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EDUCATION IN MUSIC, THE ANSWER TO OUR LITURGICAL PROBLEMS

REV. RICHARD J. SCHULER

For nearly a century the Holy See has been repeating the need for education in sacred music in the various documents issued on the subject of liturgy. Many of our present problems would not exist if attention had been paid to the suggestions and the commands of the papal legislation.

In 1903, Pope Pius X wrote in his motu proprio *Tra le sollecitudini*:

Let efforts be made to support and promote, in the best way possible, the higher schools of sacred music where they already exist and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of her choirmasters, organists, and singers according to the true principles of sacred art. (par. 28.)

In 1928, Pope Pius XI, in his Apostolic Constitution *Divini cultus sanctitatem*, admonished:

To achieve all that We hope for in this matter numerous trained teachers will be required. And in this connection We accord due praise to all the schools and institutions throughout the Catholic world, which by giving careful instruction in these subjects, are forming good and suitable teachers. (par. 11.)

In 1955, Pope Pius XII, in his encyclical *Musicae sacrae disciplina* again makes the same recommendations:

Provision must be made with the greatest care that those who are preparing to receive Holy Orders in seminaries or in the colleges of religious and missionary orders be correctly trained according to the mind of the Church in the theory and performance of sacred music and Gregorian chant by teachers who are skilled in these arts, who respect tradition and usage and who give complete obedience to the directives of the Holy See. (sec. IV.)

In 1958, the Sacred Congregation of Rites issued its Instruction on Sacred Music and Sacred Liturgy, giving in the greatest detail the wishes of the Holy See on musical education. Paragraphs 106-110 contain these commands:

106. a. If the schools are directed by Catholics and are free to follow their own programs, provisions should be made for the children to learn popular sacred hymns in the schools themselves, and to receive, according to their understanding, a more complete instruction on the

Holy Sacrifice of the Mass and the manner of participating in it. They should also begin to sing the more simple Gregorian melodies.

b. If, however, it is a question of public schools subject to civil laws, the Ordinaries of places must take care to give suitable regulations to provide for the necessary education of the children in sacred liturgy and sacred chant.

107. What has been said above about the primary and elementary schools applies with even greater necessity to the intermediate or secondary schools where adolescents must acquire that maturity needed for sound social and religious life.

108. The liturgical and musical education described so far should be carried as far as the highest institutes of letters and science, called "universities." In fact, it is most important that those who have pursued higher studies and have assumed important roles in the life of society, should also have received a fuller instruction in the complete Christian life. Therefore, all priests in whose care university students have in any way been entrusted should strive to lead them theoretically and practically to a more complete knowledge and participation in the sacred liturgy . . .

109. If a certain degree of knowledge of the sacred liturgy and sacred music is required of all the faithful, young men who aspire to the priesthood must achieve a complete and sound instruction on the whole of the sacred liturgy and of sacred chant. Therefore, everything concerning this question established by the Code of Canon Law (#1364, 1 & 3; #1365, 2) or more specifically ordered by the competent authority, must be accurately observed, under serious obligation of conscience of all those concerned. (Cf. especially the Constitution "Divini cultus" of December 21, 1928, on the increasing impetus to be given to the liturgy and to Gregorian chant and sacred music: AAS 31 [1929], 33-41.)

110. A sound and progressive instruction in the sacred liturgy and sacred chant must also be given to both men and women Religious as well as to members of secular institutes, from the time of probation and the novitiate. One must also see to it that there are able teachers prepared to instruct, direct, and accompany sacred chant in religious communities of men and women and in the colleges and universities dependent upon them. The superiors of men and women Religious must strive so that all the members of their communities, and not merely select groups, have sufficient practice in sacred chant.

111. There are churches which, of their nature, require that the sacred liturgy together with sacred music be carried out with special beauty and splendor; such are the larger parish churches, collegiate, cathedral, or abbatial churches; churches of major religious houses; major shrines. Persons attached to such churches — clerics, ministers, and musicians — must strive with all care and attention to become able and ready to perform the sacred chant and liturgical functions perfectly.

And finally, the cornice was placed on the edifice that was under construction for sixty years, when Vatican Council II, in its Constitution on the Sacred Liturgy, ordered the very same directions that the Popes had been repeating:

Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction, teachers are to be carefully trained and put in charge of the teaching of sacred music. It is desirable also to found higher institutes of sacred music whenever this can be done. Composers and singers, especially boys, must also be given a genuine liturgical training. (par. 115.)

It has not been only in this century that the Church has manifested an interest in promoting musical training for her worship. Historically this has always been her position. Even before the time of St. Gregory the Great, there are indications of the training of singers for the liturgy celebrated in the Roman basilicas. During the Middle Ages, the great schools at Metz and St. Gall spread the chant with the help of singers from the papal choir. The intense interest of the Renaissance popes in sacred music is attested to by the great treasury of polyphony preserved in the Vatican Library. And in modern times, the various schools of church music, in Rome and in other episcopal sees, point to the continuing concern of the Church for this sacred art.

In considering the question of musical instruction in the United States, as seen against the backdrop of the papal legislation, we might distinguish the following levels of instruction:

- I. Students in Catholic schools
 - A. Grade schools
 - B. High schools
 - C. Colleges
- II. Seminary students and religious candidates
- III. Professional musicians
 - A. Composers
 - B. Directors and organists
 - C. Classroom teachers
 - D. Advanced degrees.

I. STUDENTS IN CATHOLIC SCHOOLS

Since the Church has undertaken in her own schools to educate children in all branches of learning, then music also should have its place. Music is a part of life as is literature or science, and sacred music is a part of the Church's heritage as is her law or her history. Whole syllabi, methods, hours, etc. must be worked out by the diocesan superintendents and community supervisors. Some points can be made here about each level of instruction and what should be achieved in it if Catholic education is going to give students their rightful inheritance in both sacred and secular music.

A. The grade schools have, by and large, been rather successful in music teaching, especially through the first six years, although under the impact of shortages of religious teachers and the emphasis on scientific subjects and languages, the music program is slipping. Often the need of Sisters is so great that those with musical training and talent are transferred to other fields because they are considered more important than music.¹ On the elementary level, the student should be instructed in note reading, given an acquaintance with the basic collection of traditional American songs and the fundamental repertoire of chants and hymns. He should have some introduction to the classical musical literature, and if his interest and ability permit, he should have an opportunity for some instrumental study.

The training of boys for service in the liturgy as singers must be fostered if the papal instructions are to be fulfilled, and certainly our Catholic school system in this country is a most convenient arrangement for developing such boy choirs, provided that the pastor and the school administration wish to have such groups. Something that must be insisted on is that the teaching of music in schools exists for the instruction of the student so that he can use this knowledge and art at the present time and in his later life; it does not exist for the exploiting of the student, as is the case when children are used daily for sung Masses or where the entire burden of a parochial music program is placed upon them.

B. The high schools, on the other hand, especially the boys' high schools, have done next to nothing with regard to music, either sacred or secular. Surely here Catholic education can justly be indicted for failure to provide for the student's musical culture or for his basic musical needs as a member of the Church. In some schools there are glee clubs, but this cannot take the place of a program for the training of all. If the grade schools train-

1. For an excellent treatment of the role of the Religious as a music teacher cf. Sister M. Theophane, O.S.F., "The Apostolate of the Religious Music Teacher." *Caecilia*, 90:1 (Spring 1964) 20-30.

ing has been effective, then the high schools can proceed from there with music appreciation, choral and instrumental groups for the more talented, and above all a continuing program of general singing, which must include both secular and sacred repetoire. The future leaders in music are trained and discovered on this level; they cannot be created in colleges without years of previous training.

C. The colleges, especially men's colleges, by and large, have done nothing to promote the musical art either for use in the liturgy or for the students' cultural development. Some colleges have no department of music; others have no liturgical program whatsoever.² Largely, of course, the failure of the colleges can be traced to the neglect of music by the high schools, since it is impossible to initiate students into music at college level if there is no previous training.

The role of Catholic colleges is important if the musical decrees of the Council are to be put into effect, because these schools with departments of music must produce the teachers, organists and directors for parish musical programs. Thus, college music departments should be organized to train the student not only for secular education on the secondary and elementary levels, but to provide a basic training of them in liturgical music as well. In addition, colleges will have to arrange for a wider cultural pursuit of music by all the students and a liturgical program that will give all the students an opportunity to acquire the fundamental musical training necessary for their role in the liturgy.

II. SEMINARY STUDENTS AND RELIGIOUS CANDIDATES

Training of these young men and women in music has a two-fold purpose: 1) to prepare them for a more intense liturgical life; 2) to prepare them to guide, encourage, understand, and supervise the work of professional musicians in schools and parishes. The training of clerics and novices is not a professional musical training. Their musical studies should, however, be the equivalent of that expected of college graduates, and the equal to that provided them in other disciplines, e.g., literature or history. They should be able to sight-sing vocal music of ordinary difficulty, so that they can readily sing those parts of the liturgy that are or will be theirs, and they should, if necessary, be prepared to lead the congregation in hymns. Music should be made a part of their lives both for the praise of God and for the enjoyment of it in their leisure time. Above all, it must be insisted that novitiate or seminary training alone cannot be considered adequate preparation for a cleric or religious to function as a music teacher or director.

2. Cf. Lavern J. Wagner, "The Present State of Music in Catholic Colleges and Universities," *Caecilia* 90:4 (Winter 1963-64) 166-178.

III. PROFESSIONAL MUSICIANS

Here lies the crux of the problem of implementing the wishes of the Council on sacred music. If these decrees are to be put into effect in this country, it will be through the efforts of trained, professional musicians.

A. The composer is a specialized, highly-trained musician who possesses a talent and a deep religious perception. This is not the area for the amateur. While the talent is God-given, the training must be obtained by long study. Surely graduate work is necessary, and in addition to that there is need for the composer to make use of seminars with other serious composers, with the clergy, and with those learned in liturgy. The Church should provide opportunity for study-weeks for trained composers, and the commissioning of works by Catholic institutions and parishes should become a regular procedure. Large cathedrals, colleges and abbeys might well consider the position of a "composer in residence," who would be engaged full-time to provide compositions for the liturgy in the local church. This is a concept that was not new to the Renaissance popes and bishops who often retained composers for their chapels. The leaven that such a serious musician could be in a given area is immense.

B. This country is so varied in the degree of Catholic life that the position of organist or choirmaster might describe the role of a performer in a great urban cathedral or in a rural mission church. Training, of course, of directors and organists can be related to the size, dignity, and finances of the church concerned. Certainly for large parishes, at least the B.A. degree in music (or its equivalent), and preferably the M.A. (or its equivalent), is in order. A thorough musical and liturgical training must be expected. This should be provided by the music departments of Catholic colleges after some improvements in them, or it can be obtained in secular schools with additional study that is Catholic and liturgical. Too often in the past we have had directors with liturgical study who lacked the necessary musical training; both liturgy and music are demanded, but the liturgical knowledge can more easily be acquired than the musical. Smaller churches that cannot afford full-time professional musicians must see to the training of their personnel in diocesan institutes, summer workshops, and through private study. The success of the parish musical program, both for the choir and for the congregation, rests immediately with the director and the organist, whose competence and training will determine the ultimate result of any effort in a parish to implement the decrees of the Council.

C. Teachers of music in grade and high schools must be adequately trained. This has not always been the case in the past, and as a result the music program has often been of inferior worth in Catholic schools. The bachelor's degree, with added study in liturgical music, should be required

of the teacher. It is an injustice to a Religious to assign him or her to a class in music without providing him with a proper training. Mere talent without training is not sufficient. For the preparation of music teachers, it should be remembered that music study must begin early in life. Teacher training is of the utmost importance if the Catholic schools are going to sustain any kind of musical curriculum, and this should be able to be sought in the music departments of the Catholic colleges on the bachelor's level. Opportunities for further graduate study should be available to teachers, and this generally can be sought in secular universities.

