time.

The book which we are concerned with restoring to its original state is a very specific manuscript, a known document, even though it has disappeared forever. We can, moreover, date it with fairly sure accuracy, thanks to the feasts which it contained. We are speaking of the copy of the *Antiphonale* of the Mass which existed during the reign of Pope Gregory III (731-41), and which represents the status of the Roman liturgy in the second quarter of the eighth century

Musicology is not alone in its interest in this restoration. The liturgy is also concerned here, of course, and even philology, since the *Antiphonale* of the Mass includes a literary text as well as the musical setting. The Roman manuscript from which the medieval copies are descended is one of the most important documents of ecclesiastical antiquity. It is important to restore it as accurately as possible.

Before considering in detail the characteristics which it included, it will be well to take a larger viewpoint of it. We have to edit a book which provided the singers with the pieces of their repertoire in a convenient form. Let us try to rediscover the order in which the melodies were grouped.

Today the Roman *Graduale* contains two very clearly separate parts: the Temporal Cycle and the Sanctoral Cycle. The Temporal, or the collection of the masses of the seasons, is found at the beginning of the book. This contains the solemnities which actually form the liturgical year, and it gives them in the order in which they are celebrated. The Sanctoral, on the other hand, which follows the Temporal, includes the feasts of saints, also in the order in which they are celebrated. This arrangement, which seems to be the most natural to us, is nevertheless quite recent, as we can see from a study of the manuscripts.

We shall begin by examining the direct evidence regarding the *Graduale*, that is, the manuscripts which contain the *Antiphonale* of the Mass, and it alone. We shall then study the indirect evidence, that is, the manuscripts in which the chants of the mass are only part of a much larger corpus of material.

The work the results of which are given here has been based only on those manuscripts which we have in photographic form at Solesmes. It has merely the value of a testing. It does not pretend to give any definitive conclusions, but only a few indications which a more complete study will be able to clarify or correct.

I. The Manuscripts of the *Graduale*

If we consider first the direct evidence of the *Graduale*, which contains the *Antiphonale* of the Mass in a pure form, we observe that the various stages through which it has passed have followed a quite continuous process of evolution which we can measure in three phases:

GREGORIAN REVIEW

1. The first phase includes the material of the ninth century—represented, to be sure, by an extremely small number of manuscripts—and those of the tenth century
2. The second phase includes the eleventh, twelfth and thirteenth centuries;
3. The third phase includes the fourteenth, fifteenth and sixteenth centuries.

The manuscripts of the first period all have, without exception, the same arrangement. They begin with Advent; then, after Christmas and the Epiphany, they give a series of saints' feasts; then come Septuagesima and the Lenten season; after Easter we find another series of saints inserted in the Easter season; after Ascension Day and Pentecost we find another long series of Saints. Finally, forming the last section of the book, we have the series of Sundays after Pentecost.

As can be seen, this kind of *Graduale*, which we shall call the ancient or primitive type, is characterized by the mixture of the Sanctoral cycle with the Temporal. Since that part of the Temporal cycle which is dependent on Easter is moveable, whereas the saints' days are fixed, the arrangement of the saints' feasts in regard to the seasons can correspond to the actual order only in an approximate sense.

The manuscripts of the second period (eleventh, through thirteenth centuries) show us a wide variety of arrangements. Overlooking the smaller differences in favor of the general lines, we can divide these manuscripts into groups according to whether or not there are saints' feasts between the Epiphany and Septuagesima and in the Easter season, and also according to whether or not the Sundays after Pentecost follow or precede the final series of saints' days.

The ancient type, still represented in this second phase, includes saints' feasts after the Epiphany, and saints' feasts in the Easter season. The Sundays after Pentecost come

after the final series of saints' feasts, at the end of the volume.

Some of the manuscripts keep the Sundays after Pentecost for the end of the book, but increase the number of saints' days which follow Pentecost itself; some of them add to these the saints' days of the Easter season; others put all the saints of the year at this point, which has as a result the formation of a complete Sanctoral cycle placed between Pentecost and the series of Sundays after Pentecost.

Other manuscripts put the series of Sundays after Pentecost directly after that feast. They move the Sanctoral group to the end of the book, enlarging it by adding either just the saints' days of the Easter season, or all the saints' feasts of the entire year.

This latter type is of special interest. It produces in its most complete form the total separation of the Temporal and Sanctoral cycles, since it clearly groups the masses of the seasons in one part, those of the saints in another, and sets these two series one after the other, instead of the system by which these series interlocked and blended to a certain extent all the other manuscript types. We see that this is the modern type.

We find this type appearing in the eleventh century in the French manuscripts. In the twelfth century it begins to appear in a very limited way outside the borders of this country of origin. By the thirteenth century it predominates to a great extent in all the countries of Europe. The ancient type, moreover, seems to have become more and more rare in the course of this period. By the thirteenth century it represents no more than a quarter of the manuscripts being written.

The third period (fourteenth, fifteenth and sixteenth centuries) is characterized by the total disappearance of the ancient type and by the practically complete use of the modern form. There are hardly any manuscripts from this period

which still represent intermediary types, and these are isolated examples in very small quantities.

II. The Manuscripts of the Missal

Let us now examine the indirect evidence regarding the *Graduale*, which contain the chants of the mass, but mixed with other things. We shall omit discussion of the rare manuscripts which combine the *Antiphonale* of the Mass with that of the Office or with the *Breviary*. We shall restrict ourselves to the *Missal*.

The *Missal*, as we know, is a collection in which we find gathered and arranged certain liturgical books which were formerly separate, and which were intended for the celebration of the mass. It was prepared for priests who, in celebrating the mass with a small number of ministers, had to fill in themselves for the lack of assisting clergy and perform in person those parts which were normally given to the deacon, sub-deacon and cantors.

It combines in a single volume the *Sacramentary*, or collection of the prayers for the use of the celebrant, the *Epistolarary*, or collection of Epistles for the use of the sub-deacon, the *Evangelinary*, or collection of Gospels for the use of the deacon, and the *Antiphonale* of the Mass, intended for the singers.

In the beginning this was less an official liturgical book than a combination of various books. It was aimed at a very practical purpose, something like our present day collections, such as the *Liber Usualis*. Its form, depending on the particular needs of a certain church, was not predetermined, and we find a very large variety among the more ancient *Missals*.

In regard to its organization, we can distinguish two large phases in the history of the *Missals*:

1. The earlier, running from the ninth to twelfth century.

2. The later, running from the thirteenth to sixteenth century.

The first of these two phases is characterized by three main attributes:

1. First, the great variety of types which we find represented. There are ten different ones out of thirty manuscripts. Although the *Missals* present greater variety than the *Graduales*, it is partly because of two peculiarities: certain of them begin with the Feast of Christmas instead of Advent; some manuscripts, instead of giving the Sundays after Pentecost in an unbroken series, mix them with the feasts of saints which fall after Pentecost.

