SACRED MUSIC

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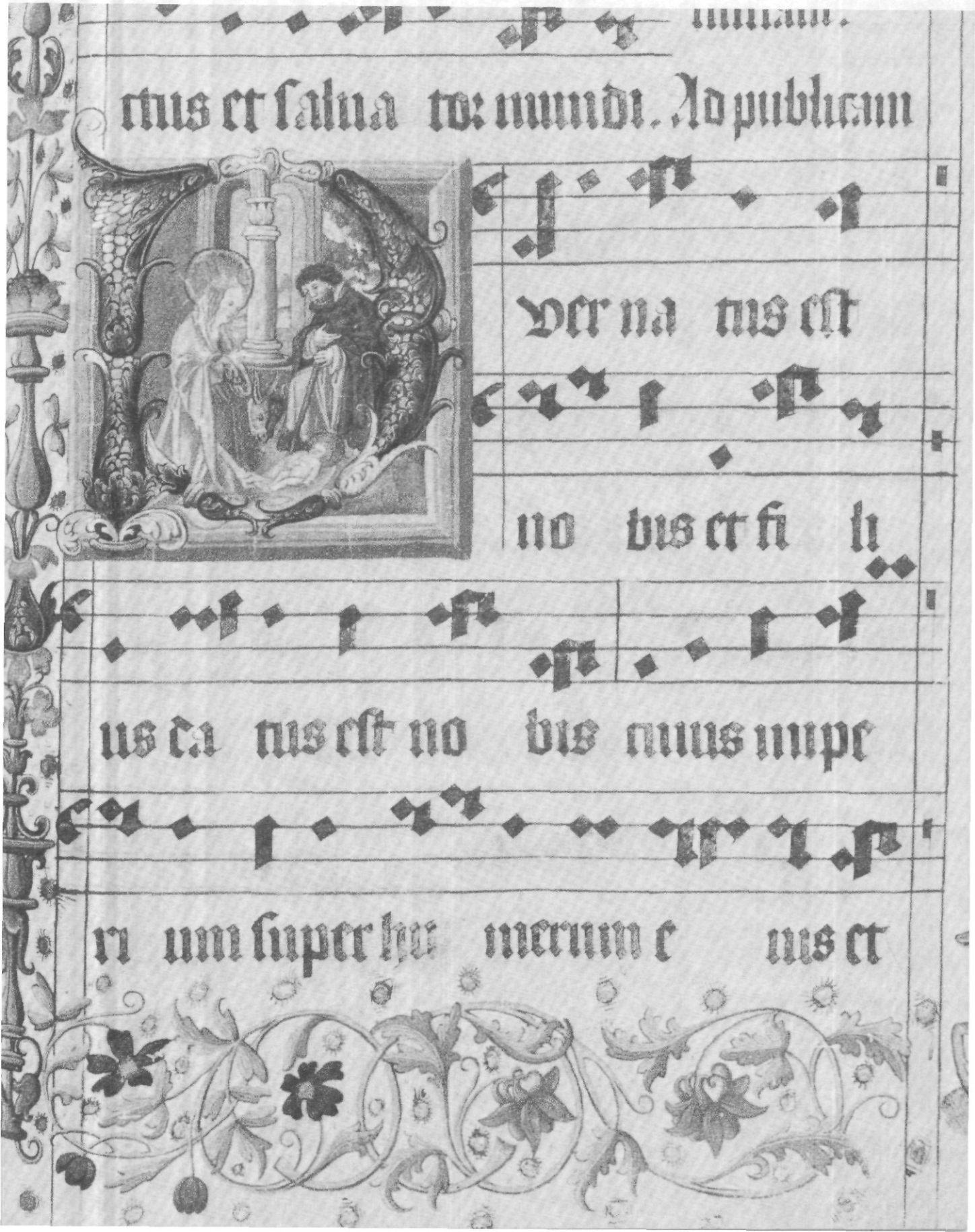

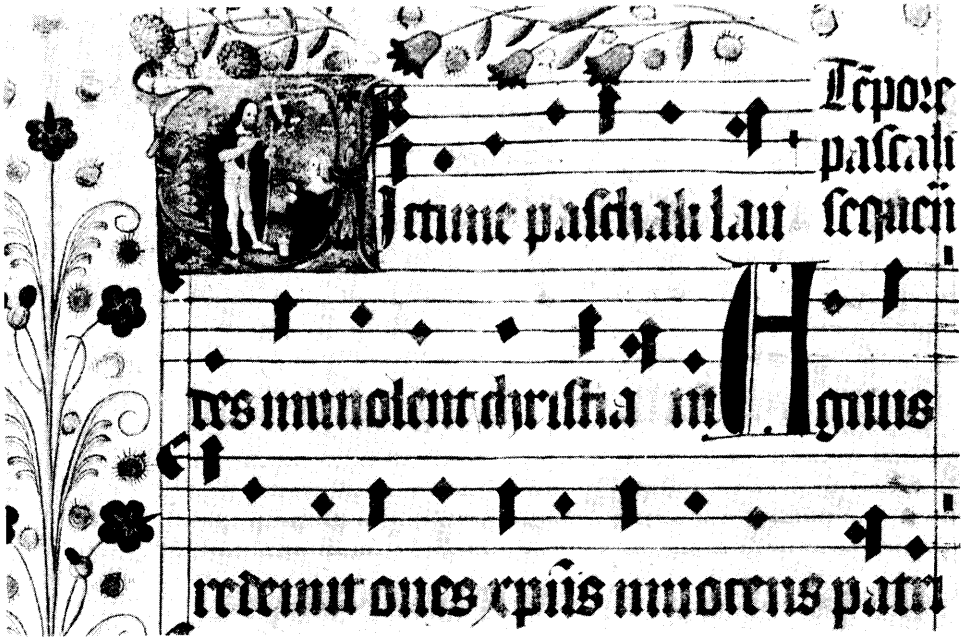

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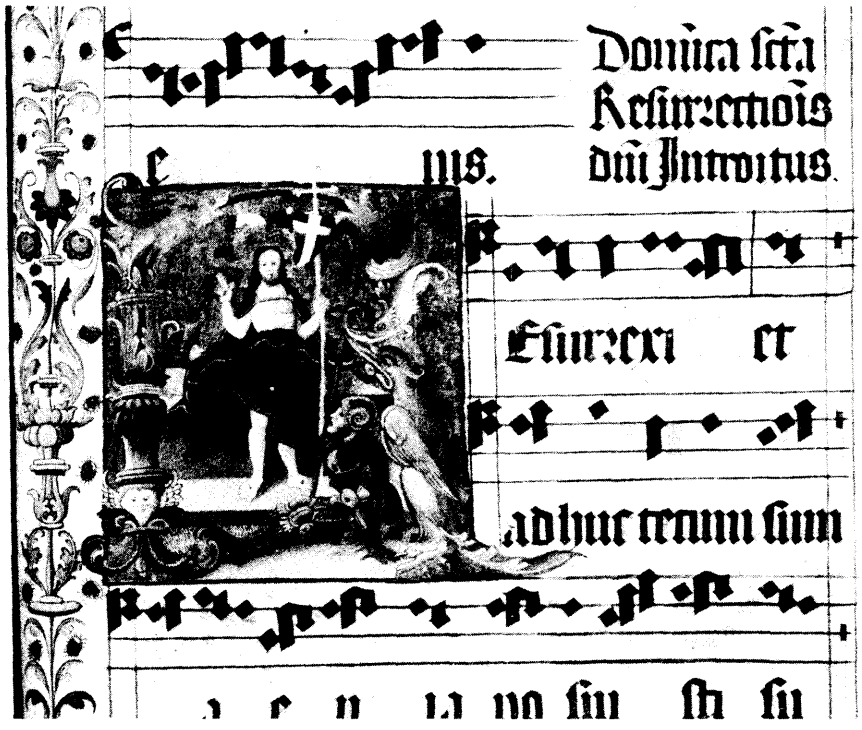

# FROM THE EDITORS

## The Solution: Education

If one grants that the present state of church music in the United States does not reflect the hope and promise of a true flowering envisioned by the fathers of the Second Vatican Council, the first question logically to be asked is "What can be done to rectify the situation?"

The answer is in one word: education. At every level and in every area, we must learn. This is necessary for the choirmaster and organist, for the priest, for the parishioners and for the children. Each, according to his role and his ability, must be trained to know how God is to be praised through the art of sacred music.

Pope Pius XII in his encyclical, *Musicae sacrae disciplina*, says that there must be a God-given talent that is properly trained. The Holy Spirit, as a flame of inspiration, moves the composer, the performer and the listener, but the ground must be readied for His coming. That preparation is achieved through education.

Church music involves more than just the art of music, since it is an integral part of the liturgy. Training in music alone does not suffice. But then neither does training in liturgy alone without serious study of music suffice for the church musician. A thorough instruction in both music and liturgy is needed for the well-prepared practitioner. He must know the essentials of both disciplines, the theory and the practice, as well as a history of those fields. A generation is growing up that knows nothing of Gregorian chant despite the command of the Second Vatican Council that it be given "pride of place" in liturgical services. The theory, practice and history of chant is essential to the education of all concerned with church music: clergy, singers, directors and composers.

Before the council, this education in chant was begun in the parochial schools where children learned to read and sing Gregorian chant. To some extent in the secondary schools and colleges this study continued. In seminaries and novitiates it was carried on to a high degree of proficiency. Both the clergy and religious were acquainted with the fundamentals of chant, and professional musicians to a large degree were given instruction in this essential part of a musician's preparation. Other elements of the musical art were not as fully treated in seminaries or novitiates, but organists and choirmasters for a large part were given minimum instruction in basic matters of theory and performance. Above all, it was clear that the purpose of church music was the glory of God and the edification of the faithful. It was understood that it was the "handmaiden of the liturgy," a point now more clearly stated by the council when it declares that "sacred music is an integral part of the liturgy." The role of church music as set forth in the various papal documents was the goal to be striven for. The path to the goal lay in education. This could be obtained through college courses, diocesan workshops, private study and experience.

One of the directives of the council ordered bishops to continue and improve the means of education open to church musicians, since the fathers of the council well knew that the one problem holding back any flowering of liturgical music was a lack of sufficient knowledge of the art and the liturgy. They suggested that superior schools be established where such were not already in existence. To these would be sent promising men and women, clergy, lay and religious, from every diocese, who when properly trained and formed would return home to continue the education of others on lower academic levels. The program was clear and within the reach of everyone.

How could this be implemented in the United States? The establishment of a new graduate school of church music, as some desired, was an expensive and impractical idea in the 1960's. The very assemblying of a distinguished faculty, the cost of a building, the funds for expensive musical equipment, all showed that the solution to the council's call for education on a superior level did not lie in establishment of a new school of music. It was suggested in a paper given to the bishops' music advisory board by this writer, that a better program would be to use the existing excellent schools of music in this country: Julliard, Eastman, Curtis, Indiana, Michigan, California, among others, where graduate study of the highest quality was already organized. The establishment of a chair of Catholic church music in several of these schools would be interested and receptive to such a project, and those who finished the course of study would be recipients of valued and respected degrees. Each diocese implement the reforms ordered by the Second Vatican Council. Further, the cost of such a program would be much less than that involved in establishing and maintaining a separate graduate school of church music. It was clear that those distinguished schools could be interested and receptive to such a project, and those who finished the course of study would be recipients of valued and respected degrees. Each diocese or religious community could enroll its own students who had completed the necessary requisites in under-graduate college departments. Spread across the country with a variety of teachers and traditions, these universities could produce musicians of many different backgrounds, enriching the musical scene in every locale.

The Church itself maintains a school of church music in Rome, the Pontificio Istituto di Musica Sacra. Here the wide spectrum of church music is studied with professors from many countries and students from all over the world. For most Americans, however, the distance from home and the need to know Italian make study in Rome somewhat difficult if not impractical. We need schools in our own land where we can study in depth the art of sacred and liturgical music, including vernacular works.

The Catholic University of America in Washington, D.C., has a graduate school of music and its reputation is growing. It continues to produce qualified church musicians. But more than one school is needed, if even just for the variety many schools can introduce in the areas of composition and performance. And the country needs centers of liturgical music scattered across its length and breadth.

Many Catholic colleges offer bachelor degrees in music or music education, but very few do much with training the church musician as such. And too often the courses that are given are not adequate in presenting the elements needed and may be far from the seriousness demanded by the requirements of the reform ordered by the council. Too often church music on college campuses is dominated by the campus ministry office, which lacks the knowledge and training needed to provide adequate instruction for the fledgling church musician or for the demands of the liturgical music program of the college itself.

On a very practical level what could be done? Through the central agency of the American bishops, their office of liturgy, a proposal could be made to representative universities, inviting them to initiate a progrm of graduate study in Catholic church music—composition, performance, history and theory, covering all styles and periods, choral and instrumental. Then opportunity for scholarships to these schools could be offered by the bishops to qualified applicants, especially those who have under-graduate degrees from qualifiying institutions.

On lower levels promising young students should be encouraged by their pastors and teachers to study piano, organ and voice. They should be encouraged to participate in serious instrumental and vocal ensembles in school and in the church. Private music study during high school years can prepare the student for entrance into college music-major programs and ultimately to qualify for graduate study. The preparation of the church musician is a long process, and it must begin early in life.