D. For advanced degrees, there are many fine schools, mostly secular, in this country that can provide unexcelled musical training for Church musicians. We must remember that music is music; the same art that serves the secular musician serves the church musician also. The liturgical musician must be a true musician. Many secular schools are anxious to provide training for the church musician, and in particular for the Catholic musician, especially since Catholic music constitutes so large a part of the whole history of the musical art. Unfortunately, Catholics have not utilized sufficiently the opportunities opened to them for study of Catholic liturgical music in these universities.

Some have advocated the founding of a special Catholic professional school of church music in this country. My opinion on this is in the negative, at least at the present. Who would finance so costly an operation? Who would staff it? How long would it be for its degrees to become properly recognized? There exist adequate music departments in Catholic colleges to furnish the work toward the bachelor's degree, which with some improvements can give an adequate training for professional church musicians. For graduate study in church music, I think that the existing graduate schools should be used. We have much to learn from the procedure and scholarship of secular schools, especially on the graduate level. In music there are few of the problems to the Faith that are perhaps encountered in philosophical or scientific disciplines on secular campuses; music is indeed the most ecumenical of all the academic areas. Rather than found a new school, I suggest we direct out efforts and money into the training of promising young Catholics both on the bachelor and graduate levels within existing schools. Financial assistance during the study years together with the assurance of a living commensurate with the education will bring competent young people into the field of church music. A series of scholarships, set up by the Church in various colleges and universities, will bring out and encourage the latent talent that surely exists among our Catholic youth in the musical art. The schools of music would be more than willing to cooperate in such a project to produce a professionally trained, liturgical musician.

Finally, I suggest that the continuing education of present composers be fostered by the organization of study weeks in which composers can meet with clergy, performers, authorities in liturgy, and other composers. With such study projects, the acceptance of the idea of "composers in residence," and an adequate system of remuneration, the desired music in the vernacular will be produced in our country. There is in the United States a vast reservoir of music talent, both for composition and performance. Despite the papal urgings and commands it has not been tapped during this century. Now we are in great need; we must have musicians to implement the wishes of the Council. Education on all levels is the solution.

MUSIC IN OUR WORSHIP

J. GERALD PHILLIPS

The artistic nature and integrity of church music and its successful function in the Roman Liturgy from early Christian times until the early 17th century is well known. To be sure, papal proddings and restrictions to guarantee this integrity were from time to time necessary: the overzealous cantor of the 7th century needed restraint, excessive troping in the 12th century needed pruning, condemnation of the complex isorhythmic motets of the 14th century was in order and finally came a plea in the 16th century for a verbally comprehensive style to combat the garbled maze of Flemish polyphony. It is unfortunate that some musicologists have shown only scorn for the Church's "meddling" in this realm of art. But indeed one could say that such "meddling" acted to perfect the music as a "refiner's fire." Certainly the shorn liturgy of the 12th century was to be preferred over the endless singing that previously existed. The ensuing *conductus* style developed by Machaut following the decree of John XXII in 1342 could hardly be considered less than an improvement over the absurdities which preceded it; the clear flowing style of Palestrina such as found in the *Pope Marcellus Mass* could hardly be said to be a deterioration in musical development compared to the academic contortions of the polyphonists which Trent attempted to eliminate from the liturgy. Undue scorn for the Church's restraining hand, therefore, betrays an ignorance of the nature of the liturgy, and the role music and the musician have been called upon to take. As the Blessed Mother was called upon to be the handmaid of the Lord, so too the church musician is asked to serve, and his acceptance should be accompanied by the same type of humility as that of the Virgin, "ecce ancilla Domini."

In attempting to reach the 20th century and view the problems which confront composers of church music today, we find it necessary to look at the

centuries following the Renaissance, centuries in which the integrity of church music and its successful function in the liturgy all but collapsed. Humanism, Reformation, Counter Reformation all undoubtedly contributed to this collapse but the underlying cause can be sought in the gradual decline of understanding by clerics and laymen of the true meaning and nature of the liturgy, a decline which began in the Dark Ages, evidenced by the loss of "differentiation of function" as Fr. Howell puts it, a decline which did not have disastrous results for church music until the late Renaissance when the "ancilla" commenced entirely to serve herself.

It is erroneous to blame the musicians totally for the loss of liturgical participation by the people at such an early date as the 8th or 9th century. The causes were elsewhere. But once freed from the demands of an untrained and essentially unsophisticated segment of the Mystical Body, church music flowered in the atmosphere of the professional and skilled musician. True the congregation was "left mute" but music continued her faithful, though by then limited, role of "ancilla" serving well the exclusive needs of the liturgical choir until the early 17th century.

Great writers, such as Jungman, Bouyer and Casel, have well exposed the sorry state of liturgical affairs through the 17th, 18th and 19th centuries. What had been a living drama, the reliving of Calvary to be celebrated by all present, had now become static pageantry. "The liturgy was embalmed in productions which treated it as reverently and as indifferently as the King's corpse at a royal funeral."¹ But to the musician and music historian, one great paradox remains: Preceding the 17th century the overwhelming majority of great musical works of art were liturgical works, while following the Renaissance the reverse is true. Indeed it is even more astonishing to note that when the great masters of the later period attempted to write church music, the results were inferior compared to their secular works. Consider the often almost humdrum emptiness of a Haydn Mass compared to this master's symphonies and quartets, or the almost repetitious monotony of the Schubert Masses alongside his lovely inspired lied-songs. Beethoven, however, (I am certain) reached the heights of greatness in his *Missa Solemnis* only because he felt no need to keep liturgical commitments. Thus, the great composers of this era did not produce great liturgical works and, it would seem, could not. It has been said that perhaps the lack of either morality or "catholicity" in these men prohibited them from achieving what was so necessary to the field of church music at this time, but such absurd and superficial observation seems only to beg the question. What is more likely is that the artistic integrity of these men was so great that they intuitively "smelled"

1. Bouyer, *Liturgical Piety*, Chapter 1.

the hypocritical role church music had presumed and they were merely filling up, in their church works, empty meaningless forms, forms which could no longer contain such treasures as the Després *Pange Lingua Mass*.

The situation continued to deteriorate in the 19th century and by the time an attempt was made to find an artistic liturgical style, the chasm between the sacred and secular, the banal and beautiful, was without bridge. The Cecilian musical reform of the late 19th century produced nothing more than a third rate, imitative product. Papal documents, beginning with *Moto Proprio* of Pius X and ending with the *Constitution on the Sacred Liturgy* of 1963, belatedly warned that something was amiss and urged and pleaded for a reform that was and is now most vital. To date, the majority of first-rate composers who should have concern for artistic liturgical music seem to be either unaware of the problem or too suspicious of the past three hundred years to risk and expose what is sacred for the artist to what must seem a fruitless and dubious purpose. The emergence of the vernacular in our liturgy obviously poses serious problems, but new opportunities as well. An important new era in liturgy and liturgical music has finally begun.

To quote Father Fred McManus in a recent statement: "What will this mean in practice? Chiefly that composers have opened up to them the greatest opportunity in church music since ancient times — the opportunity to compose settings for congregation and choir according to the newly approved texts." The challenge is thus already upon us, but the darkness, dust, and ignorance of the past 300 years still obscure the way and its environs.

It is unfortunate that today in the glorious redawning of church worship the atmosphere between church musicians and liturgists (those involved in the renewal of our worship) often is heavily charged with suspicion, mistrust and even ill-will. The cause of this atmosphere lies in a lack of understanding. The liturgist fails to understand the nature of music as an art and its place in the liturgy; the musician fails to understand how his art must be molded and guided to serve the liturgy. To put the dichotomy in other words, the musician tends to isolate his work in a somewhat static manner, regarding it as a precious jewel brought to adorn the ceremony (and not infrequently to be adorned itself). The liturgist, on the other hand, often sees in music only an expedient product, a vehicle by which the faithful might better participate and communicate in the ceremony. The curious thing about these two positions is that, though exaggerated, they are both essentially correct. Therefore, it seems necessary for both parties to come to a deeper understanding of the other's field and thus find a respect and harmony in what now appears to be a rather hopeless conflict. This is not to say that the musician should become liturgist or vice-versa. The musician should have a clear understanding of what the liturgy is and what business he has with it;

the liturgist should understand the nature of music and what it is doing in the Church's worship. Only then can we hope for a feeling of respect and trust in this important matter. The dilemma which faces us will not be easy to resolve. The deterioration of liturgical understanding followed by the deterioration and deviation of liturgical arts has a long sad history. Liturgical and musical reforms of this century are indeed encouraging, but it is most imperative that the way be found back together in a mutual spirit of trust and respect. Too often we find musicians and liturgists seeking expedient solutions at the expense of the integrity of our worship.

MUSIC AND ITS ROLE IN THE LITURGY

Music is a language and is therefore able to communicate something. Like verbal languages, music involves the physical, emotional, and intellectual faculties of man, but it is the "something" which it communicates that essentially distinguishes music from the spoken word. Music through its own signs and symbols is able to convey thoughts, ideas, emotions, and even visions which the spoken word alone is unable to do. The Greeks held this notion and believe that artistic music was able to ennoble and enrich man by its language (e.g. truth and goodness could be instilled in youth by the prolonged involvement with good music).² It is well known that these Platonic ideas deeply influenced early Christian writers, such as Boethius and St. Augustine, and later found their way into Thomistic thinking of the 13th century. This is why music of high artistic form and caliber was avidly desired and readily admitted into the divine liturgy for its own sake: inspiring, enlightening and uplifting the minds of the worshippers.

However, we must consider further that liturgical music of the church involves a specific text and is intended to be employed by various segments of the community (celebrant, choir and faithful). The involvement of music and text does not negate or rob music of its inherent nature to speak for itself nor does it replace what good music offers. But the appearance of words does place specific demands on what the music must communicate; furthermore, the degree of musical sophistication of those performing (and hearing) the music will necessarily modify the complexity of the language. *Music has been called upon to serve the liturgical text and Christian community but cannot and should not sacrifice her intrinsic nature nor debase her language in a utilitarian cause, for by doing so she would truly become simply an adornment rather than an active servant.* If we fail to recognize that music is able to communicate or convey a message over and above what the text has already said, then we should divorce music from our worship and consider any attempt to use it in our liturgy as vain and superfluous.

2. Plato, *Republic*, Book III.

Perhaps no simpler or more perfect example of harmonious union of liturgical text and musical language can be found than the Gregorian Alleluias. The four-syllable Hebrew *alleluia* alone can only contain the germ of what it implies and it is the language of music unfolding and flowering over these syllables that conveys the fullness of thoughts and sentiments which are the natural offspring of the germ.

The nature of musical language and the degree of its complexity is determined by the performing segments of the worshipping community. The church from very early times has always assigned to a trained group of musicians a portion of the liturgical text and allotted a specific time for its performance. Beginning with the melismatic songs of the Roman cantor down to the ethereal polyphony of the 15th and 16th centuries, skilled performers were given "pride of place" to sing what obviously could not be sung or perhaps even fully understood by all.

Should there be question about the ability of music to offer prayer, meditation, and insight, witness the place the Gradual Chants once held in our service. Today they have become but "interminable intrusions" in the Mass to be either omitted or rattled off "recto tono" by the choir, lest celebrant and congregation be kept waiting. But this was not always so. Formerly, upon conclusion of the Epistle, the ministers seated themselves while all listened and meditated with the music on the word of God. As Msgr. Francis Schmitt recently said, "For the moment the music itself became the liturgy." Here the text actually serves the music, for the spoken word has literally carried us as far as possible and it is now left to the language of music to unfold the thoughts, prayers, and visions of the "Magnalia Dei." The arrival of the vernacular and the rush of contemporary life may have already buried the possibility of a revival of Gregorian Alleluias in their previous authentic settings. But a place must be retained for great music, that mysterious language which is able to enlighten us and convey things which are essential to our faith and spiritual life, a place for music to serve both man who loves and man who is loved.