2. Second, extraordinary rarity among the various types of *Missals* of that type which dominated the more ancient *Graduales*. We can even say that during the ninth, tenth and eleventh centuries that ancient type is not represented by a single *Missal*. Only two manuscripts are compatible with that type in the fragments which remain of them, but the gaps which deprive us of the beginning and end of these documents prevent us from stating with certainty which type they represent.

3. Third, the astonishingly frequent and developed existence of the modern type of *Missal* which places all the saints at the end of the volume. This type is represented by thirteen manuscripts out of thirty, which is nearly half. It made its appearance as early as the tenth century, whereas we cannot find this type earlier than the eleventh century among the *Graduales*.

As for the second phase of the history of the *Missal*, we can describe it in one sentence: the modern type replaced practically all the others. Only three manuscripts of the thirteenth century differ from it.

*

* *

It may seem surprising that the more ancient *Missals* present such diversity in the arrangement of their calendars. This apparent puzzle can be explained in describing the origins of the *Missal*.

This composite book has as its remote ancestor the *Sacramentary*, as Msgr. Leroquais has noted in his studies. We possess all the links of the chain which connects the *Sacramentary* to the full *Missal*. The *Sacramentary* is, then the embryonic *Missal*, in which we find, as marginal notes, the intonations of the chant pieces. Then, later, these indications are given in the body of the text; then the entire melodies are transcribed and provided with neumes. It happens that occasionally they do not seem to dare to claim their rightful places immediately, but rather, for a time, are grouped together either at the beginning or end of each mass. Lastly, they move into their proper places among the texts of the prayers and readings.

Thus we see the *Missal* produced through the successive additions to the *Sacramentary*. This is not an *Antiphonary* of the Mass, completed by a *Sacramentary* and *Lectionarium*, but rather a *Sacramentary*, first of all, to which, later on, the *Antiphonary* of the Mass was added. From that fact, then, the natural result was that when the *Sacramentary* grew into a *Missal*, it inevitably imposed on the new book the order which it began with. Since there were, in the Middle Ages, a considerable number of variants in the *Sacramentaries* in use in the local churches, we can see how the *Missals* should also have many variants. Each of them reflects the order of the *Sacramentary* of the church where it was developed, in regard to its calendar arrangements.

*
* *

After having thus described the various stages through which the *Gradual* and *Missal* have passed, we still must ask ourselves whether there is a relationship between the histories of these two books. Let us, then, compare the routes which each of them has taken.

The *Graduale* began with uniformity. After a period of modifications, in which a certain variety does arise, we see the total disappearance of the ancient type, which gives way to the modern version, which in turn achieves a unanimity among the manuscripts.

The *Missal*, on the contrary, began with diversity. It eventually arrived at a uniformity, with all its manuscripts coming at last to the same modern type of calendar as used by the *Graduale*.

Therefore the points of departure of the two books differ. The final result is the same.

We should note that the modern type appeared somewhat sooner among the *Missals* than among the *Graduales*. The first *Missal* of that sort is from the end of the tenth century. Moreover, the ancient type of calendar lasted until the thirteenth century, inclusive, among the *Graduales*, whereas by that same time the *Missals* had practically all assumed the modern form.

The evolution of the *Missal* was therefore more rapid than that of the *Graduale*. It seems that we might interpret this chronological priority as the sign of a real influence of the *Missal* on the *Graduale*.

Let us note other indications which support this hypothesis. Among the types which arose from the eleventh century on, destroying the fine unanimity of the early years, nearly all of the calendar arrangements used in the newer *Graduales* already existed in the *Missals*. Thus not only the modern type, but also nearly every type known existed in the *Missal* manuscripts before their appearance in the *Graduale*.

Finally, it seems obvious that the arrangement of the modern type and the success it has unanimously enjoyed derives from its more rational and logical character.

GREGORIAN REVIEW

In summarizing these facts, let us outline the influence of the *Missal* on the *Graduale*.

In the beginning, all the *Graduales* used the order of the prototype. The *Missal*, however, being the product of the evolving *Sacramentary*, began with the very diversity which the various *Sacramentaries* of the different dioceses represented. Then it evolved rapidly toward a form which seemed logical, and in its evolution it carried the *Graduale* along with it.

Conclusions

The inquiry which we have made in the manuscripts has taught us that we must utilize the two groups of evidence to restore the *Graduale* to its original form.

The direct evidence, the manuscripts of the pure *Graduale*, follow a regular path in their evolution. It will suffice to arrange the manuscripts in chronological order to perceive that the changes are produced in an unbroken continuity. We therefore have here a modification which is purely the result of the passage of time. To obtain the original form, we need only take the more ancient manuscripts. Their unanimity presents us, without possible doubt, the original order of the Roman *Graduale*.

The indirect evidence, the manuscripts of the *Missal*, follow a quite regular path, too, but although it arrives at a single point, it has many beginnings. Instead of beginning with the uniform nature of the *Graduale*, the *Missal* had many different origins. This, too, is a phenomenon of the passage of time; this, too, shows us that the oldest manuscripts also convey the original status of the *Missal*. The original status, however, in the present case, can only be characterized as a lack of uniformity. This shows us that there was no prototype. There was not, in the beginning, one *Missal*. There were merely many *Missals*. As a type of book, the *Missal* does not exist among the ancient sources. The arrangement of the calendar in the earliest *Missals* represents, in point of fact, that of the *Sacramentaries*. There

is nothing to be gained from them for the restitution of the *Graduale*. Although they are useful to rediscover the ancient form of the texts or melodies of the Mass, taken separately, the manuscript of the *Missal* can in no way help us to discover the general order of the *Graduale* as a complete book.

*THE GERMAN HIGH MASS AND THE ENCYCLICAL MUSICAE SACRAE DISCIPLINA

by Dr. Ferdinand Haberl

Singing in the Solemn Liturgy

In the Old Testament singing was the expression of joy and of community prayer. At the time of David, in particular, the cult of the Temple was carried out with a magnificence which embodied a large number of musicians and singers (*I Chronicles*, 25). This music was considered as the most effective in drawing forth emotion. In the New Testament music is more interior and is more spiritualized. St. Paul addressed the following recommendation to the Ephesians: "Recite among yourselves psalms, hymns and spiritual songs; sing to God with all your heart in gratitude, by means of psalms, hymns and spiritual songs!" Christ Himself celebrated the last Jewish Passover, in the course of which were sung the psalms of the Hallel (112 and 113): *Et hymno dicto exierunt in montem Oliveti* (*Matthew* 26, 30 and *Mark*, 14, 26). From its beginnings the Church has brought singing into her liturgy. The new Encyclical of Pius XII on sacred music adds, in this regard, the testimony of Pliny and Tertullian. Since the fourth century the Holy Mass of the western world has, at least in its essential elements, taken the form of the Latin High Mass. The Latin High Mass and the Office sung in Latin have become the normal form of the

* We are happy to be able to present to our readers this translation of the very interesting work of Dr. Haberl, nephew of the famous Msgr. Haberl, and like him, priest and choirmaster of the Cathedral of Ratisbon. This article, on the legal position of the "German custom" of singing the High Mass with hymns in the vernacular, (Pustet, 1956) carries the *Imprimatur* of the Bishop of Ratisbon, and its Italian version (published by the Associazione ital. S. Cecilia, Rome 1957) that of the Vicariate of Rome. It is not only a splendid source of references to council decisions on the matter of using the vernacular in the course of the last two centuries, but it is primarily an indication of the opposition of a large part of the German clergy to the weakening of the liturgy by the use of the vernacular, where this be done under pretext that it is a legitimately recognized custom.

cult in each Catholic parish. In our own day, moreover, the liturgical texts of the Introit psalm, the Gradual, the Offertory and the Communion of the Mass, like those of the hymns and canticles, are intended for singing. The *Motu proprio* of St. Pius X, dated November 22, 1903, and which has as its theme pastoral concerns (*Inter pastoralis officii sollicitudines*), has clearly stated that music is an essential element of the solemn liturgy. It is not the profusion of lights, ornamentation and other material richness which raises an office to the rank of a solemn liturgy, but merely the liturgical chant. This latter is an integral part of the solemn liturgy (*parte integrante*, according to the official Italian version).