Until such a program, from elementary level through graduate school, is implemented in this country, we will not achieve the results envisioned by those who wrote the constitution on the sacred liturgy of the Second Vatican Council. It was a lack of education that prevented the reforms of Pope Pius X from being fully carried out in this country. Education is essential if the decrees of Vatican II are to be fully realized.

R.J.S.

# Liturgy in the Seminaries

Elsewhere in this issue we have published a translation of an article from the October 1984 edition of *Notitiae*, entitled "Guiding Principles in the Liturgical Formation of Candidates for the Priesthood." The study, based on the various instructions coming from the Second Vatican Council and the Roman congregations concerned with the liturgical education of candidates for the priesthood, clearly demonstrates the need for both an academic study of liturgy and its history as well as a careful and reverent celebration of the liturgy in the lives of the students. When one or the other is omitted or poorly presented, then the formation of the student is inadequate and he suffers in his own spiritual development as do those future congregations that he will administer to. If, as Pope Pius X said, the sacred liturgy is the foremost and indispensable source of the spirit of Christian holiness, then any neglect in the liturgical formation of candidates for the priesthood is a very serious matter.

The number of decrees on this subject issued since the Vatican Council is enormous, indicating how important the subject is in the mind of the Holy See. There was a time when ignorance of this vast amount of direction could have been possible,

because the documents were not at hand or had perhaps been forgotten or overlooked in good faith. But such is not an excuse any longer. With the publication of *Documents on the Liturgy, 1963-1979* (Collegeville, Minnesota: The Liturgical Press, 1982), all conciliar, papal and curial texts on the liturgy are now at one's finger tips to be studied and implemented. This volume has a marvellous set of indices, and even a cursory consultation of the entries under "seminarians" or "seminaries" reveals a program of formation demanded by the Church that is far from what one can find in most American seminaries today. The instructions are clear and easily understood. Why are they not being carried out in the preparation of candidates for the priesthood in this country?

Giuseppe Baldanza, author of the *Notitiae* study, points out the need of sound liturgical celebration for the development of the spiritual life of a seminarian, and he shows also how that growth in the student will be reflected throughout his ministry. He says that "only the priest who celebrates the divine mysteries with devotion and piety, who meditates in adoration, has the capacity to exercise day by day the authentic pastoral mission and live it with the faithful in enthusiasm and joy." The Catholic people have a right to the celebration of the liturgy according to the prescriptions of the Church, and the student for the priesthood has an equal right to be prepared for his ministry according to the decrees of the Church concerning the liturgy. As the Vatican Council itself states, no one, not even a priest, may introduce changes into the liturgy on his own authority.

What then must the young priest learn to carry out the most solemn of all his functions? The decrees are clear. But in the area of church music, which is an integral part of the sacred liturgy, it is especially clear. He is to learn the Gregorian chant; he is to be able to celebrate the Mass and other liturgical offices in Latin; he is to know the prescriptions of the liturgical books about how he is to act in his role as priest in celebrating the Holy Mass and the sacraments. He is to have the regular opportunity to participate in the celebration of the liturgy according to the calendar of the Church in the Masses and offices of Sundays and feast days, both in Latin and in the vernacular.

What would one say about a young man who is studying medicine and who after graduation from medical school enters for the first time to perform a surgical operation, who is handed a surgical knife, but who does not know what it is or what to do with it? You would say that he has been cheated and his patients also. He should demand his tuition be returned; he should sue for fraud in his training which had been advertised as preparatory to his role of surgeon.

It is high time that the fraud being practiced by liturgists and teachers of church music in seminaries be exposed. If it were a matter of incompetence only, such deficiency could be remedied by study perhaps. But the problem involves more. A direct disobedience to the stated will of the Church in what the liturgy is to be is apparent. For such, there is no easy remedy. They should be replaced, and restitution should be demanded by those students whom they have failed to teach what the Church wants them to know for their own sanctification and that of their congregations.

R.J.S.

# TRIDENTINE MASS

On October 3, 1984, the Sacred Congregation of Divine Worship issued a letter concerning the limited use of the Tridentine Mass. This is the text of the letter:

Four years ago, at the direction of Pope John Paul II, the bishops of the entire Church were invited to submit a report on the following topics:

The manner in which the priests and the people of their dioceses, in observance of the decrees of Vatican Council II, have received the Roman Missal promulgated by authority of Pope Paul VI;

Problems arising in connection with the implementation of the liturgical reform;

Opposition to the reform that may need to be overcome.

The results of this survey here reported to all the bishops (See *Notitiae*, No. 185, December 1981).

Based on the responses received from the bishops of the world, the problem of those priests and faithful who had remained attached to the so-called Tridentine rite seemed to have been almost completely resolved.

But the problem perdures and the pope wishes to be responsive to such groups of priests and faithful.

Accordingly, he grants to diocesan bishops the faculty of using an indult on behalf of such priests and faithful. The diocesan bishop may allow those who are explicitly named in a petition submitted to him to celebrate Mass by use of the 1962 Roman Missal. The following norms must be observed:

A. There must be unequivocal, even public evidence that the priest and people petitioning have no ties with those who impugn the lawfulness and doctrinal soundness of the Roman Missal promulgated in 1970 by Pope Paul VI.

B. The celebration of Mass in question must take place exclusively for the benefit of those who petition it; the celebration must be in a church or oratory designated by the diocesan bishop (but not in parish churches, unless, in extraordinary instances, the bishop allows this); the celebration may take place only on those days and in those circumstances approved by the bishops whether for an individual instance or as a regular occurence.

C. The celebration is to follow the Roman Missal of 1962 and must be in Latin.

D. In the celebration there is to be no intermingling of the rites or texts of the two missals.

E. Each bishop is to inform this congregation of the concessions he grants and, one year from the date of the present indult, of the outcome of its use.

No development coming from the Second Vatican Council has been more misunderstood or misrepresented in the press than the *Novus Ordo Missae* and the so-called Tridentine Mass. When the Holy Father, Pope John Paul II, granted permission

for limited use of the former liturgy on special occasions with permission of the local bishop, publication of this privilege was the occasion of more misunderstanding in the press reports. Old errors continue to recur, so perhaps the truth should be explained at least once more.

The so-called Tridentine Mass is that celebrated according to the missal of Pope Pius V, who put into effect the decrees of the Council of Trent for the reforms to be made in the Mass. It dates to 1570, although there were subsequent revisions, including those of Pope Pius X.

The *Missale Romanum* of Pope Paul VI replaced the former *Missale Romanum* of Pius V in 1969. Changes in the calendar and in the prayers of the offertory and the beginning of the Mass were the most obvious reforms, but the possibility of many options introduced a freedom, even a license, into the manner in which Mass was celebrated. Despite the restrictions of the council itself, which forbade priests to make their own variations in the liturgy, many and grave innovations appeared on private authority. The end product was often far removed from the intentions of the council fathers and even from the subsequent reformers who brought out the new *Missa normativa*. It was these abuses that turned many Catholics against the reforms of the liturgy.

Pope Paul VI was at pains to establish the fact that the Mass is the same. The changes are incidental to the substance. This was not the first time that the Mass had been revised, either by elimination of elements or the addition of rites and texts. The fact is that when one speaks of the "old" Mass, it is difficult to know just what period in the on-going development of the liturgy is being referred to. Even after the decrees of the Council of Trent and the publication of the missal of Pius V, the Church continued to make changes and add and remove feasts, prayers and ceremonies.

It is true that many of the changes introduced in the name of the Second Vatican Council did indeed surprise even the fathers of the council. It is true also that the introduction to the first edition of the missal of Pope Paul VI had to be withdrawn because it so poorly expressed the true nature of the Mass as a sacramental sacrifice. The representation of Christ's sacrificial death on Calvary was not clearly stated. There seems little doubt, also, that many of the changes brought about by the new missal were greatly influenced by an ecumenical viewpoint that leaned heavily on Protestant sources. Chief among the objections raised against the new missal was the introduction of new prayers at the offertory. Equally opposed was the elimination of the Masses of the octave of Pentecost and Easter and other revisions of the calendar that resulted in so many ferial days. Unfortunately, the objections often overshadowed many good revisions, *e.g.* the end of the celebrant's repeating of words sung by the choir or the congregation; the addition of many new scripture readings; the end of the secret inaudibility of the celebrant's prayers; the demand for a more active role of the congregation; the simplification of many ceremonial details, *etc.*

The greatest problem of the new missal, at least in English-speaking countries, lay in the miserable translation that was imposed upon priests and people. Many prayers were so mistranslated that a student of first-year Latin would have done better. The vulgarity in the scriptural texts was resented. Some translations, especially of the *Credo*, were even theologically suspect. An obvious effort to promote certain doubtful theological positions colored the English language editions of the missal of Paul VI and weakened the whole reform in the judgment of many good Catholics.

Worst of all was the determination on the part of those who wished to promote the reforms to outlaw immediately the old missal, as if they were fearful that it would be a competition to the new and perhaps even prove to be too powerful a competition with the result that the new books would not be accepted. After all, there had never been a grass roots ground-swell for the vernacular; the Catholic people had not

demanded liturgical reforms; the reforms came chiefly from the clergy, and at that, only a small percentage of the world's priests or bishops. Imposition of the new, therefore, required in the minds of some the immediate destruction of the old. How many convents, schools and even parishes burned the old *Missale Romanum* of Pius V as if it were a bad book!

Along with the rejection of the Mass of Pius V came an unreasonable and totally irresponsible attack on the Latin language, without any foundation in the decrees of the council or the documents that followed. (Cf. Entry "Latin" in the index of *Documents on the Liturgy, 1963-1979,* Liturgical Press, Collegeville, MN 56321.) Latin was said to be prohibited. Music set to Latin texts was forbidden, despite all the legislation to the contrary. This totally false notion continues to be widespread among both clergy and people despite its lack of any basis in authoritative legislation.

Another fable introduced by the promoters of a new rite was the error that the new Mass had to be celebrated *versus populum* at a table altar erected near the congregation. Old altars were removed, even against the wishes of the people; new table altars were set up, some very poorly designed and even unworthy of the Mass celebrated on them. To promote the use of the altar *versus populum,* the English translation of the new missal of Paul VI even mistranslates the Latin original or leaves out entirely the rubrics of the *Missale Romanum* which in at least five places indicates that the priest should turn toward the people to say "The Lord be with you," "Pray brethern," "This is the Lamb of God," *etc.* The Latin has *sacerdos conversus ad populum dicit,* but the English takes no notice of *conversus* which clearly means "having turned toward the people." The norm for the new missal of Pope Paul VI is the priest at an altar which is not *versus populum.* Furthermore, the altar *versus populum* is not a new idea brought in by the reforms of Paul VI. The Mass could always be celebrated with the priest facing the people, as indeed it was in Rome and in many other places for centuries. True, it was not the usual way, but it did exist.

Now, part of the conspiracy against the Mass of Pius V and the Latin language involved a confusing of priests and people. The effort was made, and still continues, to associate Latin exclusively with the Mass of Pius V. The altar *versus populum* is associated with the missal of Paul VI. Latin is called "old," and *versus populum* "new." The over-simplification causes error and misunderstanding.

The truth is that the new Mass of Pope Paul VI may be celebrated in Latin or in the vernacular; it may be celebrated at an altar *versus populum* or at an altar of traditional construction. So also, the old Mass of Pius V was often celebrated in Latin and in the vernacular; it was celebrated both *versus populum* and at traditionally oriented altars. There cannot be a reduction of Latin to "old" and the vernacular to "new." There cannot be an equation of *versus populum* with "new" and the traditional altar with "old."

At the Church of Saint Agnes in Saint Paul, Minnesota, solemn Mass is celebrated each Sunday according to the missal of Pope Paul VI, in the Latin language and at the traditionally oriented high altar. The music is the Gregorian chant and the Masses of the Viennese composers with orchestra. This is the "new" Mass. It is in a direct line with the development through the centuries of the *Missa Romana cantata,* which was the will of the council fathers who wanted to purify the liturgy of accretions meaningless to our age and present to us the unencumbered gem that the Roman liturgy is, adorned with the beauty that all centuries have contributed but not overgrown with unnecessary accumulations.

It is to be regretted that the implementation of the reforms of the Second Vatican Council and the missal of Pope Paul VI in this country, at least, was accompanied by the kind of methods employed by the liturgical establishment. Truth and sincerity

were not always well served. But the truth should be known and honored. With it will come understanding. We hope.

It is, of course, impossible to predict what effect the Holy Father's letter allowing for the limited use of the old rite will have on the celebration of Mass in this country. Nor can one say what effect this might have musically, especially in the promotion of Gregorian chant, since the Latin language is mandated for use in the Tridentine Masses. However, it is encouraging to note the great concern and sympathy the Holy Father has expressed for those who wish to use the venerable ceremonies of the earlier missal, and it is equally encouraging to note that the liturgical establishment has not succeeded in erecting a monolithic conformism to their rigidly imposed innovations. Judging from the strident cries from so many areas, the action of the Holy Father has been considered by some to be a weakening of their position. The same people who call for pluralism in theology seem reluctant to admit a pluralism in liturgical practices.

That this letter is but the beginning of further adjustments is, of course, mere speculation. The indult is closely restricted and carefully guarded. Occasions for its use in the United States seem to be rather few if all the requisites are observed. As had been suggested earlier, the chief areas of discontent with the *Novus ordo* have been the removal of the prayers at the foot of the altar and the new offertory prayers. With so many options now allowed in the *Novus ordo*, it would have been a simple solution to have permitted the old prayers at the foot of the altar and the old offertory prayers as options along with the many others given in the new books. But the indult does not permit any mixing of the two, and at least for the present, the introduction of the old forms into the new rite is forbidden. It would have been good to have permitted those who wished, to use some of the old along with the new, since it would have given the best of both. But perhaps such a solution may still be possible if the Holy Father continues to show such fatherly concern for all his children.

