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# SACRED MUSIC

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*St. Isidore's, Grand Rapids, MI*

## FROM THE EDITORS

### Musica Sacra

As I begin my editorial tenure, I think it is important to reaffirm this journal's commitment to the Church's official theology of sacred music. It is the main task of Sacred Music to promote sacred music. This official theology of sacred music (which we sometimes identify by its Latin title "*musica sacra*") received its first expression in Pius X's *motu proprio* of 1903 and was fully confirmed in Chapter VI of Vatican II's Constitution on the Sacred Liturgy. Very simply put, the theology of "*musica sacra*" holds that the *purpose* of sacred music is the glorification of God and the sanctification of man; the *function* of sacred music is to serve the liturgy; the *nature* of sacred music is that it is an integral part of the solemn liturgy, and the *qualities* of sacred music are holiness, artistry, and universality. All of this can be found in article 112 of the liturgy constitution; yet few Catholic church musicians know this. There are various reasons for this widespread ignorance, many of which have been and will be discussed in the pages of this journal, but we have much work ahead of us.

Now for some practical matters.

For now, any correspondence relating to membership should continue to be sent to the St. Paul address. Any letters to the editor or proposed articles should be sent to me at 875 Malta N.E., Grand Rapids, MI 49503 or to my E-mail address, which is 105066.1540@compuserve.com. If you wish to send me a computer file of your proposed article, I can read both IBM and Mac formats. Either way it would be safest to save your file as a "rich texture format" (.rtm) and send it to me that way.

Kurt Poterack, Ph.D.

FROM THE EDITORS

## A New Liturgical Movement

We are definitely seeing the beginning of that “new liturgical movement” which Cardinal Ratzinger has called for. There are some hopeful signs: a number of organizations and publications have formed recently calling for an authentic reform of the liturgy in the light of tradition; and the liturgy club is beginning to lose the nearly exclusive grip it has had on the liturgy for the past thirty years. But this hopeful development is in its early stages — very early stages. Much damage has been done. Many ordinary Catholics now see the liturgy as, to one degree or another, man-centered or man-controlled. There is a slight difference. “Man-centered” means almost quite literally worship of man. An example would be the talk-show host priest, or Thomas Day’s “Father Histrionicus,” or simply the emphasis placed on the “assembly” and its need for various forms of self-expression or accommodation in the liturgy. I well remember my eighth-grade graduation Mass in which the congregation was treated to a slide show after communion showing us in our various activities that year to the accompaniment of Jim Croce’s song *Time in a Bottle*. This could be seen as sacrilegious or dismissed as merely goofy.

A more subtle threat, however, is the “man-controlled” view according to which the liturgy needs to be altered and restructured every so often. The motivation may be sincere and may even co-exist with a fundamentally “God-centered” outlook, but ultimately this view lacks a true catholic sense of tradition and of the liturgical rites as living realities. This is where the liturgical movement strayed, when it became interested largely in “fabricating texts and inventing actions and forms...[rather than]...with rediscovering the living center, of penetrating what is in reality the liturgical tissue, in order that the renewal of the liturgy should issue forth from its own very substance.”

These sentiments of Cardinal Ratzinger can be illustrated by looking at what happened to the concession the Council made to the use of the vernacular. One could make the case that the use of the vernacular in the liturgy was a pastoral concession to allow the simple faithful to enter more easily into the substance — the prayers — of the Roman Rite. But at least as early as May of 1964 that *eminence grise* of the liturgy club, Father Frederick McManus, was saying in print that not only should translations avoid being “slavishly literal,” but that “the proper evolution...of the Roman or other rites demands that new expressions and forms of prayer be composed and created.” So, far from helping the simple faithful to enter into the substance of the Roman (or any other) Rite, Father McManus saw the vernacular as part and parcel of an attempt to *change* the substance of the Roman Rite. Remember that this was seven months before the actual introduction of the vernacular into the liturgy in America!

There are disagreements among those of us who constitute this “new liturgical movement.” As I see it there are roughly three factions in this movement which are represented by the publications *The Latin Mass*, *Adoremus Bulletin*, and *Antiphon*. The disagreements are not unimportant but my plea is that we not forget what we have in common, something which I have alluded to above. This could be summed up in the statement of Owen Chadwick that “(l)iturgies are not made, they grow in the devotion of centuries.” Let me step aside and let Cardinal Ratzinger speak on this issue. Although addressed to supporters of the Tridentine Mass, this speech, given on October 24th in Rome, is relevant to all involved in the “new liturgical movement.”

K.P.

## Ten Years of the Motu Proprio *Ecclesia Dei*

Ten years after the publication of the motu proprio *Ecclesia Dei*, what sort of balance-sheet can one draw-up? I think this is above all an occasion to show our gratitude and to give thanks. The divers communities that were born thanks to this pontifical text have

given the church a great number of priestly and religious vocations who, zealously, joyfully, and deeply united with the Pope, have given their service to the Gospel in our present era of history. Through them, many of the faithful have been confirmed in the joy of being able to live the liturgy, and confirmed in their love for the Church, or perhaps they have rediscovered both. In many dioceses — and their number is not so small! — they serve the Church in collaboration with the Bishops and in fraternal union with those faithful who do feel at home with the renewed form of the new liturgy. All this cannot but move us to gratitude today!

However, it would not be realistic if we were to pass-over in silence those things which are less good. In many places difficulties persist, and these continue because some bishops, priests, and faithful consider this attachment to the old liturgy as an element of division which only disturbs the ecclesial community and which gives rise to suspicions regarding an acceptance of the Council made “with reservations”, and more generally concerning obedience towards the legitimate pastors of the Church.

We ought now to ask the following question: how can these difficulties be overcome? How can one build the necessary trust so that these groups and communities who love the ancient liturgy can be smoothly integrated into the life of the Church?

But there is another question underlying the first: what is the deeper reason for this distrust or even for this rejection of a continuation of the ancient liturgical forms?

It is without doubt possible that, within this area, there exist reasons which go further back than any theology and which have their origin in the character of individuals or in the conflict between different personalities, or indeed a number of other circumstances which are wholly extrinsic. But it is certain that there are also other deeper reasons which explain these problems. The two reasons which are most often heard are: lack of obedience to the Council which wanted the liturgical books reformed, and the break in unity which must necessarily follow if different liturgical forms are left in use. It is relatively simple to refute these two arguments on the theoretical level. The Council did not itself reform the liturgical books, but it ordered their revision, and to this end, it established certain fundamental rules. Before anything else, the Council gave a definition of what liturgy is, and this definition gives a valuable yardstick for every liturgical celebration. Were one to shun these essential rules and put to one side the *normae generales* which one finds in numbers 34 - 36 of the Constitution *De Sacra Liturgia* (SL), in that case one would indeed be guilty of disobedience to the Council! It is in the light of these criteria that liturgical celebrations must be evaluated, whether they be according to the old books or the new. It is good to recall here what Cardinal Newman observed, that the Church, throughout her history, has never abolished nor forbidden orthodox liturgical forms, which would be quite alien to the Spirit of the Church. An orthodox liturgy, that is to say, one which express the true faith, is never a compilation made according to the pragmatic criteria of different ceremonies, handled in a positivist and arbitrary way, one way today and another way tomorrow. The orthodox forms of a rite are living realities, born out of the dialogue of love between the Church and her Lord. They are expressions of the life of the Church, in which are distilled the faith, the prayer, and the very life of whole generations, and which make incarnate in specific forms both the action of God and the response of man. Such rites can die, if those who have used them in a particular era should disappear, or if the life-situation of those same people should change. The authority of the Church has the power to define and limit the use of such rites in different historical situations, but she never just purely and simply forbids them! Thus the Council ordered a reform of the liturgical books, but it did not prohibit the former books. The criterion which the Council established is both much larger and more demanding; it invites us all to self-criticism! But we will come back to this point.