Prescriptions of the Church

1. Roman Law

The *Motu proprio* established this basic rule: "In each liturgical function the texts to be sung and their orderly succession are determined in a precise fashion. It is, therefore, not permitted to invert this order, or to replace the prescribed texts with others of ones choice, nor to omit them in whole or in part" (No. 9). Translation also represents a kind of change of the liturgical texts according to an individual choice. Alluding to the permission for the German High Mass, the new Encyclical on music by Pius XII makes the following remark: "*ne ipsa verba liturgica vulgari lingua canantur*", "that the exact liturgical texts not be sung in the vernacular tongue."

The prescriptions of the *Motu proprio* of St. Pius X have been confirmed also by the *Codex Juris Canonici*. This canon 2 prescribes: "*Omnes liturgicae leges vim suam retinent*"; canon 1264, No. 1: "*Leges liturgicae circa musicam sacram servantur*". St. Pius X, who has newly codified ecclesiastical law, stresses this point in his introduction to the *Motu proprio*: "Consequently, of Our proper deliberation and certain knowledge, We publish this present Instruction, to which, as to a juridical Code of sacred music, We desire, in the fullness of Our Apostolic Authority, that the force of law be given, imposing upon all, by Our present

signed Act, its most scrupulous observance." The introduction of the new Encyclical on sacred music seeks that the *Motu proprio* be "confirmed anew and inculcated, illustrated by a new light and strengthened by new arguments."

2. Council Decisions

That the Latin liturgical chants should be performed in their integral form has often been reiterated with continually greater stress, particularly in the course of the nineteenth century. This was done in France by the provincial Council of Bordeaux in 1850¹, that of Auch in the following year², in Italy by the provincial Council of Ravenna in 1855³, and in addition, by the provincial Council of Cologne in 1860⁴, and in the course of the same year, by that held at Prague⁵. Like that of Prague, the Council of Utrecht in 1865 abolished all contrary practices⁶.

Active Participation of the People

Active participation of the people in the liturgy, prime concern of any pastoral effort, has not been left to the judgment of individuals. Conforming with the constant declara-

1. Tit. 2, cap. 5 : * Ne ex iis quae cantari debent quidquam detrahatur vel pro libitu commutetur. * Acta et Decreta sacrorum Conciliorum recentiorum; Collectio Lacensis, vol. 4, col. 562 b.
2. Tit. 3, cap. 7, CXXXI: * Sedulo autem advertendum est, in quacumque Missa decantata nihil praetermitti posse de iis, quae iuxta rubricas tam a Celebrante quam a Choro decantari debent. * C.L. 4, 1196 d.
3. Cap. 4, No. 5 : * Invigilandum insuper, ne quidquam detrahatur, vel pro libitu immutetur ex illis, quae in sacris officiis, cani debent, et etiam extra eadem officia, ne quidquam in ecclesia cantetur, quod approbatum non sit. * CL 4, 177/78.
4. Tit. I, cap. 5 : * Officium Missae sollemnis totum semper cantandum est, nec quidquam omittatur aut mutiletur. * CL 5, 338 c. Tit. 1, cap. 6 : * Diebus dominicis et festis semper Missa sollemnis celebranda est, canente sacerdote; cantus partem omittere vel truncare strenue prohibemus. * Ibid.
5. Tit. 3, cap. 1 : * Abusus qui fors sub nomine consuetudinum aut observantiarum praeter vel contra Missale Romanum in hac provincia irrepperint, etiamsi longa praeteritorum annorum serie quasi stabiliti videantur, tum quoad ritus, tum quoad cantum, praesenti decreto de medio tollimus et abrogamus. * CL 5, 461 c.
6. Tit. 5, cap. 2 : * Quae in iis a sacerdote canenda esse Missale praescribit, integre semper graviterque sacerdos canat : ea vero canat chorus, quae ab ipso canenda sunt, neque ulla sacra cantica, brevitatis studio, inabsoluta relinquuntur. Quaevis hisce contraria consuetudo tamquam abusus abrogetur. * CL 5, 850 c.

tions of ecclesiastical authority, the *participatio actuosa*, in exterior form, by the people should be carried out mainly through use of Gregorian chant. According to the decision of Pope Pius XI¹, the obligation falls to parish associations and schools, before all else, to carry out the work of preparation necessary to the exemplary performance of Gregorian chant in the course of the liturgical services. This is why it is a sacred duty, for all directors of these associations and for all those who teach religion in the schools to effect this training of the young as regards Gregorian chant.

The revival of Catholic life in the middle of the nineteenth century made the education of all the people in regard to Gregorian chant just that much more urgent. In 1850 the provincial Council of Rouen ordered: "The chant of the Church, sober and simple, must be preserved, or, where such is necessary, revived, in conformity with the ancient custom of the Church; each age, each state, men as well as women, should unite their voices in utter piety and simplicity to those of the priests and of the choirs of Angels, to render divine praise"².

This invitation was repeated that same year by the Synod of Bourges³.

The Synod of Lyon, which took place that same year, was to draw attention to the fact that Gregorian chant had disappeared with very serious detriment to religion itself⁴.

1. *Divini cultus sanctitatem*, 20. 12. 1928.
2. Decr. 2, No 5 : * Cantus ecclesiasticus vel retineatur, vel, si opus fuerit, restituatur iuxta pristinam Ecclesiae gravitatem et simplicitatem. * No 6 : * Moneantur omnes, ut in divinis laudibus persolvendis unusquisque cuiusvis aetatis, conditionis et sexus, vocem suam choro Angelorum et presbyterorum pie ac simpliciter admisceat. * Cl 4, 521 a.
3. No I. Cl 4, 1111. : * Quanto oblectamento quantaque utilitati sit fidelibus perita et religiosa Gregoriana cantus modulatio synodus provincialis attendens, valde optat, ut hanc artem omnes aemulatione pia exercere glorientur. Omnibus ergo parochis praescribit ac mandat, ut sive per se sive per alios, ad rite cantandum et psallendum in ecclesia informet idoneos juvenes et erudiant. *
4. Decr. 20, No 17 : * Parochi scholas cantorum instituere non negligant, ne, cum gravi religionis detrimento, officiorum divinorum sollemnitatis, defectu cantorum, imminuatur, aut etiam penitus evanescat. * CL 4, 479 b.