MONSIGNOR RICHARD J. SCHULER

# GUIDING PRINCIPLES IN THE LITURGICAL FORMATION OF CANDIDATES FOR THE PRIESTHOOD

(This study, published in *Notitiae*, (No. 219, October, 1984), was translated from Italian by J. Todd Zuhlsdorf.)

It is certainly true that one particular sector to which the Congregation for Catholic Education has dedicated noteworthy attention is that concerning the liturgical formation of candidates for the priesthood. This is rightly so if one considers that the future priests are the ones who in the first place will be called to live the divine mysteries which are made present in the sacred rites, and by doing that bring life to the people of God.

After the publication of the conciliar constitution, *Sacrosanctum concilium*, and the decree, *Optatam totius*, the sacred congregation published several documents which treated of the liturgical formation of candidates for the priesthood. They are:

1. The instruction, *Doctrina et exemplo*, on the liturgical formation of seminarians, published December 25, 1965.[1] The instruction consists of a preface, four chapters and an appendix. The preface treats the importance and the roll of liturgy in the formation of candidates for the priesthood. Chapter I is dedicated to the liturgical life in the seminary with particular reference made to sacred celebrations in general, to the mystery of the Eucharist and the divine office. Chapter II treats the relationship between spiritual formation and liturgy. Chapter III has to do with the practical formation in liturgy, taking into consideration, among other things, the formation in sacred music and sacred art. Chapter IV gives some directions for the teaching of liturgy in a formative curriculum. The appendix, entitled "Guidelines for a Course in Liturgical Studies," offers a list of the subjects of instruction: elements and principles, the Mass and the Eucharistic cult, other sacraments and sacramentals, and sanctifying the time.
2. Certain norms for understanding the apostolic constitution, *Deus scientiarum Dominus*, dated May 20, 1968.[2] The document treats the theme of liturgical formation in No. 29, where it emphasizes that the liturgy is an essential dimension in theological formation; and in No. 35, where it considers among the various specializations within a faculty of theology the liturgical section.
3. *Ratio fundamentalis institutionis sacerdotalis*, January 6, 1970.[3] Let us underline Arts. 52-53 which speak of liturgical formation in relation to the spiritual life (daily celebration of Mass, development of Eucharistic worship, the psalms and other prayers imbued with sacred scripture). It is clear that liturgical formation cannot be considered perfect if it does not develop for the seminary students the close connection between the liturgy and daily life in the apostolate. In Art. 55, mention is made of frequent use of the sacrament of penance; in Art. 56, reference is made to the proper intellectual and spiritual initiation leading to the various steps in holy orders. Art. 79 treats of the teaching of liturgy as a major discipline.
4. The apostolic constitution, *Sapientia Christiana* of John Paul II (April 15, 1979) and the attached *Ordinationes* of the Sacred Congregation for Catholic Education (April 29, 1979).[4] Here it is emphasized that the liturgical dimension pertains instrinsically to the very nature of sacred doctrine.[5] Liturgy is presented as an obligatory discipline.[6] It is repeated that where a faculty or an institute *ad instar facultatis* of sacred liturgy exists,[7] liturgical studies are able to constitute a

specialized section of the faculty of theology.[8]

5. The instruction on liturgical formation in seminaries of June 3, 1979.[9] It adds to various directives given in the postconciliar period on the liturgical formation of future priests. It consists of an introduction in which the preeminence of the liturgy is emphasized in the formation of candidates for the priesthood, the timeliness of the present document is noted, and the nature of the instruction is presented. The first part, with the title, "Liturgical Life in the Seminary," gives the general principles concerning the liturgical life of the seminary, the norms for each liturgical rite. These two main themes are developed in individual chapters. The second part has the title "Teaching Liturgy in Seminaries." This is divided into several short chapters. The instruction has an appendix entitled, "A List of Important Issues in the Liturgical Formation in Seminaries."
6. A circular letter on several very urgent aspects of spiritual formation in seminaries, January 6, 1980. [10] It is timely to mention this document in which is given, among other things, some prescriptions regarding the doctrinal and disciplinary aspect of the Eucharistic Sacrifice. It insists on preparation for the priesthood by means of the exercising of the ministries of lector and acolyte. It further insists on formation for a good comprehension of true penitential practice along with the necessity of developing right judgment and discernment in various pastoral experiments.

The Sacred Congregation for Catholic Education has shown with all these documents that the importance it attributes to liturgical formation corresponds to the firmness of the Second Vatican Council in No. 14 of the constitution, *Sacrosanctum concilium*. "It is needed to give first place to the liturgical formation of the clergy; pastors of souls, as the first ones, ought to be filled with the spirit and the power of the liturgy."

It can be maintained that all these documents have born their own fruits. If today, in fact, the liturgical reform is alive and functioning within the Church, it must be attributed to the action of priests formed in conformity with the instructions offered in those documents.

This present study intends to do more than give a commentary on the documents.[11] It intends to delineate the main directions from which they were inspired. These are, in our opinion, easily recognized in the following topics: Liturgical formation based on solid theological principles; liturgical formation founded in practice; the method of study of liturgy; the spreading of liturgy through theological renewal.

I. Liturgical formation based on solid theological principle

In conformity with the conciliar constitution, *Sacrosanctum concilium*, it is desired to base the internal liturgical formation of candidates for the priesthood on solid theological principles. In other words, the practice of merely giving rubrics, limited to practical directions about the rites or the licit or valid conferral of the sacraments, should be avoided. The need of establishing liturgical formation on solid theological principles is better understood if a genuine concept of liturgy is presented as it was given with particular theological and spiritual depth in the Second Vatican Council. In this regard Martimort has written interestingly on the constitution *Sacrosanctum concilium:*

> The liturgy is here described, not as a work chiefly human, exercised by men of religious customs, but rather as the work of God and of His Christ. It is, with evangelization and in organic relation with it, the realization of salvation in the time of the Church. . .Liturgy is the manifestation, the epiphany of the Church. It is its most usual manifestation; it shows its structure as the people of God, its hierarchical manifestation. . .The liturgy

is then an important part of the gift, the deposit received from the Lord and transmitted intact. It is an ecclesiology in act. . .[12]

The theological principles on which the liturgical formation of candidates for the priesthood are based are reflected in all the prescriptions given in each document issued by the Sacred Congregation for Catholic Education as is clear from the first very prompt letter.

If we ask what these theological principles are, we can recall Art. 9 of the instruction of 1979, where the basic doctrines of the liturgical life are summed up in a concise and meaningful way: the history of salvation, the paschal mystery of Christ, the true nature of the Church, the presence of Christ in liturgical acts, the hearing of the word of God, the spirit of prayer, adoration and thanksgiving, the witness of the coming of the Lord.

These fundamental theological principles find their origin and foundation in revelation and imbue the very life of the Church.

In this perspective, one can better understand the directive according to which seminarians must acquire a familiarity with sacred scripture and the writings of the fathers of the Church. In fact, only through a very deep comprehension of sacred scripture as illustrated by the fathers can seminarians uncover the true profundity of the liturgical actions and make them clear and alive for the faithful.

In this view, it is clear how the first place in liturgical formation must be given to the holy Mass, which constitutes the central mystery of the history of salvation and consequently the center of the interior priestly mission.

The Eucharistic Sacrifice must appear to the students of the seminary as the font and summit of the interior Christian life in which they participate through the charity of Christ, deriving from this richest source the supernatural power for the spiritual life and the work of the apostolate.[13] From this it is clear that in the Eucharistic Sacrifice the priest fulfills his principal pastoral duty.[14] The daily celebration of the Eucharist ought to constitute the center of the interior life of the seminary.[15]

If we ask, then, what is the main idea that guides this theological foundation in the documents of the sacred congregation, we must answer that it is the intimate connection between the liturgy and the priesthood. The liturgical formation of candidates for the priesthood is founded in the very nature of the priestly ministry and is derived from it and is bound by it. In this regard it is good to remember what was said in Art. 1 of the instruction of 1979:

> Priests are consecrated by God through the bishop not only to preach the gospel and nourish the faithful, but also to preside at liturgical celebrations since they participate in a special way in the priesthood of Christ, acting as ministers of Christ the Head, who continuously exercises in the liturgy His priestly function through the Holy Spirit in our behalf,

As can be seen, this refers explicitly to the threefold office of teacher, priest and pastor.

The ministerial aspect throws a particular light on the liturgical formation of the future priest and gives meaning to the various directions offered in each document.

The solid theological principles on which the liturgical formation of candidates for the priesthood ought to be based have been used in the documents of the sacred congregation, promoting that formation which penetrates the four principal aspects of all authentic priestly formation and develops a harmony among them: the spiritual, the communal, the intellectual and the pastoral.

Chapter I of the instruction of 1965 is entitled "Fostering the Liturgical Life in the Seminary" and offers some prescriptions in harmony with what was said in Art. 17 of the constitution, *Sacrosanctum concilium*, about seminarians having a spiritual

formation drawn from a liturgical background by means of a proper initiation permitting them to penetrate the sense of sacred ministry as well as other practices of piety imbued with the liturgical spirit. Likewise by learning to observe the liturgical laws, the life of the seminary will be deeply permeated with the spirit of the liturgy.

The 1980 circular letter of the sacred congregation about some more urgent aspects of spiritual formation in seminaries underlined clearly the profound liturgical spirit that should animate spiritual formation. It is sufficient to consider what is prescribed there on the Mass, Eucharistic adoration and the prayer of the Church.

As for the communal aspect, what was said in Art. 12 of the instruction of 1979 is significant:

> A liturgical celebration makes a Christian community so solidly firm that its members become "one in heart and soul" (Acts 4:32); much more, then, in a seminary should it unify the community and develop a spirit of community in the students. . .The liturgical celebration in the seminary is to be such that its communal and supernatural nature will shine forth and truly be a source and bond of the community life that is proper to the seminary and particularly suited to prepare the student for the unity of the priesthood.

Concerning intellectual formation, the documents of the sacred congregation give detailed prescriptions which underline the indispensable role that the liturgy has in the theological formation of candidates for the priesthood.[16]

The relation between liturgical formation and the apostolate can be seen in the following norm:

> Liturgical formation cannot be called complete unless it convinces the students of the strict connection between the liturgy and life's daily work, with its requirements of an apostolate and a genuine witness to a living faith that works through charity.[17]

## II. Liturgical Formation Founded in Practice

A peculiarity of liturgical formation, which has been set in relief in the instruction of 1979 and which constitutes one of its best qualities, is its mystical character that establishes a tight bond with life and with practice. For the future priest, the liturgy will never become a simple object of theoretical study, but it must be for him a vital experience, and an essential part of his life. The liturgy, like the rest of theology, cannot be studied in an exclusively theoretical way, impersonal and detached, like the study of the physical sciences or mathematics, without relationship to personal behavior. As Monsignor Martimort has observed:

> . . .rites are intended to be lived; liturgy is action, and it can only be fully understood by doing it, by taking an active part in it and then only in proportion to that participation. Not only because activity is an essential form of pedagogy. . .but because liturgy is the profound involvement of the whole man and the entrance into the divine mystery. . .Nothing can ever replace this primordial experience.[18]

Practice and theory: two important words in liturgical formation which are fundamental and must not be forgotten. Faithful to this principle the Sacred Congregation for Catholic Education in Art. 2 of the instruction of 1979 defined precisely: "All genuine liturgical formation includes both doctrine and practice." Liturgical formation has a twofold aim: the practice which gives attention to and orders the celebration of the liturgy, and the theoretical which highlights the teaching of the liturgy as one of the most important theological disciplines. For this reason, the task of the professor of liturgy is not only scientific or technical, but rather mystagogical, that is, designed to introduce the students of the seminary to the liturgical life and their own spiritual development.[19]

So that such an auspicious unity between life and liturgical knowledge can be achieved gradually in the students, it is first necessary that it exists in the teachers. In

the light of this pedagogical principle, a professor of liturgy who is not devout and is negligent in liturgical matters is incompetent. It is a good directive in the instruction of 1979, Art. 51, which treats of the quality required of a professor, that above all other marks he have "a sense of the public prayer of the Church. . .well aware of his work not simply academic and technical, but as mystagogical, that is, as leading the students into the liturgical life and into its spiritual character."