We must now examine the other argument, which claims that the existence of the two rites can damage unity. Here a distinction must be made between the theological aspect and the practical aspect of the question. As regards what is theoretical and basic, it must be stated that several forms of the Latin rite have always existed, and were only slowly withdrawn, as a result of the coming together of the different parts of Europe. Before the

Council there existed side by side with the Roman rite, the Ambrosian rite, the Mozarabic rite of Toledo, the rite of Braga, the Carthusian rite, the Carmelite rite, and best known of all, the Dominican rite, and perhaps still other rites of which I am not aware. No one was ever scandalized that the Dominicans, often present in our parishes, did not celebrate like diocesan priests but had their own rite. We did not have any doubt that their rite was as Catholic as the Roman rite, and we were proud of the richness inherent in these various traditions. Moreover, one must say this: that the freedom which the new order of Mass gives to creativity is often taken to excessive lengths. The difference between the liturgy according to the new books, how it is actually practiced and celebrated in different places, is often greater than the difference between an old Mass and a new Mass, when both these are celebrated according to the prescribed liturgical books.

An average Christian without specialist liturgical formation would find it difficult to distinguish between a Mass sung in Latin according to the old Missal and a sung Latin Mass according to the new Missal. However, the difference between a liturgy celebrated faithfully according to the Missal of Paul VI and the reality of a vernacular liturgy celebrated with all the freedom and creativity that are possible - that difference can be enormous!

With these considerations we have already crossed the threshold between theory and practice, a point at which things naturally get more complicated, because they concern relations between living people.

It seems to me that the dislikes we have mentioned are as great as they are because the two forms of celebration are seen as indicating two different spiritual attitudes, two different ways of perceiving the Church and the Christian life. The reasons for this are many. The first is this: one judges the two liturgical forms from their externals and thus one arrives at the following conclusion: there are two fundamentally different attitudes. The average Christian considers it essential for the renewed liturgy to be celebrated in the vernacular and facing the people; that there be a great deal of freedom for creativity; and that the laity exercise an active role therein. On the other hand, it is considered essential for a celebration according to the old rite to be in Latin, with the priest facing the altar, strictly and precisely according to the rubrics, and that the faithful follow the Mass in private prayer with no active role. From this viewpoint, a particular set of externals [phénoménologie] is seen as essential to this or that liturgy, rather than what the liturgy itself holds to be essential. We must hope for the day when the faithful will appreciate the liturgy on the basis of visible concrete forms, and become spiritually immersed in those forms; the faithful do not easily penetrate the depths of the liturgy.

The contradictions and oppositions which we have just enumerated originate neither from the spirit nor the letter of the conciliar texts. The actual Constitution on the Liturgy does not speak at all about celebration facing the altar or facing the people. On the subject of language, it says that Latin should be retained, while giving a greater place to the vernacular "above all in readings, instructions, and in a certain number of prayers and chants" (SL 36:2). As regards the participation of the laity, the Council first of all insists on a general point, that the liturgy is essentially the concern of the whole Body of Christ, Head and members, and for this reason it pertains to the whole Body of the Church "and that consequently it [the liturgy] is destined to be celebrated in community with the active participation of the faithful". And the text specifies "In liturgical celebrations each person, minister or lay faithful, when fulfilling his role, should carry out only and wholly that which pertains to him by virtue of the nature of the rite and the liturgical norms" (SL 28). "To promote active participation, acclamations by the people are favored, responses, the chanting of the psalms, antiphons, canticles, also actions or gestures and bodily postures. One should also observe a period of sacred silence at an appropriate time" (SL 30).

These are the directives of the Council; they can provide everybody with material for reflection. Amongst a number of modern liturgists there is unfortunately a tendency to develop the ideas of the Council in one direction only. In acting thus, they end up re-

versing the intentions of the Council. The role of the priest is reduced, by some, to that of a mere functionary. The fact that the Body of Christ as a whole is the subject of the liturgy is often deformed to the point where the local community becomes the self-sufficient subject of the liturgy and itself distributes the liturgy's various roles. There also exists a dangerous tendency to minimize the sacrificial character of the Mass, causing the mystery and the sacred to disappear, on the pretext, a pretext that claims to be absolute, that in this way they make things better understood. Finally, one observes the tendency to fragment the liturgy and to highlight in a unilateral way its communitarian character, giving the assembly itself the power to regulate the celebration.

Fortunately however, there is also a certain disenchantment with an all too banal rationalism, and with the pragmatism of certain liturgists, whether they be theorists or practitioners, and one can note a return to mystery, to adoration, the sacred, and to the cosmic and eschatological character of the liturgy, as evidenced in the 1996 "Oxford Declaration on the Liturgy". On the other hand, it must be admitted that the celebration of the old liturgy had strayed too far into a private individualism, and that communication between priest and people was insufficient. I have great respect for our forefathers who at Low Mass said the "Prayers during Mass" contained in their prayer books, but certainly one cannot consider that as the ideal of liturgical celebration! Perhaps these reductionist forms of celebration are the real reason that the disappearance of the old liturgical books was of no importance in many countries and caused no sorrow. One was never in contact with the liturgy itself. On the other hand, in those places where the Liturgical Movement had created a certain love for the liturgy, where the Movement had anticipated the essential ideas of the Council, such as for example, the prayerful participation of all in the liturgical action, it was those places where there was all the more distress when confronted with a liturgical reform undertaken too hastily and often limited to externals. Where the Liturgical Movement had never existed, the reform initially raised no problems. The problems only appeared in a sporadic fashion, when unchecked creativity caused the sense of the sacred mystery to disappear.

This is why it is very important to observe the essential criteria of the Constitution on the Liturgy, which I quoted above, including when one celebrates according to the old Missal! The moment when this liturgy truly touches the faithful with its beauty and its richness, then it will be loved, then it will no longer be irreconcilably opposed to the new Liturgy, providing that these criteria are indeed applied as the Council wished.

Different spiritual and theological emphases will certainly continue to exist, but there will no longer be two contradictory ways of being a Christian; there will instead be that richness which pertains to the same single Catholic faith. When, some years ago, somebody proposed "a new liturgical movement" in order to avoid the two forms of the liturgy becoming too distant from each other, and in order to bring about their close convergence, at that time some of the friends of the old liturgy expressed their fear that this would only be a stratagem or a ruse, intended to eliminate the old liturgy finally and completely.

Such anxieties and fears really must end! If the unity of faith and the oneness of the mystery appear clearly within the two forms of celebration, that can only be a reason for everybody to rejoice and to thank the good Lord. Inasmuch as we all believe, live, and act with these intentions, we shall also be able to persuade the Bishops that the presence of the old liturgy does not disturb or break the unity of their diocese, but is rather a gift destined to build-up the Body of Christ, of which we are all servants.

So, my dear friends, I would like to encourage you not to lose patience, to maintain your confidence, and to draw from the liturgy the strength needed to bear witness to the Lord in our own day.

JOSEPH CARDINAL RATZINGER  
(translated by Father Brian Harrison)



# REFLECTIONS ON CATHOLIC CHURCH MUSIC

At a recent gathering of church musicians in Milwaukee, the topic of work-related stress was addressed. To be able to cope with and even relieve stress in our lives as church musicians, a sense of mission was deemed crucial. By “mission” was meant a broad concept, one which we constantly strive for but never fully attain, one which is not limited by time, but continues throughout our lives. Keeping the idea of this mission ever in the forefront of our activity will give us purpose and direction, set stressful happenings into proper perspective and ultimately alleviate stress for us.

Some very fine personal mission statements were expressed by the musicians present, two of which I would like to share with you today. The first is stated quite simply: “to create beauty”. This is certainly the ultimate goal of all music and, indeed, all art and should no less be our aim as Catholic church musicians — to create beauty. The pursuit of beauty is a very basic human instinct and it seems quite natural for us to expect our musical offerings at worship to be the finest and the most beautiful we are capable of rendering to the Lord.