GREGORIAN REVIEW

Similar declarations were made by the provincial councils of Gran, Hungary in 1858¹, Prague in 1860², Cologne in 1863³, Cincinnati in 1861⁴, and that of Baltimore in 1866⁵.

The Council of Bordeaux in 1850 brought out the fact that it is precisely by the celebration of the solemn Latin

1. Tit. 4, Nos 2, 7 : * Singularia denique incrementa accedunt decori cultus divini ex harmonico cantu fidelium. Quocirca directores et inspectores scholarum hortatur Synodus, ut inter cetera institutionis religiosae objecta, cantus quoque ecclesiastici magnam habeant curam, quo sic in scholis nunc enutriti, et deinceps enutriendi, suavi hymnorum sacrorum modulatione et Deum glorificent, et ceteros, qui artem hanc minus callerent, sensim excolant et aedificent. » CL 5, 33.
2. Tit. 1, cap. 9 : * Magnopere etiam proderit curare, ut pueri a teneris annis cantum ecclesiasticum et rituum ac caeremoniarum formas ediscant, utque adolescentes humanioribus litteris erudiendi, ecclesiasticas etiam disciplinas sapere incipiant. » CL 5, 429 d.
3. Tit. 7, cap. 5 : * Ad promovendam pietatem et dignius recolenda religionis mysteria, antiquissima jam aetate invaluit usus sub cultu divino cantum adhibendi. Pia haec consuetudo communem devotionem efficaciter alit, mentem pio sensu replet, in corde devotos affectus excitat, dogmata Ecclesiae memoriae fidelium imprimit, et cultus divini majestatem auget. Quapropter agant pastores animarum, ut scholastica imprimis et aditior juvenus in cantu ecclesiastico debito formetur. Cantica adhibeantur quae pietatis sensum non quaesitis expressionibus, sed accommodatis dogmaticis terminis exprimunt. Modus canendi exquisitus, productus, abruptus, lassus ac singularis vitetur; antiqui canendi modi, in quantum ad pietatem animant, cum prisco devotionis sensu repristinentur. Liber ab Ordinario approbatus determinabit quae cantica sint adhibenda. Cantus vero profani in ecclesia nullo modo tolerentur. » CL 5, 720 c.
4. III, No 1 : * Ut novi, ne dicamus profani, arceantur canendi modi a Dei templis, statuimus valde commendendam esse et ubicumque id possibile fuerit in usum deducendam, praxim tradendi in scholis parochialibus disciplinas Musicae Gregorianae, atque pueros instructos adhibendi in divinis officiis celebrandis. » CL 3, 223/24.
5. II, tit. 6, cap. 3, Nos 379, 380 : * Vesperae integrae ut decantentur diebus dominicis festisque in omnibus ecclesiis, more Ecclesiae Romanae, quatenus fieri potest, volumus et mandamus. Atque hae quidem nunquam omittendae sunt ob alia exercitia pietatis. Cultus enim sollemnis Ecclesiae Pontificibus probatus et per tot saecula vigens Deo gratior censendus est. Ut autem hac in parte valde uniformitas habeatur, omnino in praxim generalem deducenda esse volumus, quae de Vesperis minus solemnibus et de Missa cantata sine Diacono et Subdiacono in libro Caeremoniali nuper Baltimore edito habentur; ideoque monemus sacerdotes, ut vel ipsi, vel per alium quemdam bene expertum, pueros caeremonias in Missis cantatis et Vesperis rite peragendas diligenter doceant. Insuper valde exoptandum esse censemus ut rudimenta cantus gregoriani in scholis parochialibus exponantur et exerceantur; sicque numero eorum qui psalmos bene cantare valent, magis magisque incrementum, paulatim major saltem pars populi, secundum primitivae Ecclesiae adhuc in variis locis vigentem usum, Vesperas et alia similia cum ministris et choro decantare addiscat. Qua ratione omnium aedificatio promovebitur, juxta illud sancti Pauli: *Loquentes vobismetipsis in psalmis et hymnis et canticis spiritualibus* (Eph. 5, 19). » CL 3, 501/02.

mass and Latin vespers that the religious life is powerfully asserted; the entire congregation must be encouraged ceaselessly and by all means at hand to sing Gregorian chant in joy and with a single purpose¹. As did the Introduction to the *Motu proprio*, the Council of Bordeaux of the year 1859 recognized the new ardor of religious life, but demanded that it extend to the practice of Gregorian chant. This chant was to be learned even in the smaller towns by the school children, in order that there might not be merely a single cantor, but the whole congregation to sing the Latin liturgical chants².

Community Prayer and Understanding of the Texts

Although it is true that the use of the Latin language presents a serious difficulty, we must, however, take into consideration that a community celebration of the liturgy is not to be achieved mainly by a purely rational comprehension, or by the purely exterior manifestation of a grouping of people in the church building, but rather by the living expression of the universality of the Catholic Church, a universality which, rising above the limits of space and time and through the ages, reaches to the Communion of Saints beyond it. And in this sense Gregorian chant is clearest and most beautiful exterior sign of union with Rome (cf. Encyclical on the liturgy, by Pius XII).

1. Tit. 2, cap. 4, No. 2: "Cum exdivinorum officiorum digna celebratione plurimum commendetur religio, foveatur pietas, ipsaque hominum excutiat negligentia, vehementer improbamus parochos, qui de splendore cultus divini nihil vel parum curant Missamque ac Vesperas, quin gravis causa excuset, sine cantu expediunt. Volumus encontra, ut, quoad fieri poterit, pueros et choristas informet, qui caeremonias et cantum, cum maiori minorive sollempnitate, pro festivatis ritu, omnibus diebus dominicis et festis, religiose ac laudabiliter exsequantur, necnon universus populus ad cantandum cum eis, voce aemula et unanimi, sollicitetur inciteturque omni modo." CL 4, 561 b. In the second provincial Council of 1853, this admonition was repeated: Cap. 2, IV, CL 4, 562 a.
2. Tit 2, cap. 7: "Sanctus ille zelus, qui in laudem Dei nostris diebus exarsit, seu in reparandis templis ac de nove aedificandis, seu in investigandis ecclesiasticis antiquitatibus, et in omnibus quae ad Religionem pertinent in lucem proferendis, non foret plenus ac integer, nisi in divina psalmodia pro nostra clericali portione eluceret." CL 4, 754 c.—No. II: "Illum quoque a scholarum primariarum alumnis edisci, qua melius fieri poterit, vehementer exoptamus, maxime in coloniis, ubi uni saepe contori incumbit omnes officii partes decantare. Denique fideles omnes exhortamur, ut in divinis officiis Clericorum cantibus voces suas semper coniungant." CL 4, 754 d.