But this duty pertains of itself to all the superiors and professors of the seminary as well as those of theological institutes and faculties attended by students of the seminary. The problem of a suitable and effective mystagogy has in fact also its communal and institutional aspect. By functioning well, it should involve the seminary or the religious scholasticate as a community and further establish a rapport between these groups and the institutions in which the students pursue their studies. For this reason the instruction strongly suggests that the professors, even when not resident in the seminary, should be invited often to participate in the sacred functions of the seminary.[20] In fact, it is clear that the seminary has the grave duty in conjunction with the institutes and theological faculties of facilitating their teaching by an intense cultivation of the liturgical life. As experience shows, even the best professor of liturgy of university rank will obtain only a few results in his teaching if the liturgical celebrations in the seminary are dull and poorly prepared. On the other side, theological faculties and institutes are not able to remain indifferent to the grave duty which they have of examining the candidates for the priesthood.[21] As the Holy Father, John Paul II, said in his letter, *Dominicae coenae* (February 24, 1980), circumstances in the Church (the parishes and especially the seminaries and institutes and faculties of theology) are such as to demand a "new intense education," a "new conscience and spiritual maturity," a "new responsibility toward the Word," so that through good instruction and initiation a true start to internal renewal so profoundly desired by the council might be begun.[22]

For this reason the liturgical preparation of future priests is not able to be reduced to a simple training in ritual, an artificial theorization about a future pastoral practice. The liturgy must be lived in its fulness here and now, and only in that way will it be possible to create in the students a proper formation of an authentic pastor. In the interest of an effective mystagogy, the instruction of 1979 warns against two dangers which can threaten the authenticity of liturgical life in a seminary: the first is the possibility that the students consider and live the liturgical celebration as if it were merely an exercise for their future pastoral ministry, while on the contrary, they are called to live the liturgical mysteries fully, knowingly and devoutly in their present state. The second danger is that of selecting only those liturgical texts which might be able to be adapted to their future pastoral care, when, to the contrary, they ought to be penetrating the richness of the prayer of the Church, so that imbued with it, they may be able to communicate it to the faithful.[23]

As for the practical liturgical formation in the seminary, let it be such that in the parishes it might be the means of pastoral experience. The standard data seek to respond to the needs of a sane pedagogy, respecting the law of graduality in all things and a just sense of measure. In all seminaries one presumes that there normally exists the best conditions for introducing the future priest to the riches of the rites of the Eucharistic Sacrifice and the liturgy of the hours, under the expert guidance of superiors and professors. Here is to be found the true ecclesiastical character of the liturgical assembly, the supernatural atmosphere of the Sunday, the entire liturgical year, the genuine spirituality of the sacrament of penance (one thinks here of the equilibrium and measure that is recommended in regard to the penitential celebration), the two ministeries of lector and acolyte, the sacred ordinations for diaconate and priesthood.[24] The instruction of 1979 underscores the necessity to make known

to the students and to have them experience a healthy variety of more developed and richer forms of celebration of the seasons and solemnities of the liturgical year.[25]

The liturgical practice in the seminary, enriched by profitable experiences in the parishes—to be expected with greater frequency during the diaconate and in periods of vacations[26]—re-enforces for the future priests the good example destined to create in them spiritual attitudes and habits and build a firm point of reference for their later lives.

We wish to point out also that the liturgical practice in the seminary ought to be lively, animated by a great ecclesial spirit. The authentic ecclesial nature of the liturgical assembly ought to be clearly apparent. The community of the seminary is in fact a part of the Church. It ought to express the same Church and be open to the full ecclesial community.[27]

The figure of the priest-pastor, who is intended to be formed with this method, is described in the following way:

> He is a true pastor of souls, for whom the liturgy is not a mere formality but is the basis and center of his life. His knowledge in this area does not rest only on the exterior part of the liturgical life, on its esthetic aspect, disciplined and historical, but it tends beyond that. He comprehends above all the very spirit of the sacred functions and their theological and spiritual substance. Liturgy is for him a science that is acquired through study and also throughout life by living and practicing what he learned in school. A solid scholarship and a deep liturgical life form in him an indissoluble unity; one constantly assumes and reclaims the other. These confer on the priest a particular pastoral clarity and security; they create a true and proper liturgical sense, truly deeply convincing, which gives him a capacity to comprehend the real significance of the changes, and to maintain a proper equilibrium and avoid false steps. The liturgical life and culture in a well formed priest ought to reach such fullness and maturity that he is able to live spiritually himself and guide the flock under his care.[28]

## III. The Method of Liturgical Study

The documents of the sacred congregation intend to benefit the seminarians with all scientific progress that is at the base of liturgical renewal. The instructions of 1965 and 1979 give some short but valuable directions for the renewal of the methods of liturgical studies.

First of all it seems that the normal appearance of a professor of liturgy ought to be that of an expert in theology and history, learned in pastoral questions and with a sense of public prayer.[29] There is no doubt, in fact, that the renewal of the method of liturgical studies depends primarily on the teacher himself; he must possess the necessary scientific and pedagogical qualifications. The renewal depends on all the professors of the theological curriculum, who are in sympathy with the prescriptions of No. 16 of the constitution, *Sacrosanctum concilium,* which demands care in presenting the mystery of Christ and the history of salvation, according to the instrinsic demands of each discipline, and in a way that results in a clear connection with the liturgy and the unity of priestly formation. This arrangement, as is obvious, requires a close collaboration between the various teachers for the purpose of presenting to the minds and the lives of the students the central mysteries of Christianity, which live within the liturgy and are directed toward the life of the Church. With this method the unity of theology will result. It will be clear and the student will have a necessary synthesis of Catholic doctrine. Such collaboration between the teachers demands frequent dialogue so that all work toward the same end and at the same time avoid the danger of repetition or contradiction.

In accord with No. 24 of *Sacrosanctum concilium,* in the study of liturgy one must give great importance to sacred scripture. The public prayer of the Church is based on it as on a hinge. The true renewal of method demands contact with the Word of

God, its comprehension, a reverence toward it.[30] Students are not able to understand the readings, the prayers, the psalms, the hymns, the action, the liturgical signs, the entire liturgy which is impregnated with sacred scripture, if they have not a pleasing and living love of sacred scripture and do not possess the necessary knowledge of exegesis and of biblical theology. In that regard it is good to mention the prescription contained in Art. 52 of the instruction of 1979, according to which it is demanded of professors of sacred scripture to recall:

> how much richer a selection of biblical readings the reformed liturgy offers to the faithful and that all liturgical celebrations and signs derive their meaning from holy scripture. As a consequence, it will be necessary that future priests receive a more complete understanding of the books of the Bible and the history of salvation. That means not only developing a knowledge of exegesis, but also that "warm and living love for scripture to which the venerable tradition of both eastern and western rites gives testimony."

Along with the careful examination of the Word of God present in the liturgy one must develop illustrations of the liturgical actions with regard to the texts, the rites and the signs. This ought to be accomplished in a way that demonstrates the treasury of doctrine and the spiritual life contained therein. Therefore, such illustration should be adequate and the students should be put in contact with the original texts and have a knowledge of the literary nature of the prayers.

The study of the *Institutiones* in the missal and in the liturgy of the hours and study of the *Praenotanda* of the *Rituale Romanum* ought to try to discover at the beginning of every title the theological doctrine, the pastoral application and the spiritual aspects of the rites and of each of their elements.[31]

All this study will bring about auspicious fruits if the student is directed to see the texts, the rites, and the signs within the context of the history of the liturgy. Consequently, both the instruction of 1965 and that of 1979 insist on the historical prospective of the liturgy. Liturgical instruction ought to describe with care the history of the rites, so that the students are able to comprehend the significance of the rite or distinguish adequately between the immutable parts which are of divine institution and those which have changed in the course of time because they were elements that did not correspond to the essential nature of the liturgy.[32] In an historical description of the rite, proper importance must be given to the tradition of the oriental Church.[33] Through comprehension of the liturgical uses in force in both the eastern and western churches and a comparison of them, the mind of the student can be opened to a vast horizon which will enrich not only the historical viewpoint, but also the theological, spiritual and pastoral aspects. The historical perspective will further penetrate the truths of faith underlined in the various historical periods and accustom the student to comprehend in what sense the liturgical cult is a *locus theologicus.*

There always appear with reference to the renewal of method in the study of the liturgy many significant and important points given in the instruction of 1979, according to which the very nature of the whole liturgy ought to be seen theologically as indicated in No. 5-11 of the constitution, *Sacrosanctum concilium.* [34] There is one point that stands at the base and illuminates the renewal of method for the study of liturgy. It is a beginning of great importance and is able to be considered the finest fruit of all the studies undertaken in these last years concerning the liturgy as a science and the relationship between liturgy and theology.

With this beginning the unilateral definitions and gaps of the past came to be avoided.

For a very profound theological treatment of liturgy and for the solution of most difficulties which are presented to pastors of souls, one must take acount of the findings of human science. One must appraise the firm results of such modern

sciences as anthropology, sociology, linguistics, and the comparative history of religions. Their use, however, must be kept within the limits imposed by the supernatural nature of the liturgy. With such precision, one must emphasize to the student that the liturgy first of all is a science of divine reality. Human learning is able to help the better comprehension of that divine reality, but it must not hide its origin or its nature. It is right to prescribe for the students that they cultivate "a good judgment, so that they become capable of soundly evaluating the importance of such disciplines and at the same time of avoiding anything that would tend to diminish the full, supernatural import of Catholic worship."[35] In the use, then, of these sciences one should observe this rule: Rather than multiplying the number of courses, new problems or new considerations are to be skillfully integrated with established courses.[36] As is obvious, one should not employ a mixture of methods. Theology has its own method. One should take into consideration what is prescribed in No. 16 of the conciliar decree, *Optatam totius*: students should learn the answers to human problems in the light of revelation; to apply its eternal truths to the actual condition of human affairs; and to share these truths in a way suited to their contemporaries. In this work, which is so important and so decisive, human learning is able to be of great help for a better comprehension of man, his culture and his language.

The norm for the renewal of the method of liturgical studies might at first sight appear to be simple; it has a history and is able to point to rich results. The points given by the sacred congregation will facilitate the gaining of the best knowledge of liturgy and a true comprehension of the real sense of the liturgical reform.

IV. The Liturgy as Cause of Theological Renewal

The conciliar constitution, *Sacrosanctum concilium*, No. 16, prescribes that the sacred liturgy in seminaries and religious scholasticates ought to be considered among the most necessary and most important elements. In theological faculties it is to be taught as principal matter in theological, historical, spiritual, pastoral and juridical areas. It should be recalled too that the conciliar decree, *Optatam totius*, established the theological formation in No.16, ordering that the students be taught to recognize the mysteries of salvation present and working within the liturgical action.

In reviewing the conciliar norms, the documents of the Sacred Congregation for Catholic Education have given some points of great importance in promoting a theological renewal by way of liturgical causes.

We may recall here the prescriptions contained in Art. 6 of the instruction of 1965:

> As the act of redemption made present, the liturgy brings together in the unity of one and the same living celebration the exercise of faith as well as of all theological knowledge and moral action; the carrying out of this one work brings into a unity the many facets of Christian life. Liturgy as teaching embodied in sign, while taking nothing away from the objectiveness of faith and its supporting theological science, raises theology from the level of theoretical knowledge to the level of living worship. Liturgy as the celebration of mysteries has a sublime power to create and deepen a sense of the divine and an effectiveness to train the spirit in reverence toward God's transcendence. Liturgy thus forestalls a fragmented and uncoordinated teaching of the theological disciplines and opens the way to their being actually applied in future ministry. The light deriving from the liturgy endows the ecclesiastical disciplines with new power: the study of scripture discovers the *sensus plenior;* dogmatic theology expresses itself in adoration; moral theology leads to devotion; history becomes a proclamation of divine providence; canon law seeks to perceive the demands of love.

Liturgy brings unity to the various theological disciplines, helping them to concentrate on the mystery of Christ, the history of salvation, providing them with a significant and vital meaning; in fact, liturgy removes the seeming division between

theology as a science and theology as a vital element of living. By means of liturgy, theology avoids the danger of remaining an abstract, purely speculative reflection.

In 1962, Fr. Cipriano Vagaggini observed that

> the liturgy gives to theology something that the other fonts of revelation by themselves alone cannot give. What is that? It is the concrete realization by everyone who takes part in the sacred rites, as in a real and actual drama, of the teaching role of the Church, proclaiming the Bible and the fathers. Thus the full value of this reality is not able to be integrally perceived without reference to these rites, indeed, without their living celebration.[37]

The significant role of the liturgy in theology is underlined in another document of the Sacred Congregation for Catholic Education entitled, *Normae quaedam ad Constitutionem Apostolicam "Deus scientiarum Dominus" de studiis academicis ecclesiasticis recognoscendam.* It treats the theological studies to be found in a theological faculty. But it also insists that in such a faculty a theological formation of the students for the priesthood must be offered and used. In Art. 29 of *Normae quaedam* it states that theological formation ought to be reviewed so that, without lessening the importance of necessary speculative training, care might be taken about those areas which have to do intrinsically with the very nature of sacred doctrine, *viz.* biblical, patristic, historical, liturgical, pastoral, spiritual, missionary and ecumenical concerns. This point is repeated in the *Ordinationes* in the apostolic constitution, *Sapientia Christiana,* Art. 50, which lists the liturgy among the obligatory disciplines.

By establishing that the liturgical dimension is essential to theology it puts into clear light that no theological reflection can prescind from liturgy. In other words, all theology must include the liturgical aspect of the truth under study. By integrating a liturgical prospective, theology is enriched with a dimension intimately connected with revelation itself.

In the *Ratio Fundamentalis Institutionis Sacerdotis* to the concept of liturgy as a dimension of theology is joined that of liturgy as a *locus theologicus.*[38] Indeed, the two concepts have a relationship with each other and so enrich each other that they are an important factor in the theological method.

The instuction of 1979 repeats No. 16 of the constitution, *Sacrosanctum concilium* and emphasizes the relationship that exists between liturgy and doctrine as stated in the principle, *Lex orandi legem credendi statuit.* It is necessary not only to guard the *lex orandi,* in order that the *lex credendi* be not damaged, but theologians ought to study the tradition contained in divine worship, particularly when it concerns the nature of the Church, doctrine and the discipline of the sacraments.[39]

It is known that from the end of the 18th century the liturgy occupied a *locus theologicus.* The liturgical renewal has understood that to grasp the full theological value of the liturgy it is necessary to consider it in its widest aspect.[40] The norms of the Sacred Congregation for Catholic Education repeat the concept of *locus theologicus* and enrich it by making the liturgical dimension an essential part of the complete tradition in any theological question. It has placed in proper order the requests brought about by the liturgical renewal.