In fact, church music must be beautiful to properly and adequately express the truth and reality of our faith. I quote Dietrich von Hildebrand, the great twentieth-century Catholic writer and theologian, from his book *The Trojan Horse in the City of God*:

It is indeed not essential that the church in which Holy Mass is celebrated and in which the faithful receive Holy Communion be beautiful. Only the words through which transubstantiation is accomplished are essential . . . But, if by “unessential” is meant “insignificant”, if it is meant that such things as the beauty of the church, the liturgy and the music are “trivial”, then this accusation is very wrong, for there is a profound relation between the essence of something and its adequate expression. This is especially true of Holy Mass.<sup>1</sup>

So we as church musicians, if we accept this mission to create beauty, are faced with an ongoing challenge not only to produce the most excellent and perfect performance of our music, but to select only the finest, the most perfect, the most beautiful music for worship.

The second mission statement is taken from Dorothy Day, and it is: “to know God’s will for me in my life and to live it”. What better guidepost could we have for our lives as Catholic church musicians than to know God’s will for us and live it? So often we allow ourselves to get wrapped up in insignificant concerns of the moment, fatally narrowing the pursuit of our mission to things which are of little consequence in the long run. Were we to pray daily for the discernment of God’s will in our lives and to constantly strive to live out our mission to create beauty through music, then would the reform of the liturgy, as sought by the Second Vatican Council, be accomplished.

One of the most pressing and central questions to a true reform of the liturgy and, hence, its music is that of the very nature of the Mass. I would like to present several models of the Mass for your consideration, the first being that of the Mass as Sacrifice. The view of the Mass as a living form, a Gestalt, not only gave birth to modern liturgical scholarship, but led to the notion of liturgy as “meal” as early as sixty years ago. This “meal” theology, in contrast to the traditional sacrificial nature of the Mass as proclaimed by the Church since the Council of Trent, was embraced by Martin Luther hundreds of years ago. In fact, this is what separates us most from our Protestant brethren today, namely, our belief in the real presence of Christ, of his real sacrifice, in the Eucharist.

In reality, “there is no . . . opposition between ‘meal’ and ‘sacrifice’; they belong inseparably together in the new sacrifice of the Lord”.<sup>2</sup> What we celebrate each Sunday is indeed a meal, not in the sense of some sort of party or holiday gathering, but in that we receive Christ as our food. In a dogmatic sense, the Mass as Sacrifice refers to the hid-

den theological essence of what is really taking place on the altar, namely the self-offering of Jesus Christ, his “yes” to the Father and consent to the cross, thereby reconciling us all to Him.

Cardinal Joseph Ratzinger, in his book *Feast of Faith*, sums up the question of the nature of the Mass with these words:

The novel Christian reality is this: Christ’s resurrection enables man genuinely to rejoice. All history until Christ has been a fruitless search for this joy. That is why the Christian liturgy — Eucharist — is, of its essence, the Feast of the Resurrection, *Mysterium Paschae*. As such it bears within it the mystery of the cross, which is the inner presupposition of the Resurrection. To speak of the Eucharist as the community meal is to cheapen it, for its price was the death of Christ. And as for the joy it heralds, it presupposes that we have entered into this mystery of death. Eucharist is ordered to eschatology and hence it is at the heart of the theology of the cross. This is why the Church holds fast to the sacrificial character of the Mass; She does so lest we fail to realize the magnitude of what is involved and thus miss both the real depth of what it means to be human and the real depth of God’s liberating power. The freedom with which we are concerned in the Christian feast — the feast of the Eucharist — is not the freedom to devise new texts but the liberation of the world and ourselves from death. Only this can make us free, enabling us to accept truth and to love one another in truth.<sup>3</sup>

So it is important for us, as church musicians, to approach the Mass as Holy Sacrifice and to realize that the music we offer, in order to be truly worthy, must be truly sacred and truly art. It follows logically, too, that if our liturgical music is sacred and true art, absolute excellence is demanded of all those involved in its production, from composer to organist to singer. For music to have its fullest impact in the liturgy, it must be sacred, it must be true art and it must be rendered excellently. It must be beautiful!

The second model of the Mass I would like to examine is that of the Mass as ritual celebration. The liturgist Austin Fleming, in his book *Preparing for Liturgy: A Theology and Spirituality*, emphatically asserts:

The liturgy of Sunday Eucharist is the ritual encounter of the Church with God who dwells in unapproachable light: Sunday Mass is the meeting of God’s people with their Lord at a common table. This sacred meeting is not dependent on our design or plans; it is the work of the Lord and God’s Spirit moving in our midst.<sup>4</sup>

Our communal Eucharistic celebrations are often weakened by well-intentioned souls using what I term the “creative approach to liturgy”, in which each worshipper’s experience is planned and in which personal meanings are superimposed on the one great mystery of our faith. The inherent and only theme of each liturgical act is nothing more and nothing less than the paschal mystery of Jesus’ dying and rising.<sup>5</sup>

Please, let us stop preparing liturgies with “themes”. Let us stop “planning” Masses. Let us stop trying to re-invent the wheel. Let us instead prepare for Liturgy. Let us get in touch with good ritual celebration!

But, what do we mean by ritual celebration? We mean that, the Mass, by its very nature as a sacred ritual, has about it a certain festal or celebratory character, which recounts our past, gives us an identity, and expresses our faith. A complete and unequivocal embrace of the liturgy as ritual would help us see the true reality we celebrate as a community of believers. Consider the following definition of ritual:

Ritual is the community’s experience of its belief. Ritual is the community’s familiar, commonly accepted, inherited pattern of interaction with others as that community stands before God. Ritual rehearses the story of the community’s origins and thus it helps us to know who we are. In ritual activity the divine is revealed in the ordinary and so there is disclosed the value, meaning, and purpose of the world and those who people it. The ritual moment celebrates what is the true order of things and thus preserves us from the threat of chaos.<sup>6</sup>

The Mass as celebration, then, is the Mass as ritual, the Mass as feast, and the Mass as the work of our redemption. This ritual understanding of worship will in no small way shape the way we prepare liturgy, the way the priest celebrates liturgy and the way in which we respond at liturgy, whether in word or in song.

In a very practical way, our view of liturgy as ritual celebration will direct our musical efforts to the very core of the ritual, namely, the Ordinary and Proper texts of the Mass. These are the essence of the Liturgy and take precedence over all other texts, especially those of ancillary hymns and motets. Hymns and choir anthems certainly add another dimension to our worship which can, if these texts are carefully chosen, intensify and focus the liturgical action, but they should not do so at the expense of the Ordinary and Proper. Our congregations need to be taught several good settings of the Ordinary and need to hear, at least occasionally, the Ordinary sung in Latin, either with Gregorian chant or polyphony.

The third model of the Mass I propose is that of the Mass as tradition. It is almost a redundancy to speak of liturgy as traditional, since the Mass is of its very nature the carrying on of a tradition, a tradition that flows from Christ's Last Supper, his suffering, death, and resurrection. The traditional helps us to recall the past and the values from that past which we wish to carry on. It makes the faith of our fathers a living and contemporary faith.

We know, too, that as the liturgy is traditional, it is at the same time contemporary — contemporary not only because it is celebrated in the present day, but because it reveals and makes present the living Christ and offers those who would accept and believe the hope of eternal redemption. Our worship is contemporary and traditional at the same time. Consider the words prayed by the priest while inscribing the Easter candle at the Great Vigil:

Christ yesterday and today, the beginning and the end, Alpha and Omega. All time belongs to Him and all the ages. To Him be glory and power through every age forever. Amen.<sup>7</sup>

We need to embrace the rich traditions of our Church, from which flows all else. The Second Vatican Council embraced fully all traditional Church teaching and never envisioned itself as a revolutionary reformer of a corrupt Church. There was indeed valid life before 1963! We as Catholics have a rich and genuine tradition from which to move into the twenty-first century. Let us rediscover our heritage!

The whole of our history as the Church can be seen as a struggle for spiritualization; and the fruit of this struggle has been the great sacred music of the Western World and, indeed, Western music as a whole. Can anyone here imagine a world without the great sacred works of Mozart, Bach, Beethoven, Palestrina, and a host of others? Where would all the music of the West be if it were not for Gregorian chant?