GREGORIAN REVIEW

The Litanies are also a form of community prayer, in which it is not necessary to grasp the exact meaning of each of the invocations, but in which the rhythmic alternation between the leader and members of the congregation is the living (and audible) expression of a liturgical community and of its prayer of praise. In a similar way, the Rosary, with its hundred and fifty *Aves*, is the breviary of the people, abridged and simplified. It has less the character of a private prayer than that of a community prayer, carried out with the alternation of two "choirs". Here, too, the rhythm of the choirs which are joined in prayer is the expression of a community praise, which is manifest, even when it is not given full thought. Any man is capable of being touched by the dignified and solemn performance of Gregorian chant, even when he does not grasp the meaning of all the words. Although it is true that music, and more precisely, singing, is a praise of the heart, it is not merely a question of the words, understood by the intelligence, but also of the melody and rhythm of the interpretation which "in many ways exert their powers of attraction on the religious sense of the faithful" (*Mediator Dei*).

St. Thomas of Aquinas (IIa IIae, q.83, a.13) distinguishes a triple intention in vocal prayer :

- (a) *ad verba, ne aliquis in eis erret,*
- (b) *ad sensum verborum,*
- (c) *ad finem orationis, scilicet ad Deum et ad rem pro qua oratur*¹.

The first condition of prayer is elevation towards God. That in this sense Gregorian chant is the most worthy and effective expression of prayer . . . more than the words, a simple product of the intelligence, cannot be doubted, and this is evident to any member of a liturgical community capable of being moved by music.

1. (Take care that) in the words, there be no errors, then in the meaning of these words, and lastly, in the final end of all prayer, that is, to God and to that for which one prays.

Congregational Singing in the Church

1. *Gregorian chant (Latin)*

Those chants of the Church which belong to the people in the true sense of the word are the acclamations and other chants intended for the congregation, such as the Ordinary of the Mass, the *Pange lingua*, the *Asperges*, the *Veni Creator*, etc. The active participation of the faithful does not consist in the gathering of the people in an informal way at the liturgical services, using prayers and chants in the vernacular, more or less related to the liturgical texts. On the contrary, according to the formal declarations of Pius XI (*Divini Cultus sanctitatem*, No. 9), the faithful should achieve their *actuosa participatio* in the cult only in alternating in the singing with the priest and the choir, conforming to the liturgical regulations. True congregational singing, then, is and remains that of Gregorian chant.

2. *Singing in the Vernacular*

In his Encyclical on the liturgy and in his new Encyclical on sacred music, Pope Pius XII exhorts the bishops to favor the development of singing vernacular hymns. Even in 1948, at the Assembly of Bishops held at Wurzburg, the Bishop of Munster, the Most Reverend Johann Georg Muller, had expressed the desire to see published a German collection of religious hymns designed to promote popular use, and which would contain "not only the better recent melodies, but also the splendid ancient ones."¹ This project was partly achieved in 1947, the year earlier, by the publication of hymns common to the ensemble of German dioceses. This national collection, approved by the Episcopal Conference of Fulda, constitutes a heritage having the force of law for all German catholics.

Gregorian chant remains, however, for the Church, the type *par excellence* of congregational singing. In addition to the chant and second in importance, congregational singing in the vernacular is also of a very great importance, but

GREGORIAN REVIEW

it neither can nor should ever become the essential element. History shows that German congregational singing (vernacular) has never existed except in conjunction with the use of Gregorian chant. The Church, moreover, has always objected to the replacement of Gregorian chant by singing in the vernacular. In 1537 Michael Vehe published the first Catholic collection of German hymns for the people. In regard to the High Mass, this collection intended to provide German hymns only *before and after the sermon*; it also contained a number of Latin hymns. Johann Georg Leisentritt published a considerably larger collection in 1567. In doing this he sought to have certain hymns sung during the mass, which Rome disapproved.¹

The provincial council of Avignon withdrew, in 1725, permission which had previously been granted to sing carols in the vernacular, because these pieces did not contain explanations of the mystery of the feast, as had been anticipated.²

The reasons invoked then might well be applied in our own time to more than one favorite hymn.

In its decree of February 21, 1643 (No. 823) the Sacred Congregation of Rites expressed its opposition to any arbitrary change in the liturgical text, pointing out that this process made the biblical words subservient to the music and not the music to the text, as it should be. Citing this decision almost word for word, the third provincial council of Baltimore prohibited, in 1837, the congregational singing of anything in the vernacular during High Mass and Vespers.³ In 1850 the Council of Bourges forbade the replace-

1. Wilhelm Baeumker, *Das Katholische deutsche Kirchenlied*, I vol. Freiburg, 1886, col. 36.
2. Tit. 12, cap. 8. CL. I, 497 d: "Intenta sacri mysterii explicatio admixtione risibilium eventuum multoque vaniloquio et scurrili verborum lusu depravabatur."
3. No. VIII: "Curent igitur, ut sacrosancto Missae sacrificio et aliis divinis officiis musica, non vero musicae divina officia inserviant. Noverint, iuxta Ecclesiae ritum, carmina vernaculo idiomate, inter Missarum sollemnia, vel Vesperas sollemnes, decantare non licere." CL 3,58.

ment of even a very small part of the Latin liturgical chants, under any pretext whatsoever, by pieces in the vernacular; it was forbidden to perform any hymn in the vernacular during the High Mass.¹

The same proscriptions were made by the provincial council of Quito in Ecuador in 1863,² and also at the Synod of Rouen in 1850.³ In the course of the same year, the Synod of Toulouse forbade any congregational singing in the vernacular during parish ceremonies, except for First Communions and Confirmation. On the occasion of these two ceremonies, as for those of processions, parish missions, Marian months and similar devotions, the pieces might be sung by young girls, provided that the words and melodies be sufficiently simple to permit the whole congregation to take part in the singing.⁴ The provincial council of Rouen added that, in such case, it was forbidden to sing a High Mass on the occasion of a First Communion.⁵ The Council of Auch decreed that congregational singing in the vernacular was not permitted, except before or after the official Latin liturgy, during catechetical hours, missions, confraternity ceremonies or other devotions of that kind, but never during processions

1. No. I: "Cantus in vernacula lingua cantus liturgici minimae parti nequaquam sufficiantur; nec etiam intra Missarum sollemnia inducantur." CL 4, IIII c.
2. Decr. 7, No. 15: "Cantica omnia vulgari lingua conscripta vetantur in Missa solemnii." CL 6, 407, b.
3. Decr. 2, No. 7: "Nunquam intra Missarum sollemnia vel quodcumque divinum officium proprie dictum, cantica in vernacula lingua audiantur." CL. 4, 521 a.
4. Tit. 3, cap. 5, LXXXVI: "Nunquam inter officia parochialia cantus audiantur vernaculo idiomate nisi primae Communionis vel Confirmationis diebus. Cum autem hisce diebus, vel in processionibus, vel in Missionum, aut Mensis beatae Mariae dicati exercitiis, aliisque huiusmodi, puellarum cantus a parochis admittentur, ita sint et verbis et modulationibus simplices, ut plebs mente et voce comitari possit." CL 4, 1057.
5. Decr. 2, No. 8: "Decantari tamen possunt, immo et a puellis, in Catachismis, in primis Communionibus, nisi Missa decantur, in Confirmationibus, necnon ante et post quasdam sollemniores praedicationes extra Missam, modo cantica haec simplicia eligantur, simpliciterque, non vero more theatro, cantentur." CL 4, 521 b.

of or at Benediction of, the Blessed Sacrament,¹ The councils of Prague² and Utrecht³ recommended congregational singing in the vernacular before and after the official liturgy.