Father Cipriano Vagaggini, already in 1962, considered the liturgical perspective within the tradition of the great theologians.[41] Father Burkhard Neunheuser in 1969 highlighted the contribution of liturgy to the theological renewal.[42]

In recent years, the growth of various theologies, which are concentrated on particular aspects, has not permitted an adequate integration of the liturgical perspective into theological reflection. Today, the promotion of interdisciplinary studies helps the theologian to comprehend the significant role of the liturgy in theological research. However, it is clear that the problems inherent in our theme—the relation-

ship between liturgy and theology—are becoming more profound. The 28th Conference of S. Sergio at Paris in 1981 had for its theme, "The Liturgy: its Sense, its Spirit and its Method (Liturgy and Theology)."[43] Perhaps it had a great deal to do with our problem. At any rate, the contribution of Don Achille Triacca was "The Theological Sense of the Liturgy and/or the Liturgical Sense of Theology. A Fine Beginning for a Synthesis."[44]

Conclusion

Our reflections have tried to show how the demands of the Second Vatican Council as expressed in the constitution, *Sacrosanctum concilium*, have been given considerable attention in the work of the Sacred Congregation for Catholic Education. Such work certainly places responsibility on the episcopal conferences, the individual bishops, professors and teachers in seminaries, and all those who are conscious of the decisive importance of giving a liturgical formation according to the norms of the sacred congregation.

Our observations have made clear the decisive importance of the liturgical formation of future pastors of souls, but in doing this we have not intented to diminish the value of other aspects of their formation nor have we, even implicitly, claimed that all pastoral activity can be reduced to liturgical action. One must avoid formative and pastoral undertakings that are false or empty. Thus, for example, it is necessary that authentic liturgical action presuppose and call forth an indispensable, complete and organic catechesis. It must be organized as a parochial activity that is not enclosed within the confines of a parish, but open to all, even those who do not come to church. This is done in the conviction that there is an intimate relationship between liturgy and evangelization.

The activity of pastors of souls surely extends beyond the actions of the liturgy, but it is nourished by and develops in and with the liturgy. The pastoral priesthood—like any pastoral work—ought to find its source and its full significance in the liturgy. Experience shows that only the priest who celebrates the divine mysteries with devotion and piety, who meditates in adoration, has the capacity to exercise day by day the authentic pastoral mission and live it with the faithful in enthusiasm and joy.

We have examined the relationship between liturgical formation and theological formation, between liturgy and theology. The pastor of souls needs theology to help him to live and to bring life to others in the mysteries of Christianity. Now liturgy encourages theology to be a theology for life, for without this it loses a necessary part of its speculative reflection. Theology for life, in fact, does not mean a cheapened theology or a transformation into catechetics. Liturgy is concerned with the divine mysteries and principally with the mystery of Christ and the history of salvation. It helps to overcome the defects and gaps in theology that is divided into many tracts not closely connected within themselves. Further, induced always to promote the history of salvation, it offers a secure guarantee for the renewal of theology itself.

In this context one can better understand the responsibility of a faculty of theology for promoting the liturgical formation of candidates for the priesthood.

GIUSEPPE BALDANZA

NOTES

1. Cf. *Seminarium* 6 (1966), pp 37-62.
2. Typis Polyglottis Vaticanis 1968
3. Cf. Sacra Congregatio pro Institutione Catholica, *Ratio fundamentalis Institutionis Sacerdotalis*, Romae 1970.
4. The constitution can be found in *AAS* 71 (1979), pp. 469-499. The *Ordinationes* of the congregation are found in *AAS* 71 (1979) pp. 500-521.

5. Cf. *Ordinationes*, art. 50.
6. Cf. *Ibid*, art. 51, 1, b).
7. Cf. Apostolic constitution, *Sapientia Christiana*, art.85.
8. Cf. *Ordinationes*, Appendix II, 11.
9. Cf. Sacred Congregation for Catholic Education, *Instructio de institutione liturgica in Seminariis*, Romae 1979.
10. Cf. Sacred Congregation for Catholic Education, *Lettera circolare su alcuni aspetti piu urgenti della formazione spirituale nei Seminari*, Roma 1980.
11. Cf. G. M. Garrone, *L'Istruzione sulla formazione liturgica nei Seminari*, in *L'Osservatore Romano*, June 28, 1979, p 1; A. M. Triacca, *A proposito della recente istruzione sulla formazione liturgica nei seminari. Qualis sacerdos, tallis populus*, in *Notitiae* 15 (1979), pp. 621-639; G. Ferraro, *Formazione liturgica nei seminari. Una istruzione della S. Congregazione per l'Educazione Cattolica*, in *Rivista di pastorale liturgica*, n. 98 (January 1980), pp. 29-32; A. Cuva, *Genesi, istanze di fondo e articolazione della istruzione sulla formazione liturgica seminari*, in *Salesianum* (1980), pp. 807-833; G. M. Oury, *Instruction de la S. C. pour les Etudes. La formation liturgique dans les Séminaires*, in *Esprit et vie*, 90 (1980) (February 14,1980), pp. 81-87. Cf. *Seminarium*, No. 4 (1979) which is given over entirely to a commentary on the instruction of 1979; R. Gonzales Congil, *La vida liturgica y la ensenanza de la ensenanza de la liturgia en los seminarios. Estudio de la "Instructio de Institutione liturgica in seminariis,"* in *Vocaciones* (Madrid 1980), n. 98, pp. 449-460; J. Stefanski,*L'Instructio de institutione liturgica in seminariis nel contesto della situazione odierna del rinnovamento liturgico*, in *Collectanea Theologica*, 51 (Warsaw 1981 S.), pp. 161-176.
12. Cf. A. G. Martimort, *L'enseignement de la Liturgie dans les Séminaires*, in *Seminarium 7* (1967), pp 113-114.
13. Cf. art. 22 of the instruction of 1979.
14. *Ibid.*
15. *Ratio Fundamentalis Institutionis Sacerdotalis*, art. 52.
16. It is sufficient to think of the final appendix found in the instruction of 1965 and in that of 1979.
17. Cf. *Ratio Fundamentalis Institutionis Sacerdotalis*, art. 53.
18. Cf. A. G. Martimort, *art. cit.*, p. 118.
19. Cf. art. 51 of the instruction of 1979.
20. Cf. art. 12 of the instruction of 1979.
21. Cf. for example, *Decretum ad Constitutionem Apostolicam "Sapientia Christiana"* and the attached *"Ordinationes" Facultatibus Theologicis Concordatariis Germaniae Applicandas,"* No. 11.
22. Cf. *L'Osservatore Romano*, March 19, 1980, p. 3.
23. Cf. art. 20 of the instruction of 1979.
24. Cf. art. 35-37 of the instruction of 1979.
25. Cf. art. 33 of the instruction of 1979.
26. Cf. art. 21 of the instruction of 1979.
27. Cf. art. 15 of the instruction of 1979.
28. Cf. introduction to No. 4 of *Seminarium*, 19 (1979), p. 616.
29. Cf. art. 51 of the instruction of 1979.
30. Cf. art. 68 of the instruction of 1965.
31. Cf. art. 46 of the instruction of 1979.
32. Cf. art. V of Part I of *Lineamenta curriculi institutionis liturgicae* of the instruction of 1965; also see the instruction of 1979, especially art. 47.
33. Cf. conciliar decree, *Orientalium Ecclesiarum*, No. 1.
34. Cf. art. 49.
35. Cf. art. 50 of the instruction of 1979.
36. *Ibid.*
37. C. Vagaggini, *Liturgia e pensiero teologico recente*, Pont. Ateneo Anselmiano, Roma 1962, p. 75.
38. Cf. art. 79.
39. Cf. art. 44, a.
40. Cf. C. Vagaggini, *op. cit.*, pp. 45, 46.
41. *Ibid.*, pp. 46-73.
42. B. Neunheuser, *Der Beitrag der Liturgie zur theologischen Erneuerung*, in *Gregorianum*, 50 (1969), pp. 589-615.
43. Cf. AA.VV., *La liturgie: son sens, son esprit, sa méthode (liturgie et théologie)*, *Edizioni Liturgische, Roma 1982.*
44. *Ibid.*, pp. 321-337.

# THE ATTITUDE OF THE CHURCH TOWARDS MUSIC FROM THE PATRISTIC AGE TO THE LATE MIDDLE AGES

> The musical tradition of the universal Church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy. . . .Therefore sacred music increases in holiness to the degree that it is intimately linked with liturgical action, winningly expresses prayerfulness, promotes solidarity, and enriches sacred rites with heightened solemnity.[1]

From its beginning, the Church has made use of the arts in the expression and dissemination of its teachings. Music, of course, has always been included among these, and its use has been at once strongly encouraged and carefully regulated by various church authorities. The text above represents the Church's view of the place of music within her rites as advanced by the Second Vatican Council in 1963. It is interesting to note that despite centuries of evolution in both music and church policy, one theme is consistent from the earliest writings to those of 1963: that a careful balance must be struck between the use of music *per se* and its function as a support to and adornment of the liturgy. "Art for art's sake" will have no application in this context, but rather the blending of music and text must be such that the sense of sacredness is not only maintained, but reinforced. The Church was to find the embodiment of this ideal in Gregorian chant. This paper will review the directions and approval of the Church which resulted in this musical form, and will also address the first polyphonic trends and the reaction of church authorities as these began to infiltrate sacred music.

As the Christian world grew painfully out of a dying Roman civilization, the early fathers of Christianity strove to dissociate from the minds of their followers everything which reflected pagan Roman culture. In music, this was to have the effect of virtually silencing musical instruments, and vigorously promoting the use of the human voice, especially in the singing of psalms. Instrumental music was considered sensuous and nerve-exciting, thus entirely inconsistent with Christian spirituality. Furthermore, such music carried associations with orgiastic scenes characteristic of the degenerate Roman circus and theater. [2] St. Basil goes so far as to suggest that the base nature of musical instruments is implicit even in their design, when he states that except for the psaltery, all stringed instruments have their sound from below the strings, making the analogy between the body of the instrument and the "passions of the flesh."[3] There are comparatively few patristic writings dealing with instrumental music, but all are unanimous in denouncing it.

The early Christian fathers were much more concerned with the establishment of a tradition of song, and it is to this end that their instructions on music are addressed. They felt an awareness of the power of song to inspire and uplift, and sought to exploit this power in the trying days of early Christianity.

John Chrysostom in the late fourth century reflects on this and says:

> When God saw that many men were rather indolent, that they came unwillingly to scriptural readings and did not endure the labor this involved, wishing to make the labor more grateful and to take away the sensation of it, He blended melody with prophecy in order that, delighted by the modulation of the chant, all might with great eagerness give forth sacred hymns to Him. For nothing so uplifts the mind, giving it wings and freeing it from the earth, releasing it from the chains of the body, affecting it with love of wisdom, and causing it to scorn all things pertaining to this life, as modulated melody and the divine chant composed of number. . .

> Inasmuch as this kind of pleasure is thoroughly innate to our mind, and lest demons introducing lascivious songs should overthrow everything, God established the psalms, in order that singing might be both a pleasure and a help. From strange chants harm, ruin, and many grievous matters are brought in, for those things that are lascivious and vicious in all songs settle in parts of the mind, making it softer and weaker; from the spiritual psalms, however, proceeds much of value, much utility, much sanctity, and every inducement to philosophy, for the words purify the mind and the Holy Spirit descends swiftly upon the mind of the singer. For those who sing with understanding invoke the grace of the Spirit.[4]

This writing is particularly important, because it shows the decisive influence of Platonic musical aesthetics which is found in many of the fathers, most notably John Chrysostom and Clement of Alexandria. Weakland illuminates the startling Platonic influence on this writing when he states:

> Plato insisted on the need to control the music of the community in order to protect morals. Once the proper number for music was found, it should not be abandoned. The psalms, thus argued Chrysostom, were divinely given to the Church and were inspired word. They were the earthly reflection of the divine harmony.[5]

Augustine, another of the Christian Platonists, also treats of the power of music in the *Confessions*, recalling how he was moved to tears upon hearing the singing of hymns.[6] He warns that the power of music must be kept in subjection to the text, and that the function of music has been properly realized when one is moved to tears by the text through the music.

Thus far, this paper has dealt only with what may be termed positive contributions to music. For the sake of completeness, however, it should be noted that there was another patristic group, represented particularly by Jerome, who regarded music with great suspicion. This school of thought professed that music, with its former pagan associations and power to excite sensuality, was inconsistent with the ideals of Christian asceticism.[7]

The psalm was considered the archetype of the poetic expression of the Christian's hopes and fears, and from the beginnings of Christianity (and before), it has been associated with music. By the fourth century, the systematic singing of psalms was a universal practice among Christians. There is evidence that Pope Damasus (366-384) at an ecclesiastical council convoked in Rome "prescribed the chanting of psalms day and night in all the churches; moreover, he imposed it on priests, monks and bishops." [8] This imposition was never to be revoked, even to the present day.