The *Constitution on the Sacred Liturgy*, the first document promulgated by the Second Vatican Council in 1963, calls the musical tradition of the Church "a treasure of inestimable value, greater even than that of any other art."<sup>8</sup> The great music of our heritage is a treasure "to be preserved and fostered with great care."<sup>9</sup> In order for this to happen, this great music must continue to be sung and played as prayer, as it was intended. It belongs not in the concert hall, as some would contend, but in the place where it was born, where it received its life and meaning — in the Church's worship.

The Church's worship as the Church itself is alive and growing, involved in a continuous process of maturation and development. The basics of the Church cannot really change, because they reach right back to Christ and to his Apostles. We cannot rewrite the pages of Church history any more than we can "create" liturgy, any more than Vatican II could create a "new" liturgy, any more than the Council of Trent could create the so-called "Tridentine" Mass. Our worship is our heritage, continually growing and evolving, yet unchanging, cosmic and universal in nature, yet timeless. We celebrate liturgy with great festivity and profound piety; we make as our servant the great music

and art of the world; we engage in a cosmic liturgy, orchestrating, as it were, the mystery of Christ with all the voices of creation and giving glory to our God.<sup>10</sup>

Finally, I would like to discuss the notion of “active participation”. This is the model of the Mass as liturgy — the work of the people. Article #14 of The Constitution on the Sacred Liturgy says the following:

Mother Church earnestly desires that all the faithful should be led to that full, conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as ‘a chosen race, a royal priesthood, a holy nation, a redeemed people’, is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit; and therefore pastors of souls must zealously strive to achieve it. . .<sup>11</sup>

We have all heard the key phrase “active participation” hundreds of times in the past twenty-five-plus years since the Vatican Council, and probably most of us have even used it ourselves from time to time. But what does it really mean? What did the Fathers of the Council intend by their use of the words *participatio actuosa*?

What lies behind [the idea of *participatio actuosa*] is the awareness that Christian liturgy, of its very nature, is something performed in the context of a community. It involves prayer dialogues, greetings, proclamation, praying together. People are referred to as “we” and “you”; the “I” occurs in only a few relatively late prayers. Here we are involved in an action, a drama, in which we all play our part. This being so, the liturgical celebration, from its very structure, calls for the interplay of words and acts between the participants. Otherwise there would arise an inner conflict between the text and what actually takes place. This was the discovery made by the Liturgical Movement, and it gave a new immediacy to the old words and gestures. At this point the Council was simply lending its authority to something which was self-evident. Generally speaking, this insight proves most fruitful. If one were to remove the active involvement which exists in today’s liturgy . . . it would immediately be obvious how much growth there has been. No one would want to be without it.<sup>12</sup>

However, the idea of active participation has in the past twenty-five years been distorted or misunderstood in some way or another in probably every parish and diocese in the nation. Some thought that if only the congregation did everything together and in a loud voice, we would have an attractive and effective “reformed” liturgy. This is simply not so. The drama of the liturgy, with its many signs, symbols, and gestures, communicates an inner meaning and requires everyone to play their part. The people do not need to say or sing everything in order for us to have active participation! *Participatio actuosa* is carried out externally by gestures — standing, sitting, kneeling — and in word and song, but even more importantly, it consists of an inner process in which we become properly disposed to receive Christ in our hearts and in which way we participate fully in our Eucharistic celebration.

Our notion of active participation needs to mature to the point that it is not threatened by a choir singing the Gloria, a cantor chanting the verses of the Psalm, an Organist playing an exuberant recessional, or even by silence.

Are we to compel people to sing when they cannot, and, by doing so, silence not only their hearts but the hearts of others too? This is not to impugn the singing of the whole faithful people, which has its inalienable place in the Church, but it is opposed to a on-sidedness which is founded neither on tradition nor on the nature of the case.<sup>13</sup>

All prayer and worship is directed to God. Hence, the goal of modern church music is not applause, but edification. Our mission is to create beauty. We seek, in a humble way, to glorify Our Lord with our finest offerings, not because He needs our praise, but

because we need to give it. St. Thomas Aquinas, in his *Quaestio* on music, speaks of the universality of music when he says:

Even if those who listen sometimes do not understand the words being sung, they do understand the reason for the singing, namely, the praise of God. And that is sufficient to arouse men to worship.<sup>14</sup>

We, as the Church, must embrace beauty fully, because beauty is closely allied to love and God is love. Our Church must welcome beauty with open arms and be a place where it is at home. Our mission to create beauty, effectively carried out, can be our ascent to God.

Praise itself is a movement, a path; it is more than understanding, knowing and doing — it is an ascent, a way of reaching Him who dwells amid the praises of the angels. The sound of musical praise leads us and others to a sense of reverence.<sup>15</sup>

Let the words of St. John Chrysostom be ever in your mind:

Your voice proclaims that you love Him above everything, that you prefer nothing to Him, that you burn with love for Him.<sup>16</sup>

Amen.

MICHAEL B. HOERIG

#### NOTES

<sup>1</sup>Dietrich von Hildebrand, *The Trojan Horse in the City of God* (Chicago: 1967), p. 197.

<sup>2</sup>Joseph Cardinal Ratzinger, *Feast of Faith* (San Francisco: Ignatius Press, 1986), p. 50.

<sup>3</sup>*Ibid.*, p. 65.

<sup>4</sup>Austin Fleming, *Preparing for Liturgy: A Theology and Spirituality* (Washington D. C. : The Pastoral Press, 1985), p. 35.

<sup>5</sup>*Ibid.*, p. 44.

<sup>6</sup>*Ibid.*, p. 18.

<sup>7</sup>*Ibid.*, p. 47.

<sup>8</sup>*Constitution on the Sacred Liturgy*, Vatican II, 1963, Article #112.

<sup>9</sup>*Ibid.*, Article #114.

<sup>10</sup>*Feast of Faith*

<sup>11</sup>*Constitution on the Sacred Liturgy*, Article #14.

<sup>12</sup>*Feast of Faith*, p. 88-89.

<sup>13</sup>*Ibid.*, p. 124.

<sup>14</sup>*Ibid.*, p. 121.

<sup>15</sup>*Ibid.*, p.116.

<sup>16</sup>*Ibid.*



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## VIRGINS AND VESPERS: PART I

Today the ecclesial ministry of women in the Church is often discussed and at the highest levels. In his 1988 address to the Canon Law Society of America, Monsignor (now Cardinal) Jan Schotte, General Secretary of the Synod of Bishops, explained that the subject was a key topic at the 1987 Synod of Bishops which treated the subject "Vocation and Mission of the Laity in the Church and in the World Twenty Years after the Second Vatican Council". He noted in an aside that in fact the synod's work could be subsumed under "the three M's", the headings *movimenta*, *mulieres*, and *ministeria* — movements, women, and ministry.<sup>1</sup>

In his apostolic letter, *Mulieris dignitatem*, which followed up on the synod's work and dealt solely with women, Pope John Paul II declared "the Church gives thanks for each and every woman [and] asks at the same time that these invaluable 'manifestations of the Spirit'(cf. 1 Cor. 12:4 ff.), which with great generosity are poured forth upon the 'daughters' of the eternal Jerusalem, may be attentively recognized and appreciated so that they may return for the common good of the Church and humanity, especially in our times".<sup>2</sup>

More recently before the Holy See's delegation to the Fourth World Conference on Women in Beijing, this same pope declared "I appeal to all men in the Church to undergo, where necessary, a change of heart and to implement as a demand of their faith, a positive vision of women". A week later he further appealed "to the whole church community to be willing to foster feminine participation in every way in its internal life". He added "to a large extent it is [only] a question of making full use of the ample room for lay and feminine presence recognized by the Church's law". Concluding, he asked, "Who can imagine the great advantages to pastoral care and the new beauty that the Church's face will assume when the feminine genius is fully involved in the various areas of her life?"<sup>3</sup>

Women in ministry, in fact, have been with us since the time of Christ. The present article will discuss but one aspect of it — the singing of the liturgy of the hours by consecrated virgins living in the world.