The German High Mass

The *Motu Proprio* of St. Pius X expressly forbids any singing in the vernacular in the course of the solemn liturgical celebration: "The proper language of the Roman Church is Latin. It is therefore forbidden, in solemn liturgical functions, so sing anything whatsoever in the vernacular tongue; it is yet more strictly forbidden to sing in the vernacular the variable or common parts of the Mass and Office" (No. 7). The new Encyclical on sacred music of His Holiness, Pius XII, gloriously reigning, referring to the permission regarding the German High Mass expressly points out that the liturgical texts must not be sung in a German translation: *firma tamen lege qua statutum est ne ipsa verba liturgica vulgari lingua canantur, quemadmodum supra dictum est.* On May 22, 1894, the Sacred Congregation of Rites decreed

1. CXXXIII: "Nec audiantur cantilenarum soni perperam piis verbis accomodati. Intra liturgicas preces nullo pacto inserantur cantus in vernacula lingua; qui tantummodo permitti poterunt ante et post officia publica, in Catechesibus, in exercitiis spiritualibus Missionum, Confraternitatum et aliis huiusmodi, nunquam autem in benedictionibus et processionibus Sanctissimi Sacramenti." CL 4, 1196 c.
2. Tit. 3, cap. 7: "Cantiones sacras cantu vulgari candiditas praesertim in minoribus cultus divini solemnitatibus et officiis quotidianis non tantum admittimus sed etiam summopere optamus, ut parochorum et chori rectorum pia sollicitudine in populo promoveantur. Tenerrime enim mentes afficiuntur, et fidei, amoris et compunctionis affectus uberrime eliciuntur, si fere totius coetus religiosi voces uno ore et corde sursum ascendunt ad thronum gratiae et divinae misericordiae. Ad exemplum majorum, qui in canendis hymnis religiosis indefessi fuerunt, fideles nostri pietatis huiusmodi haeredes, sacris ante et post officium divinum canticis delectari, a pueris jam assuescunt. Communi studio et sedula in scholis exercitatione haud difficile erit, pie recteque cantantium vires requirere, et consociatione maxime instar earum formare, quae olim nomine literatorum in hac provincia floruerunt." CL 5, 476 b.
3. Tit. 5 cap. 6: "In ecclesiasticis functionibus, cantiones omnes in lingua vulgari prohibemus, ac praescribimus ut cujusvis cantici verba ex receptis Ecclesiae antiphonis vel hymnis et ceteris liturgiae precibus semper desumantur; solum cum ipsa ecclesiastica functio explicit, cantica vernaculae linguae continere in choro licebit. Pie tamen vigilabunt sacerdotes, qui ecclesiae praesunt, ut ea tantum cantica adhibeantur quorum argumentum et melodia vere aedificet, utque falsae, ineptae, vel ad modulum profanum compositae cantiones prorsus eliminentur." CL 5, 862 d.

the following: *Cantiones quascumque vernaculas esse omnino prohibitas in omnibus Missis, quae vel solemniter vel solum in cantu celebrantur*“ (No 3827).

1. *Permission Granted by the Secretariate of State*

To the request addressed by Cardinal Bertram, President of the Episcopal Conference of Fulda, the Secretariate of State of His Holiness made the following reply, dated December 24, 1943: “Having before our eyes what you yourself have written regarding the sung Mass with singing of the people in the German language (*vulgo: Deutsches Hochamt*), the Cardinals have consented to the request of the Bishops, in the sense that this third manner (of celebration), already flourishing in Germany for many centuries, may be benevolently tolerated.”¹

From all this we can draw the following conclusions:

1. The German High Mass, which we should prefer to call a “High Mass with German hymns,” consists of the singing of well-known and universally used hymns by the people, in the course of a *missa cantata*.

2. This custom is permitted only in those places where it has been established for centuries. The request does not envision continuation of the custom except in those areas where the practice has been tolerated for centuries.

3. The permission for this *missa cantata* with German hymns cannot be extended to the dioceses and regions where it does not already exist in a form established for centuries.

4. Neither in the request or in the answer is there any question of singing the Ordinary or the Proper in a German translation. The request asks formally that this permission

1. “Prae oculis habentes quae tu ipse scribebas de Missa cantata iuncta cum populi cantu in lingua germanica (*vulgo deutsches Hochamt*), Patres petitionem istorum Episcoporum admiserunt, ita videlicet ut hic tertius modus per Germaniam iam a pluribus saeculis florens benignissime toleretur.” See *Il canto del testo liturgico in volgare durante la Messa Solenne*, Iginio Angles, in *Bulletin of the Friends of the Pontifical Institute of Sacred Music*, VII, No. 2, Rome, 1955, p. 16.

be limited to widely-used hymns and those which the faithful have learned to love from their early childhood.

5. The request concerns only the singing of the congregation. The permission cannot be extended to the chants performed by the schola.

6. The request concerning the permission for sung mass with German hymns has bearing only on the parish Mass for Sundays. Even in leaving aside any consideration of the new Encyclical on sacred music, which forbids extension of the permission of its own authority in analogous cases, we must recognize that the response refers clearly to the request presented, and it permits the German sung mass only on Sundays in the parishes.

2. Limitation of this Permission by the Holy Office

In the course of the Second International Congress for Sacred Music a Mass was celebrated at Klosterneuburg, October 7, 1954, a "mass with prayers and chants" (Bet-singmesse) which furnished the Holy Office with the occasion to reconsider more profoundly the question of the German High Mass. On March 16, 1955 certain limitative decisions were made (limitazioni). But, curiously enough, in spite of the fact that the text interprets the permission in a limitative sense, certain persons have found in it a very useful approval to sanction a custom which often goes beyond the restrictions contained in the document.