Whatever disagreements exist between liturgists and musicians, the desire that the people should sing in their worship now seems to be shared by both parties. But since we have come to this concordance, we have likewise become aware of the cruel realization that many adults in the U.S.A. have little desire to do so. There is no ready solution for this problem, but we are probing at the source of the trouble when we admit to ourselves that esthetics and the fine arts today have little or a third-rate place in our education and lives. Also, the lack of fervor and emotion accompanying the average churchgoer in our churches today is hardly conducive to successful group singing. Let us hope and pray that the liturgical renewal will again place in

our hearts the spirit that gave birth to the full-voiced litanies and chants of the early Roman basilica or the powerful chorales of the early Lutheran Church.

We see in the people's chants of the early church and the German chorale common elements of simplicity, dignity and artistic form. These are the essential elements of participational music for worship and their antitheses have no place in God's house. The admission here of the complex, banal or insipid on the expedient pretext that as long as the people sing, it's all right, is outright artistic prostitution which always has and always will effect a gradual separation between the spirit of worship as it should be and the act as it is performed. We must jettison and junk all music in church if we are unable to find art which cannot convey by itself a lofty and spiritual message. We already mock God with the atrocious sound in our churches of electronic doorbell chimes and cocktail lounge pseudo-organs; let us not mock Him with the sound of our voices.

The practical aspects of the situation that presently face us are indeed most confusing. The *Constitution on the Sacred Liturgy* states that Gregorian chant is to have "pride of place" in liturgical services and other "sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of liturgical action"³ However, the sanctioning of the vernacular in nearly all recited and sung portions of the Mass by the American bishops may well give "pride of place" to this music only in ecclesiastical museums. This is not to criticize this move by our hierarchy. To put it mildly, the document from Rome on the Sacred Liturgy is a confusing piece of writing. Within one article alone (number 54), we find allotments made for the mother tongue to those parts of the Mass which pertain to the people, but in the very next sentence we are urged to take steps so that "the faithful may also be able to sing together in Latin, the Ordinary of the Mass which pertains to them." Thus it seems that we may pick and choose. It may well be that the apparent inability of Latin to function in our present day as a verbal medium of prayer for the laity seems fruitless and possibly harmful, thus the move to English is quite necessary. But we must readily admit that with this move, nearly the totality of our musical heritage may well go down the drain save for the few fine hymns that have survived the generations. We must be ready to realize that it soon may no longer be possible for Gregorian Chant, Renaissance polyphony and outstanding works of this century to serve in the official worship of the Church.

3. *Constitution on the Sacred Liturgy*, 1963, Art. 116.

Thus, with the vernacular readily accepted by the majority of American parishes, we virtually face a musical vacuum, particularly where the High Mass is concerned. The hands that turn the crank of mediocrity are already very busy filling this potential void, but if good and recognized composers are expected to enter the field, they must receive commissions and be compensated on a more realistic basis than they have been in the recent past. The announcement of a National Music Commission supported by the body of American Bishops and staffed by top musicians holds much promise and hope. Such "critical" instruments have in many instances been beneficial in the art of church music. If a group like this is really able to sift out the trivial and unqualified, to encourage and sanction the best, then indeed we may possibly look for a new era in church music.

The confusion and even chaos that inevitably lie ahead will be enhanced further by news that the liturgy of the next three to ten years is to be a transitional one. Surely much of the experimentation which we are about to undergo will be observed by the commission in Rome and their evaluation of these next few years will undoubtedly help shape the final outcome of their work.

Composers of church music and directors of choirs and parish music programs, now and in the near future, must be acute and vigilant. We need: (1) simple, though artistic, compositions for the Ordinary of the Mass (Kyrie, Gloria, etc.); (2) good congregational hymn tunes and texts (Processional, Recessional, etc.); (3) psalm settings for the choir and faithful (e.g. Offertory and Communion); (4) artistic settings of the proper parts of the Mass for the choir (Introit, Gradual, etc.) The laity should begin immediately to assume their responsibility in the singing of the Ordinary of the Mass and hymns. Enough has been said concerning the subject and it is the duty of every pastor, choir director, choir and organist to help make this a reality. We must not assume that the average layman is capable of singing only dreary oversimplified melodies or catchy, trivial tunes resembling commercials and hootenany. Experience shows that, with the aid of a choir, noble and beautiful music can be assimilated by the people, is greatly enjoyed by the majority, and in the long run, wears well.

Finally, let us preserve and develop the liturgical choir: that choir of trained men and boys which the Church has so long upheld and prescribed to sing her most profound and inspiring sentiments. There are musicians who have debased this sanctioned body with sounds unworthy to be called music, while others have used it to glorify themselves and usurp the people of their rightful part. There are pseudo-liturgists who would do away with the choir for one expedient reason or another. But the Church has spoken all too clearly; she has reiterated time and time again that truly sacred music,

artistic music which is intimately bound to the sacred texts, is to be diligently fostered. It is difficult to predict now what the practical outcome of the Latin-vernacular controversy will be, or what will happen to our great musical heritage now or in ten years when a new ritual evolves. But should we not begin to manifest this care and diligence for liturgical choirs and music immediately, we had better drop the whole subject, church music past, present and future. For nearly sixty years, the Popes have insisted upon the establishment of cathedral choir schools; yet today there is no American diocese to my knowledge that can boast of such a full-fledged institution at its cathedral.* Attempts have been made and a measurable degree of success has been obtained on a parochial level but only after very great effort and much hardship. Moreover, such efforts and attempts are generally viewed with either suspicion or apathy, and it seems our energies are better spent in developing feminine drill-teams and marching bands. But there will come a rebellion against this philistine approach to worship. For those who have participated with their own voices in the singing of a simple chant or a stirring chorale and with their ears have listened to a Palestrina or Schroeder motet, will not long be satisfied with what is imperfect or unfitting in the house of God. Likewise, the gifted church musicians and composers who have so assiduously sought to perfect their craft and art and who have striven to apply with great care their talent to the liturgical norms, will seek to admit only what their artistic conscience tells them is the best. And finally, the sincere liturgists who labor untiringly that those who participate in the sacred mysteries may more fully reap their benefits, will desire only to give to the worshipping community that which the artist has prepared and perfected for the greater glory of God.

*EDITOR'S NOTE: Theodore Marier, director, mentions the Boston Archdiocesan Choir School founded in 1963 in his article "An American Choirmaster in England," (SACRED MUSIC, v. 92, no. 1, 1965) p. 22.

LITURGICAL CHANT
ACCORDING TO THE CONSTITUTION OF VATICAN II

REV. LUCIEN DEISS

Editor's note: This is one of two conferences by Father Deiss on liturgical chant given at the 1965 World Library of Sacred Music summer workshop, Ursuline College, Louisville, Kentucky.*

In this conference we shall consider the *munus ministeriale*, that is to say the ministerial function of liturgical chant By way of introduction let us make two remarks:

First, the importance of the Constitution on the Liturgy for sacred music. No council has ever given so much attention to sacred music, and more particularly to liturgical chant, as has Vatican II. None has considered the problems so deeply, none has introduced so many novelties. Immense ground has been covered since Saint Pius X wrote the *Tra le Sollecitudini* of November 22, 1903, and the Constitution *Divini Cultus* of December 20, 1928. Furthermore, recent documents such as the Instruction *Musicae sacrae disciplina* of September 3, 1958; such documents, I say, have been surpassed on several points. One has only to think, for example, of the interdiction which was laid down by the last Instruction September 3, 1958: namely the interdiction to sing a liturgical text literally translated from the Latin.¹ Today every country has its commission for translations where zealous work is done to establish such translations. Often, that which was forbidden yesterday has become obligatory today. It is hardly six years since the good Pope John XXIII announced the Council, and already sacred music is faced with tasks which inspire enthusiasm in the full flame of the Holy Spirit. Kindly the Church is saying to old priests and old cantors: "Don't sing in 1965 as you sang in 1900. Everything has a time." Patiently, the Church repeats to young priests and to young cantors: "Don't sing in 1965 as we shall sing in the year 2000. Everything has a time."

It has been remarked that the Second Vatican Council is one of the rare councils which has not issued anathemas. It can also be noticed in the Constitution that Chapter Six, given over to sacred chant, does not offer a single interdiction or prohibition. How different from foregoing texts which all

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1. In sung liturgical functions no liturgical text translated verbatim in the vernacular may be sung except by special permission (*Motu Proprio Tra le Sollecitudini*, November 22, 1903: AAS 36 [1903-1904], 334: Decr. auth. S.R.C. 4121).

seemed anxious to defend, by means of all sorts of interdictions, the order which seemed unchanging. On the contrary, the text of Vatican II, is widely open to an evolution of the liturgy. There have been centuries of stagnation and immobility. This state of affairs can be explained either by the love of tradition by the age gone by, or by the laziness of the present age. Now the liturgy has set off. No one knows how far she will go, that is to say how far the Holy Spirit will lead her. What counts are not the few steps we have made thanks to the Constitution, thanks to the *motu proprio Sacram Liturgiam* of January 25, 1964, and thanks to the instruction *Inter oecumenici* of September 26th, of the same year. No, what counts is that we have set out. The second remark has to do with the virtues of humility and modesty, virtues which are, if I may say so, eminently becoming for the Council and for the liturgy. What I mean is this: No liturgical reform is a criticism of what was done before. There is something better to do than criticize; it is to construct. So, in meeting together at Louisville for this workshop on liturgical chant, we are not criticizing those who formerly did not meet together to do the same thing. In discovering new things today, we are not criticizing the old things. Quite to the contrary, it is just because certain things were realized in former times, that we are able, in our day, to think out new things.

Let us take an example: when we get out the car to go on a journey, we don't criticize our grandfathers who used to journey by coach or on horseback. Likewise, the twenty-year old who puts her wedding-dress on does not criticize the skirt she wore when she was ten. And so it is that the Church, Bride of Jesus Christ, who puts on her nineteen-sixty-five dress and adorns herself with beauty and eternity, does not thereby criticize the robe she wore during the centuries past. At every age, the Church is always beautiful with Christ's own beauty. In every era she is young with the eternal youth of Jesus Christ. Scripture never represents her as an old woman, but always as a maiden, the pure virgin, Christ's fiancée. The Church evolves; that's all. She adapts herself to each new epoch in order to show forth, to each new epoch, the glory of her Master.

In the liturgical reform, modesty and humility are, then, becoming. We do not think we have discovered things essential, hidden to the past centuries. Let us be careful not to think that we are pioneers who are going to drag the liturgy out of the muddy darkness into which she has sunk over the centuries. All that we are going to do, is to adapt the eternal given things of Christianity to the exigencies of our times. We are going to draw profit from the lessons of the past, we inherit from those who have gone before.

It is possible that the future ages will reproach us for not having drawn sufficiently on tradition in this aggiornamento of the liturgy because, on the

plane of the Church, and more particularly of the liturgy, it is not possible to trace out a new route if one does not fully know the old paths. Perhaps too, they will reproach us for having waited so long before making this aggiornamento. It is obvious that if we sometimes think that we are going ahead, we are often doing no more than catching up for lost time, sometimes even catching up on ten centuries . . .

These two introductory notes, probably rather long, will not prove useless in my opinion. Let us now get down to the core of the matter. We shall first lay down one fundamental principle. Following that, we shall draw some conclusions which will give matter for reflection to each of us.