### THE MINISTRY OF WOMEN IN THE NEW TESTAMENT

In the Gospels women enjoyed a privileged place. Only they and angels and Jesus are the subject of the Greek verb *diakonein* (to serve), in the Gospels only women and angels “minister” to Jesus. Thus the prophetic role of women is underscored.

Much like men, they also appear as disciples, which is to say they hear and absorb. Mary, mother of Jesus, “heard the word of God and kept it”. Mary of Bethany listened at the feet of Jesus even to the extent of neglecting her traditional ministry of hospitality. Nevertheless, she obtained “the better part”. Perhaps the quality of their discipleship is reflected in the fact that in the Gospels women never test or tempt Jesus, and it is a woman whom Jesus makes the very model of perseverance in prayer in the story of the widow and the unjust judge.

Along with the Twelve they accompany Jesus as he traveled about teaching (Lk 8:1-3) and, unlike the Twelve, they never falter in their faith. They meet Him on the Via Dolorosa and accompany Him to Calvary. It is women (and Saint John) who stand at the foot of the cross and who attend to Jesus’ burial. It is women who are the first witnesses of the resurrection — an early testimony of the equality of all believers in the New Covenant inasmuch as Jewish law did not accept women as witnesses! Furthermore, by abolishing circumcision the first Christians juridically established the full equality of women in the early Christian Church.<sup>4</sup>

### CONSECRATED VIRGINS IN THE EARLY CHURCH

As the structure of the early Church took shape, roles for women became more precisely defined. Initially the order of deacon was created to care for the widows. In Acts 6:2 Peter says it is not proper for the apostles to give up preaching so that they can wait on tables and, accordingly, they ordained seven deacons to serve the Christian community. By the third century the widows had been formalized into an order; and there were also deaconesses who were ministers of baptism and of the unction of women at baptism.

There were also groups of virgins, solemnly set apart and assigned a ministry of prayer. The order of widows we saw could be traced back to the Acts of the Apostles. The order of virgins arose later but already by the time of Saint Ignatius (+110 A.D.) of Antioch the existence of Christian virgins is attested to. Their male counterparts were the confessors. Central to the development of the orders of confessors and virgins was the Gospel text (Mt 19:10-12) where Christ speaks of those who make themselves eunuchs for the sake of the kingdom of heaven. By the third century we hear of *virgines sanctae* and *puellae et virgines Christi*. At this point there is yet no evidence of a public rite of consecration of their virginity; but such a rite can be traced back to the fourth century when numbers of consecrated virgins flourished in Spain, France, and Africa.

After the peace of Constantine the rise of the ascetics - especially after they came to live a coenobitic or community life - greatly affected the orders of virgins and widows and deaconesses. The life of monks and nuns, who embraced the three evangelical counsels, now became very attractive among Christians, who avidly embraced a “white martyrdom” now that with peace the “red” martyrdom had come to an end. The upshot was that widows and virgins came to live in community and embraced the other two counsels and so became nuns. The civil breakdown of law and order with the decline and fall in the West of the Roman empire further encouraged this development, for it became increasingly dangerous for single women to live alone.

A few virgins and widows remained in the world and became secular canonesses, women officially inscribed on the church roll as responsible for the daily ministry of prayer. The canonesses were not women religious or nuns; they took no vows, wore no habit, and did not live in community under a rule. Rather, they lived according to the

sacred canons (hence their name) and joined the bishop and clergy for the daily liturgy of the hours. Some canonesses did come to live in community and undertake eleemosynary activities like orphanages, schools, and hostels — besides their musical and liturgical ministry of chanting the liturgy of the hours in their splendid churches. Usually lead by an abbess, who sometimes was ordained a deaconess, the canonesses, whilst not clerics with a ministry at the altar, were *personae ecclesiasticae* with an important liturgical function and a lofty role in the cultivation and preservation of Gregorian chant.<sup>5</sup>

After the tenth century it became rare to hear of virgin solitaries. Occasionally we do hear of a widow being solemnly consecrated and admitted to the order of widows. The rite of consecration of widows remained in many medieval pontificals, like that of Durandus of Mende, and John Cardinal Fisher who, for example, when bishop of Rochester, admitted to the order of widows Margaret Beaufort, Countess of Richmond, widowed mother of King Henry VII of England.<sup>6</sup>

Nuns, however, continued to receive the rite of consecration of virgins. This was especially true of the Carthusians (of whom it is said *numquam reformata quia numquam deformata*); and the rite also continued in use for many centuries among the senior branches of the Benedictine order. Some houses of canonesses regular, especially Norbertines, did make use of the rite, but the newer mendicant orders — the Dominicans, the Franciscans, and the Carmelites — tended to omit the rite. It seems never to have been of interest to newer groups of nuns like the Visitadines, founded by the widowed Baronne Jeanne Francoise Fremiot de Chantal (1572-1641), who admitted widows to their order and who were not bound to choir and so did not chant the Liturgy of the Hours.

The more modern congregations of women religious — with their active ministry and simple instead of solemn vows — were not canonically regarded as religious in universal canon law until Leo XIII promulgated the apostolic constitution *Conditae a Christo* in 1900. Even after that date their simple vow of chastity, unlike the solemn vow of cloistered nuns, was not a diriment or invalidating impediment to matrimony under canons 1058 and 1073 of the 1917 *Code of Canon Law*. Furthermore, given their active ministry, they were seldom bound to choir. Partly for these reasons by the modern era the rite for the consecration of virgins was never conferred on “sisters” and had in practice become confined to cloistered choir nuns, Benedictine, Carthusian, and in some places Norbertine.

## THE LITURGICAL REVIVAL AND THE RESTORATION OF THE RITE OF CONSECRATION

It was the liturgical revival, spearheaded in great part by Dom Prosper Guéranger, Benedictine Abbot of Solesmes, that led to a restoration of the order of virgins and their rite of consecration. In 1868 he restored the rite at the Abbey of Sainte Cecile, Solesmes’s coordinate Benedictine monasteries of nuns and a revival of the order of virgins was effected. A number of prelates, including Cardinal Mercier, even began admitting secular women to the order of virgins. But it was said that the number of these secular consecrated virgins did not by 1927 exceed the fingers on two hands.

In 1927 the restoration of the order of virgins among secular women came to a halt. A bishop asked the Roman Congregation for Religious if he might admit secular women to consecration and was advised “no”. This rule seemed confirmed in 1950 when Pius XII issued an apostolic constitution on nuns, *Sponsa Christi*, which said that the rite of consecration of virgins is confined to women religious in solemn vows. Essentially at mid-century nuns might receive consecration; “sisters” and seculars might not.

Thus remained the order of virgins until the second council of the Vatican, which in article 80 of *Sacrosanctum concilium* asked that the rite for the consecration of virgins be revised. The revised rite was published in 1970 and its introduction wrought a fundamental change in the law. Essentially it restored the *status quo ante* 1927. Those who might be admitted to the rite of consecration henceforth included secular virgins as well as nuns. Curiously for women religious in simple vows the law remained unchanged;



they remained excluded from consecration.<sup>7</sup>

In the case of nuns it is additionally required that they have never been married nor lived in public or open violation of chastity. In the case of women living in the world they are likewise required never to have been married nor lived in public or open violation of chastity. For the latter their age and character must give assurance of perseverance of a life of chastity dedicated to the service of the church and of their neighbor and they must be admitted to consecration by the bishop who is the local ordinary.<sup>8</sup>

### THE 1983 CODE

Part III of book II of the 1983 *Code of Canon Law* codified the revised law on the consecrated life and considerably expanded the earlier 1917 code's part 2 on religious. Canon 604, located there, is the new code's sole canon on consecrated virgins. It states that the order of virgins "approximates" the forms of consecrated life: Likewise, canon 731 says societies of apostolic life "approximate to" institutes of consecrated life.