This response refers expressly to the request: *Prae oculis habentes quae tu ipse scribebas*. To give an exact interpretation of the response, it is, therefore, of great importance that we consider the scope of the request itself:

"The priest should sing the Sunday Mass, since the people expect and demand this sort of solemnity. To satisfy this purpose, for several centuries past, as will be born out by diocesan history, it has been the custom in most of the German dioceses, if not nearly all of them, to have the faithful who attend the solemn parochial Mass, which is celebrated ritually according to the rubrics of the Roman

Missal and with the chant of the priest in Latin, sing German-language hymns, composed so as to correspond to the various parts of the liturgy which are celebrated in Latin by the priest . . . It is sad to see so often that many of the faithful establish themselves in a purely passive attitude from the beginning to the end of the Mass, whereas they would be able to derive great edification if it were permitted that they sing in the vernacular these texts, so well-known and loved, of the sacred songs which they have known since early childhood. It is emphasized that the above-explained procedure is not contrary to the ends of ritual law. Indeed, nothing regarding the priest's text, language or chant is altered. It may be said that this procedure, here described, is nothing other than a *Missa lecta*, differing from the usual in that the priest's parts, which in a *Missa lecta* are merely read aloud, are sung in the described manner; it should, therefore, be tolerated, for very serious reasons, in that the faithful who take part in it function as at a *Missa lecta*, in which it is not forbidden to sing these hymns in the people's own language. It is absolutely necessary that the principal parochial Mass be sung, and not merely read, by the priest, because of the value which the Sunday worship has in the eyes of the people. The German bishops, therefore, ask earnestly that the Holy See tolerate, even for the future, the procedure described above, since it has already been tolerated for many centuries."¹

(1) *Missam dominicalem sacerdos cantare debet, quia populus exspectat et postulat hanc solemnitatem. Huic fini ut satisfiat, iam per plura saecula, uti historia dioecesium demonstrat, in Germaniae plerisque, immo fere omnibus, dioecesibus in usu est, ut Missae parochiali solemniter rite iuxta Missalis Romani rubricas in latina lingua cum sacerdotis cantu celebrandae assistant fideles cantantes carmina sacra in lingua germanica ita composita, ut in suo tempore partes cantus se accommodent partibus liturgiae a sacerdote in lingua latina celebratis . . . Triste est saepe videre, innumeros fideles passive tantum se habere a Missae initio usque ad finem, quamquam omnino saluberrima aedificatione recreari possent, si lingua vernacula usitates et valde amatos textus sacrorum carminum a prima infantia usitatorum cantare permittantur. Accedit quod expositus modus non contrarius est fini legum ritualium. Nam in textu et lingua et cantu sacerdotis nihil immutatur. Hinc dici potest: modus ita descriptus nihil aliud est quam Missa lecta, a qua eatenus tantum differt, quod sacerdos eas partes, quae in Missa lecta alta voce profert, in dicto modo profert cantando; tolerandum igitur ob gravissimam causam est, ut fideles assistentes ita se gerant, uti in Missa lecta, in qua carmina sua in lingua sua propria populari cantari minime prohibiti sunt. Principalem Missam parochialem a sacerdote non legi diebus dominicis sed cantari, est omnino necesse attento valore quem Diei Dominicae cultus in vita populi habet. Est ergo Episcopus Germaniae instantissima petitio, ut Sancta Sedes modum hunc expositum etiam pro futuro tempore ob supradictas gravissimas rationes toleret, uti iam per plura saecula toleratus est. L. c., p. 15.*

These restrictions, which henceforth have the weight of law, are the following:

1. This "sung mass with German hymns" is forbidden at all pontifical masses, at all High Masses with sacred ministers, at all sung masses in seminaries, at all conventual masses, and at all capitular masses in Cathedral and Collegial churches.

2. At each "German High Mass" the Proper *must* always be sung in Latin, whereas the *Kyrie, Gloria, Credo, Sanctus, Benedictus* and *Agnus Dei* can be sung in a German paraphrase, which is something other than a literal translation.

3. Pope Pius XII has confirmed this prescription on April 7, 1955. On April 29, 1955, the decree of the Holy Office was sent, under No. S. O. 10/55/1 to Cardinal Cicognani, Prefect of the Sacred Congregation of Rites.

3. *Confirmation of this Restriction by the New Encyclical on Sacred Music*

In spite of the clear and decisive attitude of Rome, certain people think that the Decree of the Holy Office of April 29, 1955, demanding use of Latin for the singing of the Proper in the German High Mass, is based on a misunderstanding and can be treated in a freer interpretation, more in conformity with the actual situation in the country toward which it is directed: "Anche nelle Messe popolari, il Proprio *deve essere cantato in latino*, mentre il *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*, possono essere nella parafrasi in lingua tedesca."

Some people have translated this: "In the people's masses, too (in the course of a sung mass with German hymns), the Proper *must not be sung in German*, whereas it is permitted to sing the Ordinary (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*) in a free translation." To interpret the official document in this sense is to take away its original meaning.

The Holy Father, who has been well-informed of the exact situation of the German problem, has also treated in detail the question of the German sung mass in his Encyclical on sacred music, on the occasion of the recent anniversary of his birth and coronation. Even in the introduction the Encyclical notes that it is also the *pastoralis vitae experientia* which motivated this document, in order that sacred music might be adapted to present-day situations: *hodiernis condicionibus aptata*.

After having established the very principle of the close and necessary link which unites the Latin liturgy with Gregorian chant (*ut cum latinis sacrae Liturgiae verbis eorundem verborum cantus gregorianus arcte conectatur*), the Holy Father recalls first the exceptions granted by the Holy See, but which must not be extended or propagated in other areas. Thus the supreme ecclesiastical Authority has destroyed the illusion which consisted of viewing the German High Mass as the ideal celebration, at least for mission countries, or even as the point of departure of an evolution of the liturgy. Yes, the Holy Father even went so far as to demand that, in those places where the German High Mass is permitted, the Ordinaries of those places and the other pastors take care that the faithful learn Gregorian chant from their earliest childhood, at least the easier parts and those in common use, so that they could use them in the liturgical celebrations and thus be witnesses of the unity and universality of the Church.¹

The limitative interpretation of the Holy Office concerning the permission for the German High Mass has also been included in the Encyclical: in those places where a centuries-old or immemorial tradition holds that certain

1. Haud ignoramus sane ab hac ipsa Apostolica Sede ob graves causas quasdam sed omnino definitas exceptiones hac in re concessas esse, quas tamen nequaquam latius proferri vel propagari, *nec sine debita eiusdem Sanctae Sedis venia, ad alias regiones transferri volumus. Quin immo ibi etiam, ubi eiusmodi concessionibus frui licet, locorum Ordinarii ceterique sacri pastores sedulo curent, ut christifideles inde a pueris saltem faciliores et magis usitatas modulationes Gregorianas addiscant, eisque etiam in sacris ritibus liturgicis uti sciant, ita ut hac quoque re Ecclesiae unitas et universitas in dies magis effulgeat.*

(1) Cf. R. G., 1957, p. 75.

congregational hymns in the vernacular be inserted after the singing in Latin of the sacred liturgical words, the Ordinaries of such areas may tolerate them, "if, in conformity with Canon 5 or the *Codex Juris Canonici*, because of circumstances of persons or places, they believe that it is imprudent to suppress this custom, *within observation of the law which requires that the liturgical words themselves not be sung in the vernacular language.*" Thus an Encyclical, which has the force of law for the universal Church, has rejected the erroneous interpretation, widespread in certain places, according to which it is not *necessary* (instead of: it is not *permitted*) to sing the Proper in German in the course of the German High Mass. On the contrary, in the German High Mass, it is *never* permitted to sing the Proper in German.