The activity of certain popes of the fifth century, namely Celestin and St. Sixtus gave still more impetus to the practice of psalmodic chant, with the former-named ordering that the 150 psalms be sung antiphonally before the Mass, and the latter-named establishing a monastery with the express purpose of singing the chant. This work was carried further by Leo the Great (d. 461), who organized the *cantum anni circuli*, which was a cycle of chants for the entire year. He also established an important monastery near St. Peter's Basilica wherein the canonical hours were chanted and singers were trained.[9]

By the end of the fifth century, specific trends had developed with respect to the music of the Church, trends which when codified, were to form the fabric of the Church's music and, to some extent, liturgical life for centuries. The system of plainsong which had developed was free of instrumental accompaniment, functional, non-sensuous, impersonal, non-sentimental, communal, dependent upon text, and lent itself to a certain sober dignity. Realizing that what had evolved was triumphantly distinct as a church style, freed from all wordly affection, the Church began in earnest to take steps to ensure the perpetuity of this music, including thorough codification and legislating its use.

This search for order at the beginning of the sixth century was by no means restricted to music. A phenomenal rise in coenobitic monasticism was also taking place. As the "dark ages" began their perilous sweep across Europe, new urgencies were felt to preserve both the Church and the new civilization from utter destruction, urgencies which could only be met with the support and stability provided by the banding together of persons with similar ideas. As eremetic monachism thus became largely supplanted by coenobitism, the need for government and order within these growing communities became paramount. Responding to this need is the figure of St. Benedict of Nursia (480-543), who in 529 wrote his celebrated *Regula sancta,*

While not entirely original in that it is based to some extent on the precedents of Cassian and Basil, this work is considered one of the monuments of western civilization, with its penetration of human strengths and weaknesses. In the rule, Benedict addresses all aspects of monastic life, and completely regulates the hitherto piecemeal liturgy of the Church's public prayer. Chapters VII through XIX are an explicit and detailed ordering of what Benedict referred to as the *Opus Dei,* or more technically, the divine office, the cycle of officially sanctioned prayer to be sung in choir at prescribed hours of the day and night.

Reading these chapters, we may infer that Benedict was anxious to incorporate the musical tradition of the Church into his community, since the instruction that certain parts of the office ought always to be sung recurs frequently. In fact, we may infer that Benedict presupposed the singing of the entire liturgy.[10] In chapter XVIII, Benedict is fixing the order in which the psalms of the daytime hours are to be recited, and he concluded this ordering with a clear indication of the musical nature of the Benedictine office:

> *Digesto ergo ordine psalmorum vespertinorum, reliqua, id est lectiones, responsoria, hymni, versus, vel cantica sicut supra taxavimus impleantur.*[11]

As Benedict sought to establish a workable order within the monastery, the Church was putting forth efforts of its own to the same end. In 590, Gregory I was elected to the papal throne, whose name was to be perpetuated by its association with the chant proper to the Roman Church. However, there is much controversy today as to exactly what his contribution to liturgical chant was. The various positions held range from iconoclastic assertions that he had nothing whatever to do with it, to fantastic legends that he composed the entire repertoire as the Holy Spirit in the form of a dove sang the melodies to him. Fortunately, something of a cautious "middle ground" has been assumed by most authorities. Gregory was a voluminous writer, intent on closing east-west ecclesiastical controversies and rooting out the remains of paganism and the Arian heresy from the Church over which he was the visible head.[12] Compared with these intentions, his writings reveal his interest in music to be miniscule in the extreme. Nevertheless, it is still generally acknowledged that under this pope, the final organization and codification of the chant took place. As Hayburn states:

> Gregory's work is not principally a creative work, but rather one of compilation. He gathered up the treasures of antiquity and exercised a creative influence on the ages to come. He established rules, organized the practice of the chant, suppressed things contrary to the Christian spirit, made additions more in keeping with the correct sentiments of public prayer, and codified the customs of both east and west. Moreover, he made these reforms obligatory for the entire Church.[13]

Numerous sources also ascribe the establishment or at least re-organization of the Roman *schola cantorum* to Gregory. This was an important body which had the twofold function of the musical education of cantors and of determining matters of structure and theory pertaining to chant.

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Clearly, Gregory regarded music as an essential adjunct to the Church's liturgy,

indeed inseparably bound to it. It was during his pontificate that the final direction of Roman liturgic chant was taken, and the way made clear for its diffusion throughout Europe.

The immediate post-Gregorian Roman pontiffs were intent on carrying through the task of musical and liturgical unification begun by their illustrious predecessor, and as a result, Roman chant spread swiftly and definitively throughout Europe. One of the most significant events in this regard occurred while Gregory was still pope, when at the latter's request, Augustine of Canterbury and forty Benedictines went to England in 596. These missionaries must certainly have carried with them liturgical books following the Roman chant practice, since from that time forward, Roman chant appears to have been firmly implanted on English soil. From there, Anglo-Saxon missionaries adopted this chant, and upon their return to the continent began its dissemination in the north and east Frankish territories.[14]

As the chant, with full ecclesiastical sanction, made its way across seventh-century Europe, very significant political events were underway in what is now France. This was the beginning of the Carolingian dynasty with the administrative conquests of Pepin of Herstal (c. 679-714), which was to culminate with the splendid reign of Charlemagne (768-814). But before dealing with the Carolingian renaissance, it must be remembered that the seventh and eighth centuries are recorded as the nadir of the western world's decline into barbarism. Urban civilization, classical learning and rational thought were all at an unparalleled low ebb. The Church was the sole custodian of what learning existed, and even that body of learning was in constant peril of extinction. Notwithstanding this tragic social climate, momentous events were still taking place, especially the rise of the papacy and acceptance of papal authority, and the aforementioned Carolingian empire.[15]

Although the light of the Carolingian renaissance was to be dimmed following the death of Charlemagne, the long-term effects of the revival of learning brought about by this emperor were to be realized during the later Holy Roman Empire, and in the momentous musical development in the country which had been Charlemagne's empire.

Returning to the subject under discussion, with the social and political structure of the seventh and eighth centuries, the Church did not concern itself with music to an historically remarkable extent. The musical activity of the Church within this period is confined largely to the spread of chant throughout Europe, and considerable achievement towards uniformity of style.

The ninth century, however, sees a resurgence of interest in the Church's musical affairs by ecclesiastical authorities and musical scholars alike. The Church's stamp of approval of Gregorian chant is nowhere more evident than in the fearful language of the bull, *Una res*, of Leo IV (845-855). This bull is essentially a reprimand to the Abbot Honoratus, abbot of an important monastery immediately outside Rome, where chant practices of their own making were being pursued. The spirit of this bull can best be appreciated by a sampling of some of the text:

> A most unbelievable report has reached Our ears, which if it is matched by the facts, takes away from the right of Our position rather than adorning it—not a glowing report, but a dark one; namely, that you find distasteful the beauty of Gregorian chant, which the Church in her tradition of singing and reading has decreed and handed on. . .Churches everywhere have accepted the aforementioned tradition of Gregory with such eagerness and great pleasure that, when they had received all of it, it was so pleasing to them that they still continue to beg still more from Us, thinking that We were keeping some from them. . . For if, which We do not believe, you so abhor Our teaching and tradition of Our holy leader that you do not follow Our rite in all its details in the sung parts and the readings, be advised that We cast you out from communion with Us, since it behooves you to follow with profit all those things which

> the Roman Church does not reject but desires and tenaciously holds. Therefore, We command under sentence of excommunication that, in the singing and readings in your churches, you carry them out in no other way than that which Pope St. Gregory handed down, and We hold that you cultivate and sing this tradition always with all your powers. For if, which We hardly believe, anyone should try, now or in the future, in any way whatever, to lead you back or turn you aside to any tradition besides the one which We gave to you, We not only command that he be excommunicated from the holy body of Our Lord Jesus Christ, but We declare by Our authority and also the authority of all Our predecessors that he shall remain in perpetual anathema for his presumptuous audacity.[16]

Clearly, this is an important document, reflecting the Church's wholehearted endorsement of her chant practices, and indeed it is the first express act of papal legislation on the subject.

The Church was experiencing a significant rise in musical scholarship during the ninth to eleventh centuries. It was the classical age of Gregorian chant, a period of exquisite artistry in manuscript illumination from monastic scriptoria, or augmentation of the Gregorian repertoire with new compositions, tropes and sequences, and at last, the working out and writing of musical treatises addressing theoretical matters and performance practice. This work was emanating largely from the abbeys of Sankt Gallen and Maria Einsiedeln in Switzerland, Reichenau in Germany and Cluny in France. Collegiate schools associated with the cathedrals of the major sees of France and Normandy, particularly Metz, Chartres and Rheims were also establishing themselves as important centers of musical knowledge. Rome was remarkably silent during this flowering of musical sophistication, without precedent in Christendom, and this silence can only be interpreted as continued approval of the overall musical output.

Indeed, what we now know as Gregorian chant came ultimately to be formulated in the Franco-German empire under Pepin, Charlemagne and his successors. The chant as thus formulated differed radically from its contemporary Roman counterpart. Interestingly, when this finely developed chant found its way back to Rome around the middle of the tenth century, it was to supplant the local form of the Roman liturgy.[17]

As mentioned, the classical age of Gregorian chant had arrived. But classicism signals inevitable decline, and this was to hold true for chant as well.

By the beginning of the twelfth century, there were distinct indications that liturgical chant was waning. The musical possibilities within monophony had been completely exploited, and the style was exhausted. With the development of written notation and assimilation of prevailing musical theory, opportunities were rife for musicians to venture into the uncharted waters of polyphony. The simultaneous sounding of different tones (organum) had been addressed in the earlier literature, and the concepts of harmonic consonance and dissonance apparently known as early as Boethius and Augustine. But these concepts were now being systematically applied to the chant melodies, giving rise to new problems and eventual serious concerns for the Church.

Firstly, because of its complexities, polyphony cannot be sung by a congregation, but requires a body of trained singers. Furthermore, the matter of textual intelligibility has always greatly concerned the church authorities. Polyphonic use of the devices of imitation sometimes makes following the text almost impossible when sung by the performers. Thus, the stage was set for a fundamental alteration of the place of music within the liturgy, an alteration which the authorities for the most part regarded as undersirable. Music could no longer be the humble handmaid of the liturgy, but was assuming a place of its own. In fact, as polyphonic experimentation became more elaborate, there existed the danger of complete role reversal, *i.e.*,

the text becoming subservient to the music.[19] Moreover, the Church maintains a constant vigilance against the intrusion of anything profane into her rites, and the rise of polyphony was viewed by many within the Church as a wanton admission of elements of secular song into her liturgies.

This latter concern was evidently not without foundation, given some of the accounts of what was to be heard in the churches of the day. The thirteenth century French theorist, Elias Salamon, refers to church musicians who "do not know anything about it (the art of music), but rather they introduce novelties howling their *miau-minau* into the air in order to attract those who will hear."((20) John of Salisbury, the twelfth century bishop of Chartres, attests to a similar reaction when he writes:

> Bad taste has, however, degraded even religious worship, bringing into the presence of God, into the recesses of the sanctuary a kind of luxurious and lascivious singing, full of ostentation, which with female modulation astonishes and enervates the souls of the hearers. . . .When this goes to excess, it is more fitted to excite lust than devotion.

But in an unusual concession, he states further:

> One sings low, another higher, a third higher still, while a fourth puts in every now and then some supplemental notes. At one time the voice is strained, at another broken off. Now it is jerked out emphatically, and then again it is lengthened out in a dying fall. Sometimes, and I write it with shame, it is forced into the whinnying of a horse, and sometimes it lays aside its manly power, and puts on the shrillness of a woman's voice, or is made to twist and turn first one way, and then back again in artificial cunvolutions. You may see a man with his mouth wide open, not singing but rather breathing forth his pent-up breath, and with ridiculous interceptions of his voice, now threatening silence, and then imitating the agonies of the dying, or of men in ecstasies. The whole body is agitated by theatrical gestures, the lips are twisted, the eyes roll, the shoulders are shrugged, and the fingers bent responsive to every note; and this ridiculous trifling is called religion, and where it is carried out most frequently, there it is maintained that God is served most honorably. In the meantime the people stand in fear and astonishment listening to the sound of the bellows, the crash of the cymbals, and the tuning of the flutes; but when they see the lascivious gesticulations of the singers, and hear the meretricious alternations and shakings of the voices, they cannot restrain their laughter, and you would think they had come not to prayer, but to a spectacle, not to an oratory, but to a theater.[22]

Judging by these accounts, the last of which could conceivably be a pious overreaction, it is remembered only with difficulty that underlying the apparent confusion and cacophony, a profound musical development was occurring. These developments were centered largely at the schools of St. Martial in France and at Santiago de Compostela in the Spanish province of Galicia, and were to culminate in the great Parisian school of Notre Dame. As facinating and important as these developments and their respective schools were in the shaping of western music, they are outside the scope of this paper, and their importance can only be mentioned.

Also worthy of mention and to maintain historical perspective, it should not be surprising that secular elements were filtering into church music, since secularization was becoming very much a factor to be reckoned with during this period. Attendance at the universities of Paris and Bologna was swelling, and urban life generally was experiencing new vigor. The magnificent gothic cathedrals of Europe were being built, and Thomas Aquinas was writing his *Summa Theologica.* In short, by the end of the thirteenth century, the transition to the renaissance was well underway.