The two great exemplars of the consecrated life are religious institutes and secular institutes. Members of the former live a life vowed to poverty, chastity, and obedience before the world. Members of the latter live such a life in the world. The upshot is that canon 604 describes the consecrated virgins negatively by saying that they do not embrace the three evangelical counsels by the profession of public vows — as do religious. Canon 604 furthermore speaks, not of the virgin's vow of chastity, but of her *propositum* or resolution of chastity. While this resolution is doubtless a public and perpetual undertaking, the resolution to lead a life of perpetual virginity ought to be distinguished from a public and perpetual vow of chastity in a religious institute, for it is only the latter which creates a diriment impediment to matrimony under canon 1088. Thus marriage would be contrary to her public resolution to remain a virgin but virginal consecration itself would not invalidate a subsequent marriage — as perpetual religious profession would. Also, by analogy to canon 691 (2) the diocesan bishop might dispense from this resolution.

Indirectly canon 604 describes the consecrated virgin more positively. It states that virgins are admitted to the order by means of solemn consecration imparted by the diocesan bishop. One consultor during the code revision thought the canon on consecrated virgins should be placed in part I of book II after the canons on clerics.<sup>9</sup> Thus, it is interesting to compare the situation of the order of virgins with that established by the canons on clerics. Like virgins, clerics are admitted to their order of deacon, priest or bishop through a rite episcopally imparted. There is no counterpart, however, in the order of virgins to the institute of clerical incardination whereby under canon 265 clerics, deacons and priests become juridically linked to a diocese, personal prelature, or institute of consecrated life. Unlike clerics, virgins are simply admitted *simpliciter* to their order and so there is no canonical prohibition on "acephalus or wandering virgins". The virgin is free to move to another diocese without any of the constraints imposed on clerics by incardination.

By the same token, virgins are simply dedicated in a general way to the service of the church and neither do they have a right to some work in the diocese nor to suitable remuneration from the diocese as do clerics under canon 281. Nor are virgins subject to express prescriptions as to dress and life style as are clerics under canons 281 to 287. Some virgins do, however, append to their name the post nominal initials "O.C.V." for *ordo consecratarum virginum*.

Indeed, the lifestyle of virgins has been described as "idiorythmic" or autonomous. They are largely free to fashion it as they choose in pursuit of their vocation. This is not to say, however, that the diocesan bishop cannot by particular law lay down norms for consecrated virgins domiciled or present in his particular church.

The open-ended character of the revived order of virgins has perhaps made it suspect in some quarters. Early on, commentators assumed that few women would find consecrated virginity to their taste. Some even suggested that those attracted to it should be the object of special pastoral care as though their interest in perpetual virginity suggest-

ed some pathology. The Holy See has vigorously taken the lead in making this fruit of Vatican II available to Catholic women. It show-cased the new rite of consecration and marked with an international conference the silver anniversary of the restoration of consecrated virginity among seculars.<sup>10</sup> Diocesan bishops, however, have not readily taken the initiative in publicizing the institute or even of allowing women to consecrate themselves as virgins living in the world.<sup>11</sup>

One often-mentioned use for the institute is as a sort of "halfway house" for those religious who for family or health reasons must request an indult of secularization and depart from their religious institute. They may still wish to remain celibate (unmarried) and in service to the Church but perhaps they can no longer remain in a religious community. In such cases, the Roman Congregation for Institute of Consecrated Life and Societies of Apostolic Life arranges that their indult of secularization takes effect and they become separated from their institute at the moment that they resolve to lead a life of perpetual virginity and receive virginal consecration.<sup>12</sup>

Like other members of Christ's faithful under canon 215 and like secular clerics under canon 278, consecrated virgins under canon 604(2) have the canonical right of association. But whilst consecrated virgins may associate themselves together, such associations in and of themselves would not be institutes of consecrated life. Canon 605 states that new forms of the consecrated life are reserved to the Holy See.

In accordance with canon 2, canon 604 leaves the rite of consecration to liturgical law. Earlier we saw that the rite contemplates only women being admitted to it. But canon 606 says that provisions in the law of consecrated institutes for one sex are equally valid for the other, unless the context or the nature of things establishes otherwise. It is perhaps this last canon which leads one commentator to declare that the order of virgins is open to men and women.<sup>13</sup>

But whatever the sociological usage, in Christian usage the order of virgins has always been confined to women. As we have seen in the Early Christian period, the male counterpart of the virgins was the confessors. "Virgin", then, in the Christian tradition has in the sense of canon 17 a proper meaning.<sup>14</sup> Moreover, we have seen that the rite can only be imparted to women and the rite is constitutive, which is to say only by reception of the rite does one become a consecrated virgin. It follows, then, that in practice only women can become members of the order of virgins.

The new Latin code says nothing about the order of widows. There is at least one diocesan institute of consecrated widows in the Latin church which has been approved by Rome along with a rite of consecration of widows, but the status of the order of widows throughout the Latin church is not yet clear.<sup>15</sup> By contrast, canon 570 of the 1990 oriental code did make provision for both consecrated virgins and widows in oriental canon law.

*To be continued...*

DUANE L.C.M. GALLES  
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#### NOTES

<sup>1</sup>J. Schotte, CICM, "The World Synod of Bishops: Media Event or Pastoral Powerhouse", *Proceedings of the Fiftieth Annual Convention Canon Law Society of America, Baltimore, Maryland; October 10-13, 1988* (Washington, D.C., 1989) pp. 52-69.

<sup>2</sup>Apostolic letter, *Mulieris dignitatem*, in 18 *Origins* (6 October 1988 ) 261.

<sup>3</sup>"Appeal to the Church on Women's Behalf", 25 *Origins* (7 September 1995) 187 and "On Fully Fostering Women's Roles in the Church", 25 *Origins* (14 September 1995) 202-203.

<sup>4</sup>Elizabeth Carroll, "Women and Ministry", 36 *Theological Studies* (1975) 662.

<sup>5</sup>"Canonesses and Plainchant", 114 *Sacred Music* (Spring, 1987) 7-12; "Chanoinesse," 3 *Dictionnaire de Droit Canonique* (1942) 500.

<sup>6</sup>For the rite of consecration of widows see Michel Andrieu, 3 *Le Pontifical Romain au Moyen Age* (Vatican City, 1940) pp. 425-27.

<sup>7</sup>D.M. Huot, "The Consecration of Virgins", 9 *Consecrated Life* (1984) 291-306 believes that virginal consecration duplicates religious profession and, hence, he argues against the virginal consecration of a religious.

<sup>8</sup>Rene Metz, "L'ordre des vierges consacrees au Concile Vatican II et dans le code de droit canonique de 1983" 36 *L'Annee Canonique* (1994) 235; "Vierge, virginite" 15 *Dictionnaire d'Archeologie Chretienne et de Liturgie* (1953) 3101-3103.

<sup>9</sup>cf. 11 *Communicationes* (1979) p. 332.

<sup>10</sup>The Holy Father and Cardinal Fagiolo addressed the assembled virgins. See *L'Osservatore Romano* (14 June 1995) p. 3. Many of the papers presented at the meeting were published in volume 32 of the Italian-language journal *Vita Consacrata* (1996) including at pp. 580-584 an excellent bibliography.