THE MUNUS MINISTERIALE

The principle which is at the heart of reflections upon chant, and which is the criterion of every judgment in this matter, is that of the *munus ministeriale*. Liturgical chant has a *munus ministeriale*, a ministerial function.² It is submitted to this *munus ministeriale*. It has attained its end when it accomplishes this function.

This *munus ministeriale* is to be defined: first, in function of the liturgical action in which chant intervenes. Before all, chant must fulfill the function assigned to it by the holy liturgy. For example: In the solemn rite of celebration, as actually practiced in the Roman Church, and in certain Eastern liturgies, the words of the Institution of the Last Supper: “Qui pridie quam pateretur” . . . are sung to a solemn melody. It is obvious that if these words were sung in four parts to Palestrina’s music, this chant, though richer musically speaking, would not accomplish its *munus ministeriale* which is to proclaim the sacrament which is being fulfilled. It is also clear that if this chant were sung by a girls’ choir with angelic voices, this chant of “Hoc est corpus meum” would still not fulfill its *munus ministeriale* because it is the presidential prayer of the priest who has received the sacerdotal anointing.

That was an easy example. But let us ask ourselves more tricky questions. What is the sense of the Credo? and of the Gloria? and of the Kyrie? And if the Sanctus is the assembly’s chant, is it right for the schola to sing it alone? Briefly, it can be seen that Vatican II is asking continual questions.

Secondly, the *munus ministeriale* is to be defined in the function of the assembly itself which is celebrating the liturgy. Among the ends which Vatican II assigns to chant there are these:

2. *Constitution*, 116.

chant gives to prayer a sweeter expression, "orationem suavius exprimens,"
it favors unanimity, "unanimitatem fovens,"
it gives solemnity to sacred rites, "ritus sacros maiori locupletans solemnitate."

This question of the munus ministeriale is of sovereign importance. It poses the question of music no longer in terms of rubrics, but on the level of its human and liturgical value. This question opens the way to the following reflections:

1. Chant is made for man

That is to say it is intended to help man to pray interiorly. One can reset the problem of the munus ministeriale in asking the question about the specific end of chant. What is this specific end? What difference, for example, is there between a Sanctus recited mentally or vocally, and this same Sanctus sung in polyphony or in Gregorian chant?

Chant is made up of:

a) *a prayer which depends upon the soul alone.* In this respect it differs not at all from mental or vocal prayer. This prayer ought always to be a dialogue between the soul and God. The quality of this prayer does not depend upon the quality of the chant, but simply upon the inner dispositions of the singer, or better still, upon the movings of the Holy Spirit who prays within us with unutterable words. This prayer can well be excellent whereas the music is ordinary. It can also well be ordinary whereas the music is excellent. God judges man according to the heart and not according to his tunes.

b) *there is also an element in chant* which is melodic, rhythmic or harmonic, this depends upon the music. The munus ministeriale of these elements is to help on the soul's interior prayer in the framework of the liturgical action.

If then one considers chant from its specific end as chant, one can say that chant is not made for God, but for man. I mean this: it is destined to help man's prayer and his inner praise of God. Gregorian neums and polyphonic harmonies are not meant to please God's ear, but man's. It follows from this that if music does not attain its specific end, it is better to be quiet. If the quality of the music is not equal to the quality of the silence into which it breaks, it is better to be quiet. To be positive: it is always imperative to sing with such perfection that the community is helped in its prayer. Vatican II ought to be the ruin of all badly executed singing.

The principle appears evident. Nevertheless one has need of a certain amount of understanding in order to put it into practice. What shall be said of certain Requiem Masses sung solely because they have been paid for? Ought such Masses to have been accepted when there was no singing community

present? Could it be said that chant was “unanimitem fovens,” favoring unanimity as Vatican II puts it, whereas there was no community? Could one say that the singing was “orationem suavius exprimens,” that it gave prayer a sweeter expression, whereas the texts were recited “recto tono”³ so that they would be finished more quickly?

One can say that in certain of our celebrations God ended up by seeming to be a sort of eastern potentate to whom it was necessary from time to time to give his ration of neums, like some sort of Baal to be calmed by magical incantations. Would it not have been more “Christian” sometimes to have worshiped God in the silence of one’s heart or by vocal prayers recited with dignity? These prayers would have been true; whereas chant which does not fulfill its munus ministeriale is a lie.

Let us draw the conclusion that chant is made for man because it ought to lead man to God.

2. Music is the handmaid of the liturgy

Another way of expressing the munus ministeriale is to state that music is the handmaid of the liturgy. The expression is from Pius X who in *Tra le Sollicitudini* said that music is the humble handmaid of the liturgy, “umile ancilla.” Some twenty-five years later, Pius XI in *Divini Cultus* took up this idea and embellished it: music is the most noble handmaid, “nobilissima ancilla,” of the liturgy. What does that mean? It certainly does not mean that musicians, organists and choir-masters must kneel down before the parish priests. For these very priests themselves, as well as the musicians, are the servants of the liturgy, that is to say of the Church in prayer. No, it means that each musician and every musical composition must be on the watch to accomplish its munus ministeriale as profoundly as possible.

In the expression “handmaid of the liturgy” there is no depreciation of music. On the contrary, music ought to be proud of having the same title as Our Lady who also was handmaid. Just as Our Lady clothed the divinity of Jesus Christ with humanity, and presented it to the world, so music clothes the Word of God with splendour and presents it to the Church. It is not the service rendered which makes the greatness of the servant, but the master whom he serves. Music is the handmaid of Jesus Christ, celebrated in the Church.

3. Speaking of “all that should be sung,” the Instruction on Sacred Music and the Sacred Liturgy 21, says: “If there is a reasonable cause (for example, because of an insufficient number of singers, or because of their inexperience in the art of chanting, or even because of the length of the function or some piece of music) such that one cannot chant one or another liturgical text as given in the notations of the liturgical books for performance by the choir, only the following is allowed: that these texts be chanted in their entirety in a monotone (recto tono) or in the manner of the psalms.”

3. The necessity of a liturgical formation

This *munus ministeriale* is not invented. It is discovered in the study of the liturgy. A liturgical formation is indispensable. The Constitution says: "To the musicians and to the singers, one must give an authentic liturgical formation."⁴ One may well think that certain musicians, virtuosos of the clavier, adults in music, are children in liturgy (not in the United States but in other countries). One may also think as well that certain priests are children in what concerns the liturgy on this point (sometimes they are children in music as well). Briefly, one may meet very good Christians, who though having a solid piety, are under-developed from a biblical and liturgical point of view.

For the one and the other, that is, for all of us, it is necessary to set to work with resolution. It's no use thinking that things will get done by themselves as be a sort of spontaneous generation. They'll only get done through our work and sweat. Of course, we shall always trust in the Holy Spirit who will help us to improvise in difficult moments, but it will be better to trust in the Holy Spirit who gives us the work of acquiring this liturgical formation. We could say that this work may be done collectively, that is to say by the choir taken as a whole. Each choir which wishes to be up to date with the Council must, without ceasing to sing well and in seeking to sing better, become a liturgical, intelligent and informed team.

4. The problem of Gregorian chant

It is an act of filial piety in view of tradition to think that certain pieces of the Gregorian repertory perfectly fulfilled the *munus ministeriale*. But it is not unholy on the other hand to guess or to say that other pieces, even carried out in the best of conditions possible, did not automatically fulfill this function. In any case what is necessary is to see whether any piece that we are thinking of singing is well adapted on the one hand to the "actio liturgica," and on the other hand to the community. It is not enough indeed that a chant be in perfect order with the rubrics for it to fulfill almost miraculously its *munus ministeriale*.

Doubtless the bygone years have been less aware of the functional aspect of music. The Constitution says:

The Roman pontiffs, in a more recent era (*recentiore aetate*), following Saint Pius X, brought to light, in a more precise manner (*pressius illustrarunt*) the *munus ministeriale* of the sacred music.⁵

4. *Constitution*, 116.

5. *Constitution*, 112.

“Recentiore aetate . . . pressius illustrarunt” — does not this point to a recognition of there having been an evolution in the understanding of the part played by music?

This view of the liturgy on Gregorian chant in no way constitutes a depreciation of the treasure of the Gregorian repertory handed on to us by tradition. The Constitution says: “The treasure of the sacred music must be conserved and cultivated with the greatest care.”⁶ Nevertheless the problem of Gregorian chant and its future has been posed. Just as old Elias trembled in his heart for the arc of God, certain musicians are trembling for this treasure of plainsong. They fear that the reform will not only upset their habits, but also sweep away all these centuries-old treasures. With anguish they are asking: what shall we be singing tomorrow?

Such anguish is useless. Gregorian chant will remain in the liturgy in as far as it fulfills its *munus ministeriale*. An example will help us to illustrate this: Our ancestors in the faith built admirable cathedrals, in Gothic or in Roman style, marvels of faith and architecture. These cathedrals witness to a certain epoch in the history of the church wherein the liturgy was conceived under precise angles. Possibly they no longer reply to the exigencies of the liturgy as it stands now. Shall we for all that blow these cathedrals up under the pretext that we now build in reinforced concrete? Of course not! We shall, on the contrary, make use of them in the very measure that they can be adapted to present-day liturgy. And so is it with Gregorian chant. Like every other art, it is a handmaid of the liturgy. It will last as long as it fulfills its *munus ministeriale*.

5. Solemn liturgy and chant

The “Missa in cantu,” in its present form, sets the following problem: is it towards that form and end that every low Mass must tend? Masses which are read and have chants, ought they to grow into Masses in cantu. Inversely, Masses in cantu, ought they not to become low Masses with chants, in order to facilitate the pastoral?⁷ The problem is new because in the Instruction *De musica sacra et de sacra liturgia* we read: “In missis in cantu . . . unice lingua latina est adhibenda,” Latin alone is to be used in sung Masses. But this principle is done away with by the Constitution of Vatican II. What is going to become of the Missa in cantu and the Missa lecta?⁸

6. *Constitution*, 114.

7. Article one 113 of the Constitution states that one of the most noble forms of the *actio liturgica* is reached when the rites are celebrated with chants, the ministers playing their part and the people actively participating. Nevertheless, not once does the Constitution mention solemn Mass . . .

8. Sung Mass and read Mass.

Here again an evolution is on the way based on the *munus ministeriale*. Each piece of the Mass must fulfill its *munus ministeriale*. If this piece is a chant, it is necessary for it to be sung effectively. But if it is a reading, it must be read and not necessarily sung. This evolution must be progressive as the church wishes and likes it to be. Just for the sake of the liturgy, one must not shake up old grandmothers . . . The effort ought to be spent on the essential:

In the Eucharistic Liturgy, the participation of the people is expressed chiefly by the Sanctus, which ought to be sung at every Mass.

In the Liturgy of the Word, the most important Psalm is the Gradual, which ought always to be sung.

In any case, the “*finis legis*,” the aim of the law, is not at all prices to keep the Missa in cantu, but rather the “*plena at actuosa*” participation of the whole people.⁹ And this for the greatest benefit to piety.

6. The choirs

More than ever the liturgical movement has need of choirs. Without them, many pieces could not attain their *munus ministeriale*. Let us distinguish between:

The choirs of cathedrals, and the choirs, like those in parishes, sprung from the assembly.

The first are exceptional and have exceptional repertoires. The second, infinitely more numerous, are ordinary and have a repertory in keeping with their church and the assembly with which they sing. Formerly, the choirs only sang at high Mass: sometimes they gave long preparation to pieces which they presented to the community at great feasts, such as Easter or Christmas. All that is highly to be praised. Now, at the hour of the Council, more must be done. The choirs ought to be represented, at least by some of its members, at every Mass and assure at each Mass the minimum of the *munus ministeriale* of each chant.