Epistle and Gospel in the Vernacular

In regard to the singing of the Epistle and Gospel at the High Mass, it is important to follow the decisions of the Holy Office which have been published to date. On January 25, 1948, His Excellency, Bishop Harscouet of Chartres asked Rome for permission to give the sacred texts of the Epistle and Gospel in French, after they had been given in Latin. On July 20, 1948, the Holy Office replied that the High Mass the Epistle and Gospel must be sung in Latin, first of all, and that afterwards they might be *read*, but not sung, in French. The same request was repeated by Cardinal Feltin of Paris on November 18, 1954, and permission was extended by the Holy Office to the Diocese of Paris on February 2, 1955. Thus in the churches of various rites at Paris, after the Latin singing of the Epistle and Gospel at the High Mass, these texts may be read, but not sung, in the vernacular tongue (*Ephemerides Liturgicae*, Rome, 1955, p. 271-272). By a letter dated October 17, 1956, the Holy Office, in answering a request of the French Cardinals and Archbishops, extended this provision to all the dioceses of France, but refused to permit a direct reading in the vernacular alone.

The Liturgical Aspect of the Read Service

It is not within the spirit of the Holy Liturgy to reduce the celebration of the read-mass to a mere teaching process, even when the pedagogic and didactic point of view must be taken into consideration. The first goal of the read liturgy — as that of any celebration — is the *Gloria Dei*, whereas the edification of the faithful (*aedificatio fidelium*) is merely a consequence of this *Gloria Dei*. If religious teaching and instruction of the faithful were the only goal of the read liturgy, the Church would have had to introduce the vernacular a long time ago in order to attain that goal. It would be difficult to make it understood in these hectic times that the biblical texts must first be sung in Latin before subsequently read in the vernacular, if we were to consider that the unique and ultimate aim of the read liturgy were the religious instruction of the people. Up to the present, however, the Church has, with perfect right, maintained the readings in the official liturgical language. The Church has not granted permission for the reading of the sacred texts in the vernacular except with the provision that they be read first in Latin. This is not merely an indication that the Church is not affected by any hysterical fad, but also that it seeks to accomplish, in these readings, a “divine cult” which, through the language itself, will rise above the humdrum of everyday life and offer a truly sacral aspect.

Replacement of Greek by Latin in the Roman Liturgy

In the early years at Rome, the liturgy was celebrated in Greek, that is, in the principal language of the intellectual world. The change to Latin as a liturgical language was not made merely as a consequence of concern for the common man who hardly understood any Greek, for in such a case it would have been easy to adopt the common tongue, the *sermo plebeius*. Instead of that common form of Latin, however, the Latin used in the Bible and in the liturgy is seen to be a separate form, which imitated a foreign idiom and translated it literally, and which, moreover, required the coining of an entirely new series of technical terms. The

introduction of this new form of Latin to the liturgy was also undoubtedly the taking of a stand against Byzantium which, even in those days, seemed to have certain political and religious pretences. Even in our day, however, in the course of the solemn Papal Mass the Epistle and Gospel are sung in Latin and in Greek. For the Roman Church, the Latin language is the official tongue, the visible and noble sign of union with Rome, a means of defense against the heresies: *Perspicuum est venustumque unitatis signum, ac remedium efficax adversus quaslibet germanae doctrinae corruptelas* (Encyclical *Mediator Dei*).

The Absolute Primacy of Latin as Liturgical Language

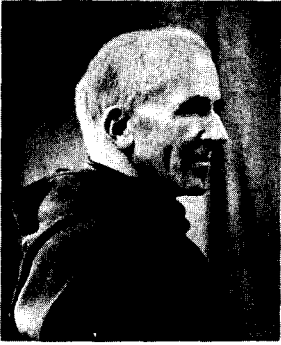
We often hear someone say that until a relatively late period of the middle ages the Latin liturgical language remained so familiar to the people that they could even understand sermons in Latin. As proof are given the examples of the many Latin sermons of scholastic theologians. Yet, in addition to the "academic" offices, there were others for the people; in which the sermon was given in the language of the people. Even Saint Ireneus of Lyon (died about 200 A.D.) preached to the indigenous Celts in their own tongue. In the same way the missionaries of Germanius Columban (died Nov. 23, 615), Gall (died about 641) and Boniface (died June 5, 754) used the popular language. Two volumes of German sermons are attributed to Brother Berthold of Ratisbon (died December 14, 1272); it is true that their authenticity is not established. St. Augustine (died August 28, 430) also often mixed expressions in the common tongue with the usual terms of his sermons in Latin so that he might be better understood. Regarding Bruno of Carinthia, the future Pope Gregory V, we know that he preached in three different languages, thanks to an inscription which we find on his tomb at St. Peter's in the Vatican.

Everywhere that the Roman liturgy was introduced, readings in Latin have been maintained to this day. These are then repeated in the vernacular, just as the sermon itself is given in the language of the people.

GERMAN HIGH MASS

Even in those areas where the German High Mass is permitted, our pastoral concern should refrain from giving first consideration to this form of celebration, but rather to the Latin liturgy, with Gregorian chant, in order that the unity and universality of the Church may shine forth each day with greater brilliance, *ut hac quoque re Ecclesiae unitas et universitas in dies magis effulgeat* (Encyclical *Musicae Sacrae Disciplina*).

Regardless of our personal desires, we must bind them always to a *sentire cum Ecclesia*. The formal instructions of the Church, the clear directives of the Holy Father, all call for a greater fidelity to the tradition of the Church. Any true pastoral concern is based on a humble and submissive obedience to it.



Dom Desroquettes

and his incomparable

INFORMAL DISCOURSES ON THE SPIRIT AND TECHNIQUE OF GREGORIAN CHANT

10 IMPORTANT TOPICS NOW DISCUSSED AND MADE
AVAILABLE ON LONG-PLAYING RECORDS

Music in the Liturgy . . . Necessity for a Method . . . Nature of Gregorian
Fundamental Rhythmics . . . How the Fundamental Rhythm Produces Life
and Soul in the Chant . . . The Nature of the Latin Accent . . . Non-
coincidence of Accent and Ictus . . . Considerations of the Text Per Se . . .
Rules of Style . . . Objective Interpretation of the Chant . . . Sung Examples
of Various Chant Types.

Comparable only to sitting at the feet of the master himself, these
records are the finest way of studying and absorbing first hand the essence
of the Solesmes method as presented by this great master. This is a
veritable chant text book brought to life on records.

Four 12-inch LP Records in Deluxe Library Box.....\$15.95

Order from:

GREGORIAN INSTITUTE OF AMERICA
2132 Jefferson Avenue
Toledo 2, Ohio

*Extension Study in
Catholic Church Music*

For those who are prevented by duties or circumstances from undertaking full-time college study-in-residence, the Gregorian Institute of America offers an extension study program leading to the

Catholic Choirmasters Certificate

This program includes studies in Liturgy, Choir and Voice Training, Gregorian Chant, Modality, Psalmody and Accompaniment. Training is completed under a world-famous faculty at the Gregorian Institute National Summer School.

For complete details and catalog, write to:

**DEPARTMENT OF EDUCATION
GREGORIAN INSTITUTE OF AMERICA
2132 Jefferson Avenue
Toledo 2, Ohio**