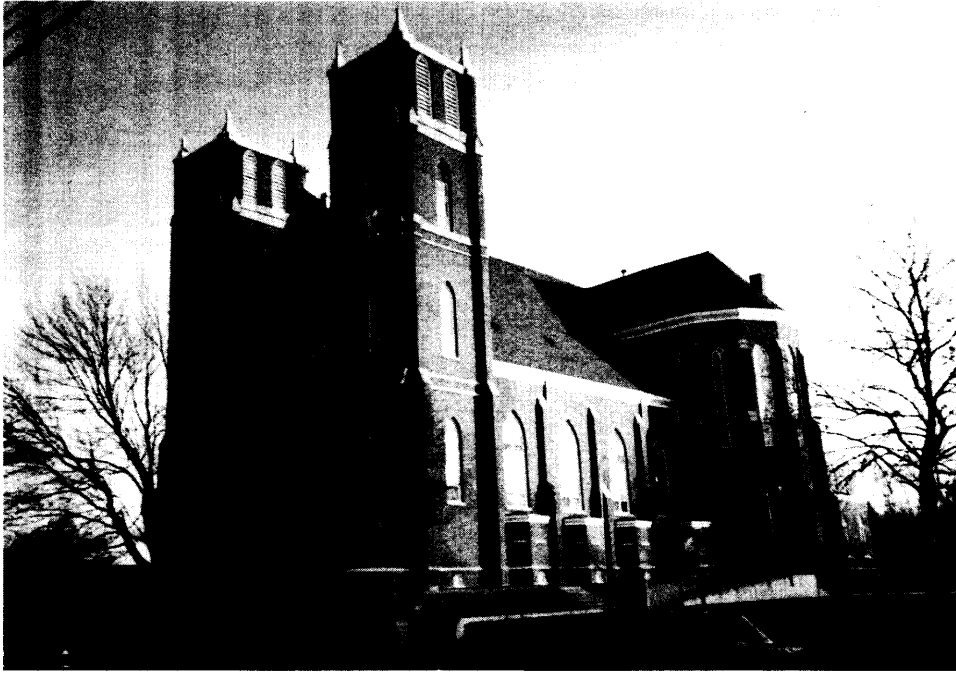
<sup>11</sup>Elizabeth Rees, "Consecrated Virginity", *New Blackfriars* (May, 1982) 229.

<sup>12</sup>T. Urqueri, "Circa Ordo Consecrationis Virginum questiones tres", 63 *Commentarium pro Religiosis* (1982) 356.

<sup>13</sup>J. Hite, *Religious Institutes, Secular Institutes, Societies of Apostolic Life: A Handbook on Canons 573-756* (Collegeville, 1985) p. 56.

<sup>14</sup>Dom Pierre de Puniet, *Le Pontifical Romain, Histoire et Commentaire* (Louvain, 1931) p.144. Asked if men could be admitted to the order for consecration of virgins, the Congregation for Divine Worship replied, "Non e stato creato invece per gli uomini un rito parallelo a quello della *Consecratio Virginum*, che possono ricevere le donne laiche. Indubbiamente cio si deve in gran parte a motivi storici, culturali, ad una tradizione che risale alla eta sub-apostolica." "Circa ordimen consecrationis virginum", 7 *Notitiae* (1971) p. 109.

<sup>15</sup>Jean Beyer, SJ, "Ordo viduarum", 76 *Periodica de Re Morali Canonici Liturgica* (1987) 253-269; Elizabeth Rees, "Christian Widowhood", 49 *The Furrow* (April 1998) 232-236.



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## OPEN LETTER TO ANTIPHON

### Dear Monsignor Mannion:

As chairman of the editorial committee which produced *The Adoremus Hymnal I* was intrigued by the essay-length review of our hymnal by Father Anthony Ruff, O.S.B. in the Fall 1998 issue of your admirable publication *Antiphon*. Unfortunately Father Ruff makes a number of assumptions about the intentions of the editors which are either incorrect or, in some important cases, correct but which indicate a serious difference of opinion to which I would like to respond.

*The first category of incorrect assumptions includes things which Father Ruff assumes we intended and praises us for having achieved when in fact we did not intend such results.*

Perhaps it is quibbling to say so but we did not intend to place the emphasis on "ritual music." We intended to place the emphasis on the Church's formal teaching on "sacred music" and to use those suggestions about congregational singing which the Church has put forward explicitly since 1958 in *De musica sacra et sacra liturgia* and which it repeated, with some modification, in *Musicam sacram* (1967). The fact that we share something in common with the "ritual music people" of the Milwaukee Report is interesting but should not obscure the serious differences the editorial committee (all members of the Church Music Association of America) has with the rest of their agenda. This is why we did not use the term "ritual music."

However I am still confused about what the reviewer's true position is. On page 26 he praises us for employing "ritual music," and for being a part of the "growing consensus across ideological boundaries on the importance of singing *the* liturgy rather than singing *at* the liturgy." He then seems to reverse his position by chastising us on page 30 for saying that "in an authentic "sung Mass" (*Missa Cantata*), priority is given to the liturgical texts intended to be sung." Notice that we did not say hymns are *forbidden* as sub-

stitutes for the propers during a sung Mass but that, following Vatican II, *Musicam sacram*, and what I thought was the reviewer's own position on page 26, *priority* should be given to the actual texts. If we did not think that the substitution of hymns for propers was allowed and even necessary in many cases currently we would not have produced a hymnal for use at Mass.

The reviewer also praises us for the "ecumenical dimension" of our hymnody which came as a bit of a surprise to me since when we were compiling the hymns we wanted to stress Catholic identity. Of course a number of the hymns came out of Protestant sources originally but have since lost their specific "Protestant character." There are also many hymns such as "Hail, thee festival day" (#414) or "Komm Gott Schoepfer" (#442) which were created by Protestants but which in text and/or tune ultimately came out of the Roman rite. We were in essence "reclaiming" these hymns. I suppose it is due to this misunderstanding that Father Ruff "question(s) the ecumenical appropriateness" of Father Richard Wojcik's text in #562 "Round Peter's chair may all unite; From blinded eyes the veil withdraw." I am sorry but if we believe Papal Primacy to be true it logically follows that those who do not are "blind" (probably in most cases not culpably) because they do not "see" the truth.

As for what we mean by "standard English," I would offer this definition: "the formal English spoken and written today outside of the influence of academic, governmental, and church bureaucracies." Of course since people today do not say "thee" and "thou" the traditional hymns would fall into the category of "traditional religious English." In regard to the issue of not altering traditional texts, the editors were fully aware that "Hark! the herald angels sing" was originally "Hark, how all the welkin rings" and that many hymn texts have been altered in the past. There is a considerable distinction, however, between the natural evolution of individual hymn texts through the centuries and the systematic attempt over the past 20 years to bowdlerize virtually all hymns of so-called "sexist" language and traditional religious English expressions.

Father Ruff raises the issue of the paucity of contemporary hymnody in the *Adoremus Hymnal*; and since several other people have asked about this, I think this would be a good time to respond. The purpose of the *Adoremus Hymnal* in regard to hymnody was to provide a small core repertoire of traditional hymnody. It was meant primarily to shore up the tradition and with the short amount of time we had to produce the hymnal it would have been next to impossible to hunt down many truly worthy contemporary hymn texts. When time comes for a second edition we will be in a better position to do this, and I would appreciate any suggestions.

*A second category of assumptions includes things the reviewer incorrectly assumes (or suspects) we intended and for which he chastises us.*

The most important of these is that we deliberately and with malice of forethought did not include any responsorial psalms and included only a few Alleluia/Gospel Acclamations. Again, I have to plead lack of time. Each of the three editors has other employment and the amount of details involved in producing the kind of hymnal we did was incredible. We had intended to begin work on a separate "musical lectionary" which would have included all the appropriate responsorial psalms and Gospel acclamations but this was put on indefinite hold by the publisher due to the then nebulous status of the the NAB lectionary and the rumor that Rome might not continue to permit alternative lectionaries, such as the more traditional RSV. We may begin work on this project in the near future but that is up to the publisher. At any rate, the decision to exclude responsorial psalmody was purely practical. There was no sinister ideological agenda behind it.

Also non-ideological were the omission of the rubric for distributing the cup to the faithful and the alternative words for "brethren" at the *Orate fratres*. These were simple mistakes, although I do think that "brethren" is an excellent enough word.