7. Considerations of time and place

The efficacy of a chant for rendering prayer sweeter, as the Constitution puts it, is relative to the community which sings. This may vary according to the time and the place.

First, according to the time.

It is clear that our contemporaries are sensitive to a sort of expression which sometimes moved but little the generations which have gone before, and to which the future generations may also be insensible.

9. *Constitution*, 14.

The important thing for chant in 1965 is not to be adapted to the year 1900 or to the year 2000, but simply to the year of today. It would then be a wicked judgment to condemn purely and simply the song of nineteen hundred. It is possible that it had a *munus ministeriale* in its time in bringing an element of piety to the epoch. It would also be a wicked judgment, and be lacking in the sense of the pastoral, to want to impose a chant of that bygone epoch on our year. Perhaps it does not suit our generation at all. On the other hand, certain members of our community might be nearer to the year 1900 than to the year 1965.

Secondly, according to the place.

Each community has its style of prayer, its personality so to speak. Nothing could be worse than a sort of domineering in piety which would wish to impose the same chants on every community. Vatican II teaches: "One must agree to the music of each nation the estimation and the place it needs to have." The essential for a parish is not to sing Gregorian chant, or songs which are more or less modern, but to sing Jesus Christ with all its heart, with all its soul especially, either in Gregorian chant or in polyphony, and always with its particular charism.

I have come to the end, and I conclude:

The first principle which rules liturgical chant is the *munus ministeriale*. If you have remembered this in the course of this conference, you have remembered the essential. Of course, there are problems which remain. And they are complex. They are to be attempted with humility and resolved with modesty, with personal initiative and submission to authority, with new formulae and also formulae taken from tradition: with a true sense of the Church.

We are fortunate in belonging to an age to which the Council says: "The musicians full of Christian spirit will understand they were destined to cultivate sacred music and to increase this treasure."¹⁰ May we bring all human and musical beauty on its knees before Jesus Christ by using it for the *munus ministeriale* of liturgical music. May we bake, in the Fire of the Holy Spirit, the bread which nourished the Christian people, I mean music by which faith is nourished, the chant which nourishes faith and allows us to adore Jesus Christ. May we find it in us to put into these notes which are sometimes so rebellious, the beauty of God and as it were the smile of heaven.

10. *Constitution*, 121.

SITUATION, ATTITUDES, AND HURDLES

REMBERT G. WEAKLAND, O.S.B.

Music for every priest has acquired a new importance since the Constitution on the Liturgy. In former years the seminarian could rightly complain about the fact that the music he had to study had so little relationship to the apostolate he was about to begin. He had to spend much time learning about the subtleties of the execution of Gregorian chant when he found so much trouble just finding the notes. He may have spent many hours on the schola of the seminary, learning the propers of the Masses, especially those for Sundays and the major feasts. After ordination and after his first assignment to parish duty, he may well have complained about the irrelevance of all the time spent on this repertoire. Many a priest had learned to appreciate the aesthetic beauties of chant and often even of sixteenth century polyphony, but had come to realize that it had so little importance for the people he had to administer to. On the other hand, he may also have been one of the many silent priests, one of the many who had no exceptional voice, who sang with the group but did not belong to the privileged few who sang in the schola, who had a hard time finding the right notes but knew this would not prevent him from becoming a bishop. He realized it was easier to get away with such bad singing in Latin; now he finds it more difficult to do so in the vernacular. If he scans what has been written since the Council on church music, he sees that there is much confusion and much difference of opinion. Although not well-trained in music, and although not able to make up for this deficiency at the moment, he still would want to know what the confusion is all about, how he should react to it, and what the future looks like.

SITUATION

Much of the confusion that has resulted since the Constitution on the Liturgy of Vatican II in the field of music comes from certain inconsistencies that appear in the text of the Constitution itself and in particular in chapter six, the chapter that deals explicitly with music. They are not inconsistencies in that they are irreconcilables; rather the Constitution points them out as things to be desired that seem contradictory, without showing how they are to be realized together. These points could be summarized in the following categories. The first and most difficult deals with the question of participation. On the one hand, it is pointed out that the active participation of the faithful is necessary and the bishops are permitted to introduce the vernacular languages that this can more easily come about. On the other hand, it emphasizes that the great musical treasures of the past are to be preserved and that Gregorian chant is to be given primacy of place. How

are these to be preserved? They are all in Latin and none of them were meant to be a body of music that the entire people could sing. The second set of difficulties could be put this way. The Constitution on the Liturgy emphasized the need for participation of the faithful in those parts that rightly belong to the faithful, but at the same time encouraged the traditional choir. What parts belong to the faithful and is this ideal of participation so great that when it is possible it should be given preference in place of the choir? The third set of difficulties is less important. It mentions the need to retain the organ as the instrument par excellence for the church, but is broader in allowing other instruments. What instruments? Is the man of the twentieth century used to singing to the organ? What about those instruments he is used to singing with that will encourage his participation?

These difficulties, especially the first few, are real. It would be ridiculous to deny them. They have been coupled with the practical difficulties of the relationship of the traditional choir-director to the congregational participation. They are related to our general reluctance, especially in the typical American family, to sing out; there are few occasions, even outside of the walls of the church, when we sing spontaneously as a family. But these practical difficulties can be overcome if we wish to do so. The desire to realize a full participation of the faithful on the part of pastor and people can do wonders to change our silent traditions.

ATTITUDES

What attitudes should the choirmaster, the organist, and the parish priest assume in the face of the difficulties listed above? Let us begin first with the most important attitude from which the others seem to flow. It must be admitted that these difficulties are real and give a clear indication that the Constitution on the Liturgy, and specifically chapter six, are not final documents, that is, documents that provide a complete list of specific rules to be followed that cover all cases everywhere. They are meant to be guidelines for the experimentation that was to follow — a listing of the elements desired and to be worked out by practical implementation. They are not the final word, but the beginning word. They do not always list solutions as much as needs and wants; the solutions are to be worked out by competent liturgists and musicians in time. If a bit of confusion has thus arisen among us, it is because we are accustomed to final directives. We are not accustomed to the kind of liberty that permits the solutions to be worked out within the frame-work of directives. The elements desired by the music section of the Constitution are sometimes too new to admit of total solutions at once. This is especially true of the question of the use of the vernacular and the participation of the faithful by singing parts they had never sung

before. We had had so little experience in this kind of worship that the Constitution could not possibly have given us the last word. It gave us rather the freedom to begin to work.

There are certain false attitudes that we can assume as a means to solve the problems we have listed above. The most facile is to suggest that participation of the faithful can be just as active by listening. There is no doubt of the truth of this statement in so far as it goes. Listening is a form of participation. What is important is that we do not assume the false attitude that it is a substitute for active singing on the part of the faithful. To do this would be to solve a problem by the annihilation of one of the crucial elements. It is much more important for us to work out with liturgists the parts of the service which should consist more properly in the active participation and the parts that should consist in a more passive listening. It is generally thought by liturgists that the Gradual and perhaps the Alleluia are the more proper places for this latter form of participation — certainly not the Sanctus nor the Kyrie. If one says that the solution to reconciling participation with the choir is to be found in listening, our attitude must be one of qualification. If this is used as a means to prevent participation, our attitude must be one of indignation. We should also not succumb easily to the idea that participation by listening is easy for people. How many can listen to a motet by Palestrina and truly say that they participated? It is not easy even for a trained musician. It is unfortunate that so many trained musicians have stooped to this subterfuge as a means of saying they are fulfilling the requirements of the Constitution, when it is a lack of breadth and a lack of willingness on their part to search for new music and encourage new music, and experiment with new music that will permit the people to sing with eagerness.

The second attitude that is wrong is that of thinking that the solution to the above problems is to be found in chant adaptation to English and in the adaptation of sixteenth century polyphony to English. Frequently this solution is based on the false assumption that Gregorian chant as found now in the Roman Gradual was the music of the people. There are very few, if any, chants that were the music of the people. Perhaps the Sanctus of Mass XVIII or the Kyrie of the same Mass are remnants of congregational chants, but the remaining pieces were the repertoire of professionals. The false notion that they are easily singable by people began after the *Motu proprio* of St. Pius X at the turn of the century and is still with us in some quarters. No one can deny the aesthetic beauties of Gregorian chant, even if scholars are far from agreement on how it should be sung; but it is another question to try to make it the song of our people of the twentieth century. It is also a false notion to think that adaptation into English is the way to preserve

Gregorian chant. Since the text of our English missal is not to be altered, the task of adapting a fixed text to a fixed melody presents insuperable problems. About all one can obtain is a kind of "ersatz" chant that has a flavor of Gregorian, but is by no means the real thing. It is good to see that many of those who at first thought that this was the solution have now abandoned it. Only a few continue to try. These are, as a rule, people with little native creative instinct but with some musical knowledge and taste. Only for a few syllabic chants has the result seemed worthwhile.

It would be just as falacious to think that the solution to congregational singing lies in the sixteenth century German chorale or hymn. Although these melodies are quite finely wrought for the most part, and although they lend themselves better to English adaptation, there is still lacking a certain twentieth century quality that is so imperative if we wish the music of our worship to be a true expression of ourselves. Although these hymns are not a final solution and can become so very monotonous because of their syllabic character, they are a possible interim solution in some cases.

Neither are the so-called folk ballad Masses a total solution. They have the happy quality of getting our younger generation to sing — and that is truly a great merit. They also have a kind of spontaneity that is proper to worship. In their praise also can be cited the kind of litany form that is so characteristic of this simple music. Such a form is needed again in our worship. They are not the total solution since they appeal only to a single age group, have become so highly commercialized and mixed with Madison Avenue clichés that they will with difficulty rise out of the amateur stage. It would not be good to substitute for the amateur organ pedaller the amateur guitar strummer. On the other hand, there is much to learn from this music. The form has already been mentioned. The modal and melodic styles, the rhythmic vitality, the setting of the English language — all these are things to be studied. One can learn also from the setting of our Broadway musicals. What is needed is the composer of creative talent to take this block of popular idioms and to use them in an unsentimental but vital way for the betterment of worship. In this area professional guidance is most needed. It is unfortunately the area in which the professional church musician is least qualified and where he is most tempted to ridicule the whole effort.

From this it can be seen that the most positive attitude that one can take is to encourage the professional composer to write for the new texts. His efforts, even if not always successful, must be encouraged. We imagine that all of chant or of sixteenth century polyphony is great music. Such is not the case. Much of it shows little inspiration and has been forgotten. But we must encourage those who are trying if we wish to get the modicum of good music that we need. Most of all, it must be music that is the product of our age

and uses the technics that are characteristic of our age. A positive approach of this sort is so much more fruitful than that of spending money and time worrying about Palestrina.

HURDLES

The chief hurdle to a solution to the musical problems we have discussed is that they are not totally musical problems. They are also problems of liturgy. For this reason they cannot be solved by the musician alone. He must be reading constantly about the liturgy; he must have his finger on the pulse of the Church and what is happening with it; he must not be afraid to discard a beautiful piece of music if he finds that it is not proper for the liturgical moment. If it is great music it will continue in the memory of man, even though not performed in Church. The gap between the musician and liturgist must be closed. I find the fault lies most frequently on the part of the musician. He so often has not read the standard liturgical works and is ignorant of the historical development of liturgy. One cannot write music for an opera if he does not understand something of the libretto, the dramatic moment, staging, etc. It is not enough to know music to write or select music for a liturgical service.