By the fourteenth century, the Church's concern over the state of its music was becoming critical. Regarding the chant, rhythmic aspects essential to its character were lost, and in fact, it was being used mostly as a provider of material for *cantus firmi.* Secular texts in vernacular were inserted into church music, and some texts

were even polyglottal and a mixture of sacred and secular. Jacob of Liège (c. 1325) describes the harmonies as "alien to nature herself," and likens the overall effect to the howling of dogs and madmen.[23]

It has been said that "art holds a mirror up to life," and perhaps there is some application for this in assessing the state of the Church at this time, whose central administration had plummeted from the heights it had previously known to the incredible degradation of the "Babylonian captivity." Yet so plaintive was the call for correction of abuses in church music, that even in the perilous days of the Avignon papacy, Pope John XXII in 1324 issued from the fortress-like papal residence at Avignon the famous bull, *Docta sanctorum patrum*,[24]

The document itself is fairly lengthy, and may be divided into three parts. The first of these is a review of the policy and practice of the Church with respect to music. The second outlines and denounces infractions of established laws governing the use of music and explains the undesirable effect of these infractions. The section goes on with specific prohibitions and prescribes certain punishments for disobedience. The third and last section treats of polyphony and directs that it be reserved for the more solemn events of the Church, and is only to include the consonances of the octave, fifth and fourth.[25]

There is considerable controversy among the authorities as to the impact of this document upon the musical life of the Church. Some say that it arrested the development of sacred polyphony for up to 200 years, as important musicians diverted their energies to secular music, and others suggest that the abuses were too widespread and it was completely disregarded. It is certainly safe to say that the political climate of the Church's government in 1325 was not conducive to diffusion and acceptance of papal decrees. There is some evidence that the directive was observed at Notre Dame, but there can be little doubt that the abuses continued in other areas, especially in view of the subsequent legislation which was to proceed from the Council of Trent. But whatever the immediate impact may have been, it is a significant historical document, and many of the concerns addressed have been a source of consternation within the Church right up to the present day.

Significantly (and prudently) the pontiff did not prohibit the use of polyphony, but rather sought to regulate its use in accordance with liturgical propriety. As mentioned, the same concerns were to be summarily dealt with and the instructions of John XXII definitively reinforced by the fathers of the Council of Trent in the sixteenth century.

The Church's attitude towards music seems almost to elude clear definition, as the study of it reveals a pervasive ambivalence. On the one hand, the Church is fostering and in some instances ordering its use; she establishes schools of music and inseparably incorporates the work of these schools into her liturgies; she openly encourages musicians to adorn her rites with their compositions and performances; in periods beyond those covered above, her buildings were to become the repository of some of the most splendid musical instruments the world has even seen, namely pipe organs. On the other hand, she displays a certain mistrust of music, watchful suspicion marked by close regulation.

In order to understand this ambivalence, we must look at music as employed by the Church from two different vantage points. The first of these is somewhat subtle, and is connected with the Church's use of all of the arts.

The Church has always taken into account the fact that her membership does not consist of a body of spirits or angels, but rather of corporeal beings each one possessing a spirit. In order to satisfy the spiritual, the Church uses tangible entities, in this case a skilful blending of all of the arts. Music, sculpture, painting, architecture and poetry all find their place within the Church and her colorful ceremonies.

Dickinson points out the fact that the Church has also maintained that it is fitting and indeed the bounden duty of man as dependent creatures of God that his highest achievements should find expression in religion. Furthermore, in this way the Church realizes her objective of rearing on earth a visible type of the spiritual kingdom of God, suggestive in its splendor of the glory that awaits the righteous.[26]

The second vantage point is the more obvious and direct use of music by the Church, namely as a means of clothing liturgical texts with the beauty of song and thus achieving a greater dimension of solemnity. It is in this respect that music "forms a necessary or integral part of the solemn liturgy," the key word being "part," and as such must not be permitted a free reign such that it diminishes or overpowers the other constituents of the liturgy.

Virtually no problems arose in this connection during patristic times and the early middle ages, as music and liturgy seem to be developing as mutually complementary disciplines. But by the late middle ages, the aims of churchmen and musicians had begun to digress substantially. Muscians were no longer content to have their art restricted by an essentially extramusical body. At the same time, the Church was not then, nor has it ever been, prepared to compromise on its insistence that the practical needs of the Church must dictate the limits of the musical usage. Consequently, liturgy and music parted company, the latter to develop as an art independent of the former.

It is following this breach that the Church has had to intensify her watchfulness over musical affairs, and an attitude of ambivalence consequently begins to manifest itself. In the ages which were to come, the problems that vexed John XXII were to become very much worse. Gelineau suggests that from the 14th century *ars nova* to the end of the Enlightenment, there came to be virtually no stylistic distinction between sacred and profane art music. It is only in the 19th century that the concept of sacred music once again emerges as something "grave, archaic and unaffected by the contemporary world."[27] Concomitant with the emergence of this idea are the mighty reforms which began in the late 19th century, most notably the work of Pius X and the restoration of chant by the Benedictines of Solesmes.

These developments and in our own time the promulgation of the constitution on the sacred liturgy by the Second Vatican Council have done much to restore the honorable place of music within the liturgy, which had been lost to worldly excess and art for art's sake. At the same time, much of the ambivalence is resolved, and the Church shows her renewed trust in music when the constitution speaks of the "ministerial function of music in the liturgy" rather than the "handmaid of the liturgy" as Pius X had done earlier.[28]

Now it remains for us, the living Church of today, and particularly the trained musicians within that Church, to earn continued and still more trust from the Church by carrying on this great work of reform, this striving for a distinctly sacred style of music. To help us in our efforts, we have the invigorating spirit of Vatican II and the example of the tenacious musical pioneers many of them anonymous of patristic and medieval times.

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NOTES

1. Walter M. Abbott, S.J., ed., "Consitution on the Sacred Liturgy," in *The Documents of Vatican II*, (New York: Guild Press, 1966), p. 171.

2. Edward Dickinson, *Music in the History of the Western Church*, (London: Oxford University Press, 1967), p. 55.

3. Saint Basil, "Homily on the First Psalm," in *Source Readings in Music History*. ed. Oliver Strunk (New York: Norton & Co., 1950), p. 66. 4. Saint John Chrysostom, "Exposition of Psalm XLI," in Strunk, p. 67,68.

5. R. G. Weakland, "Music, Sacred, History of," *New Catholic Encyclopedia*, 1967 ed., X, p. 106.

6. Saint Augustine, "Confessions, 'The Pleasures Taken in Hearing'," in Strunk, p. 74.

7. Weakland, p. 106.

8. Robert F. Hayburn, *Papal Legislation on Sacred Music: 95 A.D. to 1977 A.D.* (Collegeville, Minnesota: The Liturgical Press, 1979), p. 2.

9. Hayburn, p. 3.

10. Interestingly, the work of fostering and maintaining the official chant of the Church has remained with the Benedictine order to the present day.

11. Saint Benedict, "Regula sancta," in *The Rule of St. Benedict: The Abingdon Copy*, ed. John Chamberlin (Toronto: Hunter Rose Co., 1982), p. 38,39.

12. Dom Anselm Hughes, ed., *The New Oxford History of Music* (London: Oxford University Press, 1955), II, p. 96,97.

13. Hayburn, p. 9.

14. Richard H. Hoppin, *Medieval Music* (New York: Norton & Co., 1978), p. 44.

15. Hoppin, p. 16,17.

16. Hayburn, p. 89.

17. Willi Apel, *Gregorian Chant* (Bloomington, Indiana: Indiana University Press, 1979), p. 81,82.

18. Hayburn, p. 392,393.

19. These inherent problems of ecclesiastical polyphony have never been successfully resolved, despite on going attempts by legislative bodies within the Church. At various later stages in history, the problems became so severe as to effect almost total separation of liturgical principles from musical practice.

20. Hayburn, p. 18.

21. Hayburn, p. 18.

22. Hayburn, p. 19.

23. Hayburn, p. 17.

24. The bull is in fact part of a larger work of John XXII, *Extravangentes communes*. Music is dealt with in Book 3, Chapter 1, *De Vita et Honestate Clricorum.*

25. Hayburn, p. 20,21.

26. Dickinson, p. 72, 73, 75, 80.

27. Joseph Gelineau, S. J. "Music and Singing in the Liturgy," in *The Study of Liturgy*, ed. Cheslyn Jones, Geoffrey Wainwright and Edward Yarnold, S. J. (New York: Oxford University Press, 1978), p. 488.

28. C. J. McNaspy, "Music, Sacred," *New Catholic Encyclopedia*, 1967 ed., X, p. 97.

# REVIEWS

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## Magazines

BOLLETTINO CECILIANO. Anno 79, No. 8-9, August-September 1984.

The year 1985 is to be a great year musically in Europe. At least four large congresses are planned: an international congress on Gregorian chant will be held at Subiaco in the Monastery of St. Scholastica, from April 25 to 28; an international congress of Pueri Cantores in Paris; the international congress of *scholae cantorum* in Rome from September 26 to 29; and the international congress of church music, also in Rome, from November 19 to 22. All are part of the European "year of music."

Another article on the meaning of sign as distinguished from symbol by P. Ernetti continues the discussion of this subject which has been going on for nearly a year, and a tribute to Mario Scapin, who was trained in the school of Casimiri, Refice and Ferretti, marks his fifty years of service to the Church as an organist, choirmaster and composer. The usual reports on meetings and on presentations of church music over TV indicate a lively musical life amid the church musicians of Italy.

R.J.S.

JUBILUS REVIEW. Vol. I, No. 3, Autumn 1984.

Constantly improving, this new journal for the church musicians of Ireland has several interesting articles for American readers also in this third issue. The name of Bewerunge has been known in this country since the days of the publication of the Vatican edition of Gregorian chant, since the only representative on the commission from English-speaking lands was a German named Bewerunge who was professor of church music at Maynooth in Ireland. An article by Frank Lawrence gives some interesting and welcome details about the man.

The prescriptions on pipe organs for the Archdiocese of San Antonio, Texas, and an article by Noel Goemanne on the study of piano as a basis for learning the organ both appeared earlier in *Sacred Music*. The new pipe organ, gift to the Holy Father from the Federal German Republic, was the occasion for some excellent words from Pope John Paul II on the subject of church music as he accepted the gift in Saint Peter's

Square, April 11, 1981. Bishop Graber of Regensburg spoke on the occasion of the twentieth anniversary of the Institutum Liturgicum of that city.

Music with Latin, English and Gaelic texts provides the supplement for this issue, and a section on news, book reviews and magazine reviews completes the issue.

R.J.S.

CANTATE DOMINO. Vol. I, No. 1, July-September 1984.

In the form of a newsletter, this new Canadian quarterly is published by the Vancouver Gregorian Chant Society. John J. Carey is editor. An article on the music of the Roman Church gives a brief outline of the history of chant. Another describes the work of the society, including plans for a new pipe organ. Several practical suggestions on chants to be studied by parish groups completes this modest beginning.

R.J.S.

CANTATE DOMINO. Vol. I, No. 2, October-December 1984.

The second issue of this new journal, still in the form of a newsletter, has increased sevenfold in number of pages. An article on Pope John Paul II who has visited Canada in the Fall of 1984 tells of the Holy Father's interest in an promotion of chant and church music. The editor has reprinted an article from *Sacred Music* on chant detailing the books necessary for celebration of a sung Mass with Gregorian chant. Lawrence A. Donnelly discusses the Ward method of teaching chant, and a very useful introduction to the Gregorian neums and how they are to be sung is supplied. The journal intends to publish the entire encyclical of Pope Pius XII, *Musicae sacrae disciplina*, spread over several issues. The initial installment is given.

Subscriptions to *Cantate Domino* may be arranged by writing to the Vancouver Gregorian Chant Society, 5400 Grove Avenue, Ladner, B.C., Canada V4K 2A7.

R.J.S.

COMMUNAUTES ET LITURGIES. No. 2, May-June 1984.

This issue, the third in a series dealing with the topic of liturgical initiation, contains several articles on the liturgy of the eastern rites in order to help western Christians better understand the spiritual qualities and symbolic richness of the liturgy. There is also an article on icons which advocates their presence and veneration, both in churches and in private residences, as a means of enriching spiritual life.

Along a different line, an article by Robert Gantoy urges the enrichment of current religious practices through the establishment of a variety of opportunities for prayer in addition to the liturgy of the Eucharist. While not advocating a return to the "pious practices" of the pre-conciliar Church, he recognizes the impoverishment and limitations of the current situation, noting that for the most part the only option for community prayer outside of Mass lies in services organized by particular groups such as the charismatics, where many would not feel at ease or welcome. He asks religious communities to invite the public to their regular praying of the divine office and also suggests that churches schedule the liturgy of the word or bible vigils regularly, especially to mark the vigil of great feasts. The author believes that this diversity would enrich the religious life of the community by providing options that might appeal to some more than the Mass. While this reviewer is in favor of organized opportunities for public prayer in addition to the Mass (the divine office certainly and also why not the rosary and benediction?), I disagree with the author's suggestion that these occasions can substitute for the Mass. Gantoy suggests in his article that a liturgy of the word would perhaps be preferable to the Mass on the vigil of a great feast and that a variety of worship experiences are necessary in order to appeal to all tastes!

V.A.S.

CAECILIA. No. 11-12, November-December 1984.