Another very important hurdle to be surmounted by all is the false dichotomy between secular and sacred in music. Much of what we think is sacred is not so at all. We have inherited from the Caecilian composers of the last century and the first half of this century a kind of textbook for sacred music. Certain stylistic elements — thought to be imitations of sixteenth century — are given us as sacred; other elements, such as syncopation, are labeled as secular. We do not want anything in our churches that is not edifying or that reminds us of the barroom, but we should not think that we are pure spirits and that our worship is with mind only.

It is not too subtle a hurdle, but we must mention the very practical problem of money during this interim period of trial and experimentation. A bona fide composer who wants to offer his services to the Church at this moment senses a fear that much of what he writes will end up being discarded because of a change in the texts of the Mass. If a man is living off the royalties of his compositions, or at least augmenting his income by them, he rightly fears the future. Perhaps the only solution for this is to set up stipends for compositions and for commissioned works that will help to make allowances for this event. A great composer does not worry about his compositions going into oblivion if the Church changes a few texts. He realizes that his pieces, if truly inspired, will live on as a part of man's finest achievements. This same money-hurdle affects the pastor who has to buy music for a large congregation. He cannot afford to buy multiple copies of expensive books and

then find that the musical contents have not been tested by fire and might well be inferior. For this reason, I would suggest cheap editions with much variety of experimentation before anything too definitive is selected.

The easiest hurdle to be overcome these days is that of learning from the experiments already done in the Protestant communities. More ecumenical endeavors are needed in the realm of hymnody. Such an endeavor is more a pleasure than a hurdle.

In sum, the future looks bright if the door is not closed. History of art is full of negative critics; the history of music is full of pessimists who could only see the old way and the old style. But history has proven them wrong in all cases. Man is never without his creative insights, his ability to grapple with the technical elements of his times to forge out of them that which is worthy of his God. Those who feel that our age lacks such musicians will be proven wrong by history. Let it not, however, be on our consciences that we prevented our age from doing that which could be truly fruitful in creating music that fits the worship of twentieth-century man.

MUSIC IN PRINT

The Book of Catholic Worship (The Liturgical Conference, Washington, D.C.)

Editor's note: This is the second in a series of reviews presented by SACRED MUSIC on *The Book of Catholic Worship*.* The first, by Robert J. Snow, appeared in the preceding issue. (See also p. 69 of this issue.)

"At last!" will be the exclamation uttered in rectories, choir rooms and in the church pews throughout the country as the first copies of *The Book of Catholic Worship* arrive. Many have been waiting for the publication of this book.

Over two years ago the Constitution on the Liturgy said: "It is to be stressed that whenever rites, according to their specific nature, make provision for communal celebration involving the presence and active participation of the faithful, this way of

celebrating them is to be preferred, so far as possible, to a celebration that is individual and quasi-private. This applies with especial force to the celebration of Mass and the administration of the Sacraments." (Art. 27). "To promote active participation, the people should be encouraged to take part by means of acclamation, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence." (Art. 30).

*Reprinted from the *St. Louis Review* with permission of the editors.

Providing the materials for this active participation has been quite a problem in most parishes. A collection of sheets, cards and other materials have proved inadequate and caused minor housekeeping problems. Other books proved valuable for much of the liturgy in parishes, but they were lacking on one account or another.

After two years it is apparent that the renewal in worship requires an entirely new kind of book for the people. The use of English at Mass, the increased emphasis on the communal nature of the Sacraments, the greater importance of congregational singing—all necessitate that the people require materials they had not needed before. At the same time the fact that the readings are now in English means that people no longer require translations of their own. The new liturgy calls for a new liturgical book.

To meet this challenge the National Liturgical Conference assembled an editorial board of 25 of the most distinguished experts—pastors, liturgists, musicians, Scripture scholars, joined with book designers and manufacturers—to create a new book for worship. The result is *The Book of Catholic Worship*, a publication of the Liturgical Conference, an organization which while not “official” is the major association of the leaders of the liturgical movement in the U.S. The book is being distributed by five publishing houses in the United States and one in Canada and is also available through local church supply houses.

Take to the new *Book of Catholic Worship* some necessary re-thinking about hand missals. Father Gerard Sloyan, in his recent book *Worship in a New Key*, traces the history of the present people’s hand missal. It wasn’t until 1897 that vernacular missals were officially permitted to be printed for the people’s use. These hand missals usually were vernacular transla-

tions of the altar missal. Just as the priest had for centuries before been praying the people’s prayers at Mass, now with all the prayers in the missal the people were praying his.

The hand missal has been an enormous help in bringing the Mass to the people. It has had a glorious history from the *Saint Andrew’s Daily Missal*, through Father Stedman’s very popular series, up to today’s excellent *Saint Andrew’s Bible Missal* and the *Catholic Layman’s Missal*. When the official texts for the Epistles and Gospels are released to publishers of popular missals, no doubt the missal market will become active again. But as soon as the expected 3 or 4-year cycle of Scripture readings comes, these will again be out-of-date.

The hand missal, essentially a translation of the altar missal with a commentary, remains an indispensable tool for private preparation and meditation, but it is not designed for use at the liturgical service today.

The Book of Catholic Worship is a pew book, it is not a “new” missal. It contains all, but only the people’s parts, not only of the Mass but of the Sacraments and other public services. It does not contain the Scripture readings; these are in the Lectionary. The Prayer, Prayer over the Gifts (Secret) and Prayer after Communion will be in the priest’s Sacramentary (new Altar Missal).

People who have become familiar with the practice of following every word of the Eucharistic Sacrifice perhaps may object. With continued effort they will find more value in *listening* to the prayers and the Scripture readings. This requires of lectors and priests a greater responsibility to “pray” the greater prayers, and proclaim the Word of God with dignity and care so as to make it wholly intelligible and meaningful to the assembly. The people will find in this book their part

in the dialogue with the priest, as well as any prayers or recited verses they say by themselves or together with the priest. The argument between "listening" and "listening and reading" has cogent points on both sides and will be solved only after several years experience.

At any rate all who have the privilege of proclaiming the Word of God, or praying in the name of the People of God must regard it as a sacred trust, one to be fulfilled with dignity and clarity.

To *The Book of Catholic Worship* itself. It is a complete book for parish worship: it includes not only the congregational parts of all Masses for Sundays and weekdays, but also a 101-selection hymnal, a complete psalter, a section on Sacrament rites including Baptism, Confirmation, Penance, Marriage—as well as engagement ceremonies, anniversary blessings and other optional celebrations, and the Liturgy of the Dead, and lastly a section on devotions that embraces the Rosary, the Way of the Cross, Forty Hours' devotions, and devotions for church unity.

Each section has its own qualities. It is profitable to look at *TBCW* section by section.

At the beginning, 5½ pages are devoted to "How to Use This Book," directions that are explicit and simple. Most parishes that adopt this as their parish book will find it beneficial to spend some time before Sunday Masses in explaining its use to the people. Some families will want to have their own personal copy at home for family prayers and as a preparation for worship with their parish.

The next two sections are devoted to the Temporal Cycle and Sanctoral Cycle; each division of the liturgical year is preceded by a page of commentary that is short but well done. These sections contain all the people's

parts for every day of the year, Sundays and weekdays. All of the common and votive Masses are included.

Readings which form the peoples' parts are given in sense lines for easier congregational praying. Those Masses at which the entire congregation is likely to be present, Sundays and Feasts, receive a larger typographical treatment. The peoples' parts are called: Entrance Song, Songs of Meditation and Response, Song at the Presentation of the Gifts and Communion Song.

The indexes are complete: there are indexes of Feasts of Our Lord, of Our Lady, and of the Saints (all in alphabetical order), giving date of feast and page number in book. There are also special indexes for the Common and Votive Masses. This whole section is refreshingly presented, for example, "March 19: Joseph, Husband of Mary"; "July 26: Anne, Grandmother of the Lord."

A page of commentary on the Eucharistic Sacrifice begins the five pages devoted to the "Order of Worship," the Ordinary of Mass. This part will not be used frequently since the "Lord Have Mercy," "Glory to God," and Creed are contained on the inside covers of the book. In order that the faithful may become familiar with the Latin text also, in accordance with Articles 36 and 54 of the Constitution on the Sacred Liturgy, the Latin text of the dialogue and of the ordinary chants is presented at the end of the book.

The excellent commentary before each part of the Mass is helpful for reference. Emphasis is rightly given in the commentary to the pause after "Let us pray" in the Prayers. This, together with a time for reflection after the First Scripture Reading, can be beneficial to all of us in our worship.

The text of this part of the Eucharist is the official translation approved by

the Bishops' Commission on the Liturgical Apostolate and contains changes that have gone into effect since March 27. The dismissal rite now is: "The Mass is ended. Go in peace." While this is more meaningful than our present dismissal, it unfortunately still falls short of really conveying the meaning of sending God's people into the world they are to sanctify.

A special section is devoted to the Eucharistic Prayer. This section includes the Prefaces, now to be done in English. One page is devoted to each Preface. It is unfortunate that the four new Prefaces recently approved and to be included in the Sacramentary, were not put into the *Book of Worship*. Perhaps they can be included in future printings, at least as a supplement. The translation of the Canon is from the *Layman's Missal*, and is the most impressive translation we have ever seen. Reading it aloud makes one pray more fervently that we can soon have this great priestly prayer in English such as this.

The Hymnal forms the next large section of *TBCW*. Several members of the Archdiocesan Music Commission as well as other organists and choir-directors were consulted about this section; all agreed that the hymns and antiphons are more than adequate for the parish or community. Most hymns are given in four-part (SATB) settings. These may be sung in unison by directing everyone to the top line of notes. In all there are 101 hymns, 29 antiphons and 5 antiphons for Holy Week.

Included are four musical settings for the "Lord Have Mercy," three for the "Glory to God," one for the Creed, six for the "Holy, Holy, Holy," and five for the "Lamb of God." Three different musical versions of the "Our Father" are given. To be completely adequate for parish and community use, the music for the "Great Amen,"

the peoples' response to the Prayers of the Faithful and the Gospel Acclamation should have been included. Of course one of the two Alleluia Antiphons could be used for the latter. A musical setting for the Pontifical Blessing is given; the "Great Amen" would be more practical for a parish. The hymns are arranged by alphabetical order of their titles, and an excellent index of hymns according to their first lines follows the section. Another index by seasons and feasts, parts of the Mass, and occasions and themes is at the end of the book.

With the four-part settings the same book is suitable for the choir's use; a companion choir-master and organist book will be published soon.

One of the greatest assets of *The Book of Catholic Worship* is that it contains all 150 psalms in numerical order, plus the canticles. This has many advantages. In the celebration of the Eucharist, the Entrance Song, Song at the Preparation of the Gifts, and the Communion Song can be amplified by merely turning to the complete psalm. References to these are given in the peoples' parts—both the Temporal and Sanctoral cycles. In addition to this, since this book is meant to be available in the pews, the psalms will be available at all times for private prayer or sacramental penance. The text of the psalms is the Confraternity Edition of the Holy Bible. The psalms are printed in sense lines and are not crowded on the page. At the beginning of the Psalm Section a one-page instruction on singing the psalms, along with 10 simple musical patterns for congregational singing of the psalms is provided.

At the back, 58 pages are devoted to the Sacraments most celebrated with the parish community. The rite for the Baptism of Infants and the Baptism of Adults, in seven steps, is given. The commentary and rubrics are given in italics and the people's re-

sponses printed in capitals. Suggestions for hymns and psalms for a public ceremony are suggested. Since this is the peoples' book all of the priest's prayers are not included. He would have to use a ritual. Thanksgiving after childbirth and a meaningful renewal of Baptismal promises ceremony remind us that this is an all-purpose parish book.

Under the Sacrament of Confirmation the responses of those to be confirmed are printed after a commentary on the Sacrament. Penance is introduced by a short commentary that is one of the best we have ever read: "We return to God by returning to the unity of His people, the Church." An examination of conscience to supplement our normal method is followed by the rite of Penance.

A blessing of an Engagement Ceremony, a Bible Service before marriage, along with blessings of wedding anniversaries, form part of the section devoted to Marriage. For the Nuptial Mass the people's parts for Mass and responses for the Sacrament of Matrimony are provided. The prayer for the blessing of the rings and the nuptial blessings are excluded, but the blessings at the end of the rite of matrimony, after exchanging rings, are included. In the Anointing of the Sick all of the responses and the words of anointing are found.

The Liturgy of the Dead forms the last part of the Sacrament section. Included are good suggestions and prayers for a Service for a Christian Wake.

The space allotted to the Mass on the Day of Burial is the most disappointing thing about *TBCW*: the user is referred to All Souls Day. In large parishes this book will be used almost as often for funerals as it will be for Sundays. It would have been better to have the entire funeral liturgy in one place. Many times there will be people of other communions at fu-

nerals. A simple presentation of the funeral liturgy would be of help. The rite for the Burial of a Young Child concludes the Sacramental section.

The final section of *The Book of Catholic Worship* is titled "Parish Services and Prayers." It begins with a service of Christian Unity following the structure of the service of the Church Unity Octave by the Graymoor Friars and the National Council of Churches. The Way of the Cross has 14 Scriptural passages for meditation, versicles and responses and suggested hymns, beginning and ending with psalms. Fifteen Scriptural passages on the mysteries of Jesus are given for the Rosary. The prayers of Benediction and suggested hymns for the Forty Hours Devotions conclude the final section.

Typographically, *TBCW* is a work of beauty and craftsmanship. Its 807 pages are contained in a red durable hardcover cloth binding. Because of the excellent binding the book will lie flat on page 4, as well as in the middle of the book. The size, 8½" x 5¾" x 1½" thick, will assure pastors that it will fit into present pew racks. A practical drawback is that there are no ribbons or markers. Since this will be a pew book, the normal method of marking your book with prayer cards will not be practical. Most of the Protestant Hymnals do not have markers, so perhaps we can become ecumenically proficient in finger-manipulating. One suggestion to help the user find his place would be to use different colored paper for at least the hymnal section.

To get very practical, individual copies sell for \$3.50. We understand that for those not practicing poverty, a special deluxe, three-ribbon model will be available later for \$12.50. In quantity orders the price goes as low as \$2.50 for the ordinary edition. (A check of church book stores reveals that this price is comparable to pew books used by other denominations.)

This will mean a large investment for parishes. Congregations will have to learn how to use and respect a pew book. We'll need to learn the etiquette of handling a common book, sharing books with neighbors so that they can read from the same copy may be helpful to give us a community spirit. Regard for the expensive property of the community can also benefit all of us.

Finally, is this *the book* for Catholic worship in our parishes and institutions? It will probably be some years before we have an "official" book of worship—at least not until after the revision of the Roman Missal. In the meantime, other books are being published and will continue to come forward in future weeks and months. This is good. It will help the final "official" copy be as perfect as possible. We cannot judge the other books until we see them. We can say this: it will be difficult to publish a practical, artistic and serviceable work like *TBCW* and still keep the price reasonable.

We believe *The Book of Catholic Worship* is a work of art. We suggest that anyone considering buying this book for personal or community use should hold it in hand, read aloud from it and study its commentaries. Remember it is not a missal. Objections will be made that Epistles, Gospels, prayers, etc., are not contained. But all the other things that are included—the psalms, Sacraments—are of more value if this is to be used as a parish worship book.

At present *The Book of Catholic Worship* can be the best help to implement the Constitution on the Sacred Liturgy, which tells us, "In the restoration and promotion of the sacred liturgy, the full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit." (Art. 14)

REV. RUSSELL E. KENDRICK

NEWS REVIEW

□ Dr. Joseph J. McGrath, who has served for forty years as organist and choirmaster at the Cathedral of the Immaculate Conception in Syracuse, N. Y., has resigned his position because of failing health. Widely known as a composer, Dr. McGrath's works number nearly five hundred. His successor at the Cathedral is Ivan R. Licht.

□ Among the programs of sacred music sent to the Church Music Association, the following are significant: At the Cathedral of the Risen Christ,

Lincoln, Nebraska, a series of Sunday afternoon concerts were held in the new cathedral which has a new Casavant organ. Organists who performed in the series were Anthony J. Newman, Myron Roberts, Michael Veak, and Pierre Cochereau. Choral organizations were the Boys Town Concert Choir, the University of Nebraska Madrigal Singers, and the Notre Dame Academy Girls Concert Choir of Omaha, Nebraska. A concert of compositions by local composers included works by Robert Beadell, Robert Nelson, Eugene O'Brien, Sister M. Jean

de Notre Dame, Raymond Haggh and Myron Roberts. The choirmaster at the Cathedral is John P. Moran.

Quincy College, Quincy, Illinois, presented a chamber music concert, May 10, 1966, which included *O Magnum Mysterium* of Francis Poulenc, *Tenebrae factae sunt* by Ingegneri and F. J. Haydn's *Mass in G*, no. 7. The performing groups were the Concert Choir under the direction of James M. Brinkman, and the Madrigal Singers, conducted by John Martens.

A series of organ recitals by Anthony J. Newman were held from October through May at the College of the Sacred Heart in Newton, Massachusetts. The four concerts were given over exclusively to the works of Johann Sebastian Bach.

The famous Regensburger Domchor of Regensburg, Germany, sang a special memorial concert dedicated to Max Jobst, a most promising young German composer who died at Stalingrad in 1943. Jobst's religious works number nineteen, including two Masses and a similar number of secular pieces.

The Boys Choir of St. Rose of Lima parish, Argyle, Minnesota, sang a concert of spiritual and secular music under the direction of Father Donald Krebs, March 13, 1966. The accompanist was Alice Bedard.

□ The Solemn Mass of Easter at Holy Childhood Church, Saint Paul, Minnesota, included music by Orlando Gibbons, Thomas Tallis, Robert Wilkes and Ralph Vaughan-Williams. The ordinary of the Mass, entitled *English Festival Mass (1965)*, was the work of the choirmaster, Richard Proulx. The Schola Cantorum of men and boys was accompanied by organ and brass ensemble.

□ The annual festival Mass of the Guild of Catholic Organists and Choirmasters of the Archdiocese of Saint Paul, Minnesota, was sung by the combined choirs of the Twin Cities at the Church of Saint Anne in Minneapolis. The proper, sung in Gregorian chant, was the special Mass for the Jubilee proclaimed by Pope Paul VI to mark the close of the II Vatican Council. The ordinary was J. M. Erb's *Missa Dona Nobis Pacem*. The Twin Cities Philharmonic accompanied the massed choir. Rev. Richard J. Schuler was conductor and John Kaess was organist.

□ Various new organs around the country have been inaugurated by dedicatory concerts:

Noel Goemanne played a program which included works by Buxtehude, Bach and Flor Peeters as well as his own *Fantasia*, on the new Casavant organ at Our Lady Queen of Martyrs Church, Birmingham, Michigan, May 12, 1966.

John F. Grady played the dedicatory recital on the Delaware organ in Holy Family Church, New York City, known as the parish church of the United Nations, January 18, 1966. He was heard in works by Bach, Brahms, Lidon and Widor.

St. Winifred's Church, Mount Lebanon, Pennsylvania, has a new Casavant organ, installed in the sanctuary. Jean Raevens is organist.

St. Michael's College, Winooski Park, Vermont, also has installed a new Casavant organ. Dr. William Tortolano has planned a series of dedicatory concerts on the new instrument.

TO THE EDITORS

Sacred Music is certainly to be congratulated for its attempt "to be an open forum for ideas and knowledge, for opinions and counter-opinions," by publishing the two reviews of *Voices and Instruments in Christian Worship* by Joseph Gelineau, S.J.: one by Rev. Richard J. Schuler, the other by David Greenwood (vol. 92, no. 3, Autumn 1965).

I think that the review by Rev. Richard J. Schuler calls for some comment as it well exemplifies the attitude of a considerable number of today's Catholic Church musicians, an attitude which is one of the causes of the present plight of Church music in this country. Fr. Schuler, I feel, wrote a very biased review. In his appraisal of Gelineau's book I think he showed theological shallowness and at times a tendency toward naiveté. It is this kind of superficial theologizing that will considerably hinder the attempts of American Catholic Church musicians to implement the liturgical reforms of Vatican II. There are a number of things in Fr. S's review that lead me to question both the relevance of his criticisms and his theological competency.

Fr. S. says that the book is widely acclaimed because of the fame of the author. He gives no evidence to support the statement. Certainly, readers will be inclined to open the book because it is written by a "name" author. But, to my knowledge, those who acclaim the book do so on its merits. Such, for instance, is the judgment of one well-known church musician, C. Alexander Peloquin, who stated publicly that this was the best book on Church music that he has read. I personally feel that Fr. S. overemphasizes the importance of this French Jesuit's reputation, a reputation (according to this reviewer) acquired through his popular psalm-singing method. And even if the psalms "have set the stage for a wide reception of the present volume," so what? Is Fr. S. implying that most of us are somehow taken in by this Frenchman because he made psalm-singing popular?

Fr. S. finds certain things "amiss" in this book. And after having summed up Gelineau's fine contribution in a few sentences, he proceeds to spend the rest of the lengthy review on the things which are amiss. I should like to give my reaction to Fr. S's critique.

First of all, my impression from reading this review is that Fr. S. manifests the fear of so many of today's church musicians—that the liturgical reforms have caused "a kind of wave of iconoclasm" against Sacred music. Why this fear? Because Gregorian chant, Renaissance polyphony, and other forms of "art music" are not being "reaffirmed in their honored position in liturgical worship" by the many enthusiastic promoters of the liturgy. It cannot be denied that many who are implementing the present liturgical reforms possess little musical training. Some are even musically insensitive. Thus,

they have made mistakes in judgments, false affirmations, and errors on the practical level. But neither can it be denied that many of the Church musicians are deficient in their theological understanding and so many have often opposed liturgical developments and practices demanded by present theological insights. I do not know Fr. S. personally and so I cannot speak definitively of his own theological and liturgical understanding. I have read some of his things, however. I do not question his competence as a musician. But I suspect that he is a victim of his own theological training, that he has been formed by a largely “magisterial-type theology,” and that this has colored his judgments in the area of liturgical music. Fr. S. may have heard of the development of dogma but he gives no evidence that this concept influences his thinking. He considers, as far as I can determine, Gregorian chant and Renaissance polyphony as types of music ideal and relevant for all succeeding periods of Church history. He is like the traditional theologian who thought that the Council of Trent settled things for all times.

Happily now we understand to a greater degree that the Council of Trent was very much constituted by its own historical situation, that the answers it gave to the questions at that time cannot be considered absolute. In each succeeding era of the Church the formulations of Trent must be reinterpreted, subjected to criticism and so given a new understanding enlightened by contemporary insights. Certain emphases may be highlighted, others may recede into the background. The situation is analogous in the case of Church music. Like the Council of Trent, these two types of sacred music—chant and polyphony—responded to and answered the needs of a particular time. But like the formulations of Trent, these musical styles are not absolutes, not transcultural, not answers good once and for all. And here the development can be even more radical since there is no concern with maintaining the deposit of faith. We must be open to the possibility that Gregorian chant and Renaissance polyphony will find “their honored positions” more in the concert hall than in the liturgical assemblies. To quote past statements of popes will not make chant and polyphony relevant for today’s world. It is analogous to the theologian who uses the Tridentine answers to questions asked in the sixteenth century to answer twentieth century questions. You cannot solve contemporary liturgical problems, even musical ones, without recourse to contemporary theological insights. And sad though it is, possessing only knowledge of magisterial theology today is close to possessing no theology at all. Fr. S’s review consists in singling out five general areas for comment. I would like to make some observations on each.