This issue includes a talk given by Rev. Claude Duchesneau to the annual meeting of the St. Cecilia Society of Alsace in which he outlines his evaluation of the current situation of church music in France. He is an enthusiastic supporter of the post-Vatican II practices of the Mass in the vernacular, congregational singing, and of the music of Father Gelineau. However, he believes that the following problems still exist in contemporary French church music: 1) There is a lack of appropriate music because talented composers have not understood and accepted the challenge of writing for congregational singing, and 2) It is difficult to provide music that will be readily accepted by the faithful for use in church because they are so strongly influenced by the popular music they listen to on the radio all week. Fr. Duchesneau suggests the following options as possible solutions to this situation: 1) accept and use popular music in the liturgy; 2) affirm the difference between the Church and the world by using a markedly different music; or 3) a compromise between the two positions. While finding fault with each of the possible options, he does affirm that he refuses to advocate a position which would return to the previous custom of a well-trained choir charged with the singing and a silenced congregation. He sees France in a period of transition and really on the brink of a new and wonderful era for church music because of a renewed interest in sacred music and music in general. With great enthusiasm he calls on churches to use the tal-

ent which is in their midst and on church musicians to create new music without waiting for publishers and record companies to provide what is lacking. One wishes one could share his conclusions and his positive outlook.

In direct contrast to Fr. Duchesneau's optimism for a natural outpouring of singable music from local musicians comes G. B. Timmer's criticism of the song sheets prepared by local churches to supplement or replace the diocesan hymnal in Alsace. He advocates the use of the same hymns throughout the diocese in order to encourage congregational singing and to insure a better quality of music. His analysis of the situation in Alsace sounds familiar to American church musicians.

The sample music in this issue includes one hymn in French, two in German and one in Latin. The presence of German in this magazine is a constant reminder of the history of this province of France.

V.A.S.

# Choral

*Two Psalms* by Noel Goemanne. I. *How Long, O Lord?* SATB, opt. soprano solo, piano accompaniment. $.80. II. *I will go to the Altar of God.* SATB, piano. $.85. Harold Flammer, Inc. (agent: Shawnee Press, Delaware Water Gap, PA 18327).

The first setting begins with the choir offering largely harmonic support to the soloist, followed by a powerfully declamatory section which stresses the emotional aspects of the text chosen. A brief imitative passage leads to the concluding appeal "Glorify the Lord with me!" Not difficult for a choir with firm rhythmic sense. The second piece is characterized by the rhythmic drive and clear-cut melodies so characteristic of Goemanne's work. Here, there is a good deal of unison writing for the various voices in turn, and syncopations add to the impact of the concluding "Alleluia." Both of these pieces, while probably not intended for direct use in the Catholic liturgy, can be recommended to parish choirs for concert purposes. College choirs and good high school groups will surely enjoy performing these expressive settings of *Two Psalms.*

ROBERT A. SKERIS

*Proclaim Him Lord!* by Edwin M. Willimington. SAB, organ, piano, orchestra, soloists. Belwin-Mills, Publ. Corp., Melville, N.Y. 11747. $4.50.

Called a "triumphant Easter musical," this work has some thirteen sections written in a traditional idiom and fairly easy to perform. The words are by Sharon Odegaard. It is not a liturgical composition nor a scriptural setting of the passion and resurrection of Christ. In addition to the soloists and choir a narrator is employed. The orchestra is optional as is the piano also. For a choir concert during Lent or Holy Week it can be an effective and easy piece.

*Great is the Lord* by Edward Elgar. SATB, bass solo, organ, orchestra *ad lib.* Novello. (agent: Theo. Presser Co.). $5.25.

A reprint of Elgar's setting of Psalm 48, this might be used as a major concert piece, since it is not a liturgical work. It was first performed in Westminster Abbey, July 16, 1912. There are some *divisi* sections for the choir, but voice leading is easy and the range and tessatura without problems.

*Four Latin Motets, Opus 2 and 64* by Edward Elgar. SATB, organ. Novello. (agent: Theo. Presser Co.). $3.75.

Reprinted from a 1902 edition, these are settings of four familiar Latin texts: *Ave verum corpus. Ave Maria. Ave maris stella. Intende voci orationis meae.* Quite homophonic, they are not difficult, but can be very effective and easily accepted by the congregation. Some splitting of parts occurs, but no major choral problems are encountered.

*We will rejoice* by G. F. Handel. Arr. by Robert S. Hines. SATB, organ. Augsburg Publishing House, Minneapolis, MN. $.80.

From the oratorio, *Joseph and His Brethern,* this joyous anthem is good for Easter. For ensembles used to Handel, this will offer no problems, but care must be exercised to perform the running passages with clarity and precision.

*Our Father, by Whose Name* by John Edwards. Arr. by Paul Otte. SATB, organ. Augsburg Publishing House, Minneapolis, MN. $.65.

Largely unison, the setting of a text by F. Bland Tucker can be useful for occasions in which attention is paid to the family or jubilees of parents. This is a nineteenth century composition, taken from *The Hymnal 1940,* without choral problems and in a very traditional idiom.

*Lord God, the Holy Ghost.* Arr. by Carl Schalk. SATB, organ. Augsburg Publishing House, Minneapolis, MN. $.65.

The text is from the early nineteenth century; the melody is Des Plaines, taken from the *Lutheran Book of Worship.* Very traditional writing, it can be a useful piece for Pentecost Sunday.

*Missa Sancti Barnabae* by Leslie Betteridge. SATB *a cappella.*
Paraclete Press, Orleans, MA 02653. $.85.

An Anglican setting of the ordinary parts of the Mass (without *Credo*), this could be used in a Catholic service. The traditional harmony without organ accompaniment provides music for use in Lent or in

Holy Week that is effective and not difficult. Such settings in English are not often come on.

*Jesus, Gentlest Saviour* by Sabine Baring-Gould. Arr. by Alan MacMillan. Two-part, organ. Paraclete Press, Orleans, MA 02653.

The text is an old favorite from Father Faber. This two-voice setting is intended for children's choirs. It is nearly all unison except for the final few measures. Beautiful and easy.

*I will sing of the Mercies of the Lord* by Alan MacMillan. SATB, organ, brass & timpani *ad lib.* Paraclete Press, Orleans, MA 02653. $.60.

A festival setting of three verses of Psalm 89 from the King James Bible, this well-constructed piece employs sound voice-leading; considerable chromaticism is used, but it should give no difficulty since the brass doubles most of the voice parts. It is good for most occasions. Three other festival anthems are published in the same edition: *The Earth is the Lord's. Jubilate Deo. How Excellent is Thy Name.*

*Ave Maria* by Noel Goemanne. SATB, *a cappella.* Neil A. Kros, San Diego, CA. $.70.

In a free rhythm with considerable dissonance, this piece of three minutes duration is an effective setting of the familiar text. It is also arranged for TTBB. A short soprano solo is employed. Chromaticism may cause pitch and voice leading problems for less well-disciplined groups.

*Easter Motets,* Series B by Christopher Tye. Edited by Carl Schalk. SATB, *a cappella.* Augsburg Publishing House, Minneapolis, MN. $2.50.

There are three sets of six motets by Tye (1505-1572) arranged for use on the Sundays of Easter in the Lutheran service and therefore provided with the lessons and psalms required. However, the motets may well find a place in the Catholic liturgy at the offertory or communion time. The English texts were provided by Jaroslav Vajda and are not particularly useful for Catholic liturgy. It would have been better to have published the original texts that Tye set along with the present efforts.

Holy Week and Easter are rich with settings of the texts of both Mass and office. The great Latin treasury of motets of the masters, especially from the sixteenth and seventeenth centuries is one of the glories of the Church, a gem that is to be used according to the decrees of the Second Vatican Council. Oliver Ditson Company (agent: Theodore Presser Co., Bryn Mawr, PA 19010) has continued to publish useful editions of these works with both English and Latin texts given. Among many titles these have been brought to our attention: Cristofero Morales (1500-1533), *O Vos Omnes (All Ye Who pass by),* SATB. Pierre de la Rue (c1460-1518), *O Salutaris (O Holy Lord, Our Sacrifice),* SATB. Giovanni P. da Palestrina (1525-1594), *Haec Dies (This Glad Day)* SSATBB. Luca Marenzio (1533-1599), *O Sacrum convivium (O Sacred Communion),* SATB. Marc Antonio Ingegneri, *Tamquam ad latronem (Blessed are all who love God),* SATB.

*Four Eucharistic Memorial Acclamations and Amen* by Carl E. Baum. SATB. Aiken Printing Co., 1112 3rd St., N.W., Albuquerque, NM 87102.

Intended for *a cappella* performance, these short settings of the acclamations in the Mass are meant for choir. While the thinking is that these texts belong to the entire congregation, it can be effective on occasion to give them to the choir.

*Mass No. 1* by Carl E. Baum. SATB, organ. Aiken Printing Co., 1112 3rd St., N.W., Albuquerque, NM 87102.

A short setting of the texts of the ordinary of the Mass (without *Credo*) but with settings of the responsorial psalm, the acclamations, responses and the Our Father, the traditional harmony is easy. The composer has another setting in much the same style, entitled *Mass No. 2.*

R.J.S.

# NEWS

(Unfortunately an error on the computer destroyed several of the items scheduled for printing in this issue. If your news article is not contained here, please send it again, and it will be published in the next issue.)

The VIII International Church Music Congress will be held in Rome from November 16 to 22, 1985. It is scheduled as part of the European Year of Music, and the theme will be Gregorian chant and the pastoral ministry today. An important part of the congress will be the blessing of the new home of the Pontifical Institute of Sacred Music by the Holy Father on the eve of Saint Cecilia. The former Abbey of S. Girolamo will be the location of the new facility. Information on the congress can be obtained from the congress office at Via di Torre Rossa 21, 00165 Rome, Italy.

Lucienne G. Biggs died in Hollywood, California, January 26, 1985, at the age of eighty-eight years. Widow of Richard Keys Biggs, who was known internationally for his work at the Church of the Blessed Sacrament in Hollywood, Mrs. Biggs was a musician in her own right as organist and educator. She was

born in Paris, France, and studied at Angers, the Sorbonne in Paris, and at the universities of Rennes and Bordeaux. Pope Paul VI awarded her the Benemerenti medal in 1970. She had eleven children and many grandchildren, great grandchildren and even one great-great-grandchild. She was an important figure in church music circles in the United States and an active supporter of *Sacred Music.* The funeral Mass was celebrated at Blessed Sacrament Church by Rev. Carroll Laubacher, S.J., with Cardinal Timothy Manning presiding. The homily was preached by Monsignor Robert E. Brennan. The Latin *Requiem* in Gregorian chant was sung along with various English settings including those of her husband and her children. She is buried in the San Fernando Mission Cemetery. R.I.P.

The composer and organist, Hermann Schroeder, died October 7, 1984. Well-known in the United States for his organ compositions, his life was dedicated to church music. His *Mass in honor of Saint Cecilia* was commissioned by the Church Music Association of America and was given its premiere performance as part of the Fifth International Church Music Congress in Milwaukee in 1965. Cardinal Josef Höner celebrated a pontifical Requiem Mass in the Cathedral of Cologne on October 19. He was buried in his birthplace, Bernkastel in the Mosel valley. R.I.P.

As part of the series, Music in America, the Twin Cities Catholic Chorale was heard on some 160 national public radio stations across the country in a broadcast of the Sunday solemn Mass at the Church of Saint Agnes in Saint Paul, Minnesota, October 14, 1984. Evans Mirageas interviewed Monsignor Richard J. Schuler, director of the chorale, on the subject of church music in general and the Viennese classical Masses sung each Sunday with the members of the Minnesota Orchestra. The program included the Gregorian settings of the proper and Beethoven's *Mass in C.*

R.J.S.

# OPEN FORUM

## Guitars

Anent your editorial on guitars and sacred music, the following canon from the *Canons of Basil* (c. 400 A.D.) might well be quoted: "If a lector (*cantor*) learns to play the guitar, he shall also be instructed to confess it. If he does not return to it, he shall suffer his penance for seven weeks. If he keeps at it, he shall be excommunicated and put out of the church."

I quote this canon not to embrace a sort of liturgical paleographicism which maintains that merely because a liturgical practice obtained in the early Church it becomes normative for Christians in all times and all places. I have heard too much nonsense along that line. For example, I have head it said that since primitive Christians prayed standing, modern Christians *must* do likewise. That view in my judgment accounts for too many of the excesses of the Protestant reformers to ring true. Reformers of the Calvinist tradition especially would suffer no liturgical practice absent scriptural or primitive Christian warrant.

That view was amply refuted by Cardinal Newman in his doctrine of theological development and by the Second Council of the Vatican which clearly embraced the antithesis of the liturgical paleographicist view. In *Sacrosanctum Concilium,* #119, 128, it took pains to note that the accidentals of worship might legitimately be adapted to the legitimate cultural context—to circumstances of time and place.

Nevertheless, a solemn early Christian prohibition on the use of anything in liturgy should give cause for pause. It should give rise to a presumption that some obstacle exists to the current use of that thing in liturgy and place the burden on the proponent or user to demonstrate that use is lawful and appropriate in liturgy. In other words, if a reason for prohibition once existed, it may still exist. True, the presumption is rebuttable. But the burden is on the proponent to demonstrate propriety. Presumably if the proponent can show that there is truly sacred guitar music, the proponent has met the burden and the presumption is rebutted. In short, having satisfied the artistic burden, the proponent will also have satisfied the canonical one. It would seem further that to meet the canonical burden, the proponent would have to adduce adequate and probative evidence from expert witnesses, that is to say, from sacred musicians.

DUANE L.C.M. GALLES, J.D.,J.C.B.

# CONTRIBUTORS

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## From the Editors



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