1) According to Fr. S., Gelineau marshalls his facts to prove a point as a theologian with a thesis to prove. He does not draw his conclusions from the evidence obtained. For example, G., according to Schuler, does not present all the evidence. E.g. that the Council of Trent put its stamp of approval on polyphonic music is not mentioned by G. It may be that Fr. G. is writing more in the mode of a pastoral theologian than a musicologist. But I hope that Fr. S. is not saying that a theologian may marshall his facts to prove a thesis whereas a musicologist may not. It may be that such a theological method was considered valid by the professors who taught Fr. S. but this is precisely the method contemporary theologians, including Fr. G., are abandoning. It is difficult for me to see what other conclusions Fr. Gelineau could come to even if he had acted as a musicologist in the restricted sense of Fr. S. He may have stated explicitly that the Council of Trent approved of polyphony but that hardly means that we should sing it today. A study of musicological data solely is not going to answer our present liturgical music problems. This is as naive as maintaining that a study of the Fathers of the Church (a very fruitful study in its own right) is going to solve our contemporary theological problems.

And as for Fr. G's use of "value terms" such as "alienation," "carved out for themselves," and the like, what does Fr. S. think he is doing when he speaks of "a kind of wave of iconoclasm" against sacred music?

2) Fr. S. gives a number of statements that he thinks need verification and/or proof and/or qualification. I agree that here G. has indulged in some oversimplifications. There are unpardonable even if this is not a technical history of music. I find it difficult to see, however, that this invalidates his conclusions in regard to contemporary musical practice.

3) Basically, Fr. S. accuses G. of archaism. We cannot, says Fr. S., build a reform on primitive practice only. I certainly agree. And if that is really what G. is saying—that we should return to the musical practices of the primitive Church—then he should be censured. I wonder if Fr. S. is not reading G. too rigidly. Is it a slavish return to the past for which Fr. Gelineau is opting or is it the sensitivity to the needs of the worshipping community of the primitive Church that G. feels we should imitate and return to today?

Fr. S. also says that the music of our own day should "provide the new music that our age seeks for in worship." I heartily agree. I wonder if Fr. S. would also be open to the possibility that the music of our day may no longer include Gregorian chant and Renaissance polyphony?

4) Fr. S. says that a certain puritanism pervades Fr. Gelineau's attitude toward sacred music, that perhaps, he is even opposed to sacred music. He then gives several excerpts to prove his point. Fr. Schuler's difference with Fr.

Gelineau is clear. Fr. G. questions the viability of highly artistic music in the ordinary liturgical service. Fr. S. does not; rather he seems to imply that chant and polyphony quite adequately fulfill the requirements of today's liturgy. Fr. G. is not opposed to sacred music, only to what Fr. S. thinks relevant liturgical music is. And I am sure that Fr. G. would agree with me that there are occasions when Gregorian chant and Renaissance polyphony can fulfill the requirements of liturgical music exquisitely, e.g. services among cloistered religious where a Latin liturgy is still celebrated, functions at which the majority of the participants are musically sophisticated (a mass for musicians at a music convention), or the singing of English or "Englished" polyphony on more solemn occasions (during the offertory on Sunday masses).

5) Fr. S. says that the crux of the problem lies in the misinterpretation of the words "actual participation." He claims G. takes the words in an univocal sense thus causing him to downgrade the art of music and the position of the trained group of singers. But I cannot find in G. such a univocal equating of active participation with only vocal prayer and singing done by the congregation. He would agree with Fr. Schuler's comments on the rooting of active participation in the sacrament of Baptism and the distinction of roles. G. is merely emphasizing the fact that we must correct the previous imbalance in the roles assigned to the congregation, choir and ministers. To deny that there has been an imbalance in the past is to ignore responsible scholarship, to deny that there is still a problem in this matter is sheer naiveté.

As for the footnotes whose number and length seem to annoy Fr. S., I can only remark that they seem no more numerous than those I have found in many musicology books—books with which I am sure Fr. S. is well acquainted. This is ironical considering the fact that Fr. S. seems to be judging this book according to musicological criteria rather than theological ones.

Fr. S. closes his review with the hope that there will be another treatment of this subject which will bring it in accord with the spirit of the Constitution on the Liturgy. Unfortunately, the "spirit" of the Constitution does not seem evident in his review. Rather he gives the impression that he has a legalistic, rather canonical, approach to the music section of the Constitution on the Liturgy. It is no secret that of all the sections of the Constitution the one on music is the least advanced in its thinking, merely reiterating previous statements on Church music. It is this section which is most likely to undergo change in the future.

It is unfortunate, but I suppose inevitable, that a man of Fr. Schuler's competence should have so much influence in the area of sacred music in this country. He well illustrates the key deficiency of those who are working in the area of Church music today, a lack of theological understanding. We cannot be content to ask questions of liturgy and sacred music that can be

answered by simply turning to the index of a theological manual (not even if it contains the text of the Constitution on the Sacred Liturgy) for as Charles Davis has said so well "such questions are due ultimately to our ignorance of present theology."

REV. JAMES L. EMPEREUR, S.J.
The Creighton University
Omaha, Nebraska
5 July 1966

Editor's note: Shortly after the appearance of Robert J. Snow's review of *The Book of Catholic Worship* (*Pittsburgh Catholic*, Fine Arts Supplement, May 19, 1966)* The Liturgical Conference, at a regularly-scheduled meeting, Washington, D.C., made the following statement:

Mr. Robert Snow's review of *The Book of Catholic Worship* is, it seems to us, grossly distorted and unfair. He stands alone in the severity of his criticism, for the book has been widely praised by press and public. Most of his objections are aimed at matters decided upon by a distinguished editorial committee whose credentials match or surpass those of Mr. Snow. A careful reading of his review and a familiarity with *The Book of Catholic Worship* reveal that most of his opinions are not based on fact nor on a sound liturgical sense, but rather that they spring from an unenlightened and curiously biased musical professionalism.

That there are minor errors and shortcomings in this and in all similar books is surely to be expected, and this does not mean that they are without merit and usefulness. Such errata do not diminish the value and importance of the book as a major development in service books and hymnals.

In contrast to the trivial shortcomings in *The Book of Catholic Worship*, Mr. Snow's review is riddled with gaping flaws, contradictions, and enormous errors. He states it is a fact that the book "does not work well when used in an actual service." At best that is the opinion of one who has not used it well; it is a fact that in the opinion of many the book works admirably well, and the Liturgical Conference can document this fact with letters and statements. All that Mr. Snow had to say about the use of additional psalm verses during the processional chants and how to provide for this practice in a service book reveals a crashing ignorance of liturgical principles, publishing, and the practicalities of liturgical celebration. Mr. Snow denounces the work of Robert Twynham, Joseph Roff, and Marcel Rooney, while the inclusion of this music was approved by the Rev. C. J. McNaspy, S.J., musicologist and associate editor of *America* magazine, Mother Josephine Morgan, R.S.C.J.,

*See also p. 58 of this issue.

head of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Sr. Mary Clare Mylett, S.N.D., head of the Department of Music, Trinity College, Dr. C. Alexander Peloquin, composer and conductor, a church musician with impeccable credentials, as well as other consultants and editors.

The review criticizes the absence of rubrics for the use of psalms and reproaches during Holy Week. Such rubrics were omitted because it is quite sufficient if the leader of song knows them. The same principle makes it unnecessary to specify the verses of the psalm for every occasion on which additional verses may be employed in the processional chants. Mr. Snow objects to the alphabetical listing of hymns. Perhaps he will see the convenience of this arrangement when he recognizes that many hymns are not tied to a single season or topic and that they may be used throughout the year, on various occasions; an alphabetical listing makes every hymn easy to find no matter what the season or topic.

We have made no attempt here to refute every detail of Mr. Snow's opinion, because the length of his review and the chaotic assumptions behind it would require a lengthier reply than the public should be asked to endure. The points made above are sufficient indication that the prejudices of the reviewer led to rash, foolish and distorted judgements. He writes as though the editorial decisions were made without reason or authority.

Mr. Snow has every right to his opinions, but he should not be surprised when he is not taken seriously in his attacks upon the work of authorities such as those listed above, plus the Rev. Frederick R. McManus, Rev. Godfrey Diekmann, O.S.B., Rev. H. A. Reinhold, etc.

It should be noted that no other reviewer of the book has agreed with the harshly critical notice in *Pittsburgh Catholic*. *The St. Louis Review*, for example, hailed *The Book of Catholic Worship* as “. . . a work of beauty and craftsmanship . . . the best to implement the Constitution on the Sacred Liturgy.” *The Southwest Louisiana Register* stated, “No book has been as practical for renewal in the liturgy . . . *The Book of Catholic Worship* is the best handbook published.” *The Priest* magazine, *The Providence Journal and Evening Bulletin*, *The Long Island Catholic* and *The Brooklyn Tablet* are among the papers in which favorable reviews have already appeared.

Pittsburgh Catholic is a respected and usually well-edited Catholic weekly. We have no great argument with the assignment of this review to Mr. Snow, a local reviewer who holds some credentials in part of the book's subject field. We assume no malice was involved when the editor used what he must have known to be a controversial bit of writing in a most dramatic way.

But if it turns out, as we expect, that Mr. Snow's opinions do not survive the test of public opinion, then *Pittsburgh Catholic* will have a share in his embarrassment.

We deplore the fact that a national religious news agency (Religious News Service) sent a story to its subscribers which lifted the single viewpoint of one reviewer into the status of a news story. By the necessity of news condensation, the report became even more emotional in tone. The two principal faults in this news handling were: 1) that the news agency, perhaps unwittingly, turned a routine review into a sensational story, and 2) that the news agency failed to seek comment from any number of possible and available sources — other book reviewers, the publishers of the book itself, the book's editors, or other liturgical specialists. This mishandling resulted in a biased and therefore unfair account.

The Liturgical Conference regrets this incident, principally because of the unwarranted and unnecessary confusion it may cause among those innocent of the facts. *The Book of Catholic Worship* is a significant departure in Catholic publishing which has led the way for several similar books. We cheer the recognition and adoption of this approach as the pattern of future aids to worship and we welcome the comparison of our book with all others.

(Signed)

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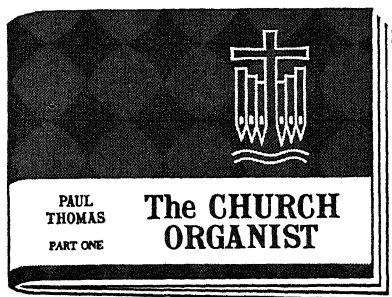
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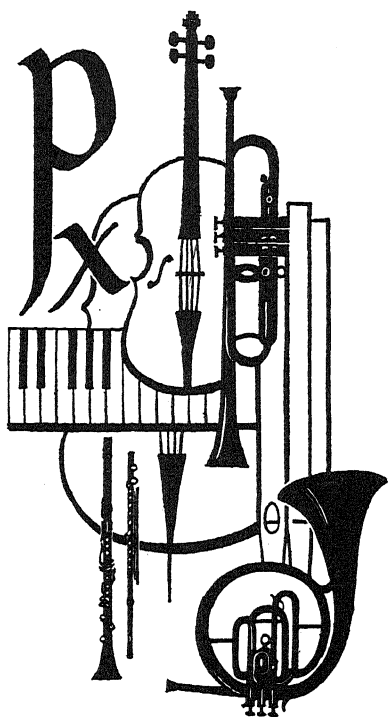


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