As to Father Ruff's statement that the chant organ accompaniments "in many cases follow the imaginary (sic) ictus" he is almost right. The organ accompaniments follow the ictus in *all* cases. All three members of the editorial committee are devotees of the

Solesmes method in regard to chant rhythm. His assertion that the music should just follow the “natural text accents” would seem to put him in the camp of Dom Pothier along with my editorial predecessors Dom Ermin Vitry and Monsignor Francis Schmitt. Indeed the relationship between music and text has often been a vexed one and there have been several memorable disputes in the history of opera. However, the fact that people go home singing the arias and not the recitatives should caution against viewing the success of Gregorian chant as due to it being a heightened form of text declamation. To be sure, the relationship between text and music in chant is a close one, but ultimately “Mistress Music,” to use Dom Gajard’s term, gets the upper hand.

Another point about chant has to do with our decision to employ the traditional square note notation. Originally two-thirds of the editorial committee recommended using the traditional notation only for the much simpler responses and acclamations but not for the Ordinaries. The publisher vetoed our recommendation saying that the chant notation adds to the “sacral look” of the hymnal and that the rudiments of chant notation can be picked up in fifteen minutes. While that is true as far as it goes my concern was that even though the rudiments of chant notation can be picked up in fifteen minutes most Catholics in charge of buying hymnals for a parish today (pastors, music directors, liturgy committees, etc.) would not know that and would immediately reject the hymnal with the comment “it’s all Greek to me,” and move on to another hymnal. In addition to this, picking up the rudiments of chant notation and becoming fluent are two different things.

However, after the publisher’s decision, I comforted myself with the thought that modern notation is used for all the chants in the organ edition and that the CD’s provide recordings of all the chants which will help people learn the music. Perhaps the extensive use of chant notation will inspire Catholics to once again learn to read square notes, something many Catholic school children and all priests were taught little more than a generation ago.

On this matter, I must confess that I am completely nonplused by Father Ruff’s claim that “four-line notation is a late-nineteenth century reconstruction ...” The invention of the four-line staff goes back to Guido d’Arezzo in the 11th century and with the attendant square note heads has served as the form of musical notation for official liturgical books ever since. Granted there have always been slight variations (e.g. Solesmes’ dotted punctum and vertical episema were innovations) but the basic four-line staff and square note heads have been used consistently from the medieval manuscripts through the printed post-Tridentine *Medicean Gradual* up to Benziger’s 1964 altar edition of the Roman Missal which I came across recently tucked away in the cupboard of a parish sacristy. Even Anglican John Meerbecke’s English chant in his *The Book of Common Prarie Noted* (1550) uses the four-line staff and square notes. The first official liturgical book I know of to employ modern notation is the 1965 Roman Sacramentary published by Catholic Book Publishing. I am in full concord with Ignatius Press that such notation is an icon *par excellance* of sacred music, I just hope that for the sake of hymnal sales more Catholic liturgical musicians are inspired to learn to read it than currently are able.

***The final category of assumptions which Father Ruff makes are ones in which he correctly assesses the editors’ intentions and on which he seems to have substantial philosophical disagreements with us.***

Father Ruff is quite correct in assessing that we are “traditionalist church musicians.” We intend to promote the theology of sacred music developed by 20th century popes and enshrined in the Constitution on the Sacred Liturgy. Father’s claim that the three qualities of sacred music central to this theology are not specifically listed in Sacrosanctum Concilium is disingenuous. The introductory article of Chapter VI states that the church admits all types of music into the liturgy “which have the *requisite qualities*.” (emphasis added) Since those qualities had been consistently identified since Pius X’s 1903 *motu proprio* as “holiness, artistry, and universality,” all men of good will (standard English) should be able to infer what the Council Fathers meant by “requisite qualities.”

Interestingly, Father Ruff admits that the instruction *Musicam sacram* (1967), which was meant as a specific implementation and clarification of Chapter VI of the liturgy constitution, mentions these qualities by name. However, he tries to undercut this fact in two ways: first, by claiming that the qualities were mentioned only due to some last-minute political maneuvering of “traditionalist church musicians;” second, by making much of the fact that “universality” is not mentioned. As to the first claim, the fact that people have to maneuver to state the truth usually means that other people are maneuvering to prevent the truth from being stated. As to the second claim, Pius X himself said that “universality” comes naturally when the first two qualities (holiness and artistry) are present, so it probably was not felt necessary to mention it — however a footnote at this point refers to article 2 of the *motu proprio* which does, of course, mention “universality” along with the other two qualities. Also one has to actually read what Pius X means by “universality” to see that, properly understood, it in no way conflicts with inculturation — properly understood (but that is another article).

As for the distinction between the Proper and the Ordinary not being operative anymore, I concede that point. Certainly the terms are not used in the General Instruction to the Roman Missal and there does seem to be “a different principle of organization” in that document, but that just proves the extent to which influential liturgists succeeded in promoting their reforms in the new Missal above and beyond anything the Council Fathers actually called for. At the beginning of his review Father Ruff says that “many people are curious how the recently-founded Adoremus organization understands liturgical renewal” and that “this hymnal provides an apt opportunity to examine its work.” In an article for the August-September 1996 issue of *Catholic World Report* entitled “A Reform of the Reform” Father Joseph Fessio, S.J. co-founder of Adoremus is quoted as saying that “(t)he ‘practical and immediate’ goal is to take the liturgy as it is today in its approved form and *try to promote its celebration in a way that is in continuity with previous liturgical tradition.*” (emphasis added) This celebrating of the current liturgy more in the light of tradition could be seen as a hallmark not only of Adoremus but also of the *Adoremus Hymnal*. This is not unlike the “re-catholicizing” of the liturgy promoted by *Antiphon* but goes beyond the recovery of an ethos to the recovery of a concrete historical praxis.

I hope that this has clarified any questions about the *Adoremus Hymnal* raised by the review.

Sincerely,  
KURT POTERACK, Ph.D.

## REVIEWS

### Hymnody

*Hymntune Index and Related Hymn Materials. Studies in Liturgical Musicology, No. 6.*

Compiled by D. DeWitt Wasson. Scarecrow Press, 4720 Boston Way, Lanham, Maryland 20706. 3 vols., 2,613 pp., 1998.

This three-column set of indices is one of the wonders of computerized musicology. The amount of information set forth is overwhelming, and the variety of classification is astounding and most useful.

The first volume contains the methodology employed. Melodies have been catalogued by tune name, pitches being indicated by solfeggio. The hymnals used are listed in three ways: alphabetically, by code and by religious denomination. Use of the tonic-sol-fa system allows for transpositions. The entire apparatus of cataloguing is efficient, and although complicated, it is very useful in conveying the vast scope of information presented.

Over two thousand hymn sources have been researched and their titles listed in a convenient alphabetical order. Many of these are foreign. There are indices of composers and editors of collections. There is an index of publishers and a listing by religious denominations. Listing of the sources of the hymn tunes and a listing by solfeggio of the melodies completes the first volume. Rather complicating the use of the set is the code for the solfeggio; doh is D; re is R; mi is M; fa is F, etc.

Volume II and Volume III contain the alphabetical listing of the hymn tunes. Information given includes the hymnal source, the date of composition, composer and the melody spelled out in solfeggio. If, for example, one might look up the hymn, *Stille Nacht*, one would see that it was composed in 1818 by Franz Xaver Gruber (1787-1863), and published in Leipzig in 1838. One is told that it may be sung with "Night of Silence" by Daniel Kantor. There are eleven other titles for it, and almost three columns of places where reference to the hymn can be found. The hymn can be found in over one hundred hymnals listed with pages where it is printed.

Surely every library with a music collection should have this gigantic compilation. Liturgists and musicians in hymn-singing congregations need this reference work. It surely provides information far beyond any efforts made to date to bring such information to scholars and practicing musicians.

R.J.S.

## Magazines

DOMENICO BARTOLUCCI

(*Bollettino Ceciliano*. October 1997).

Translated from Italian by Richard J. Schuler.

Domenico Bartolucci has completed his eightieth year and is still strong and bright as a young man. But his recorded age is indisputable, because of which Monsignor Bartolucci has been compelled to retire as director of the pontifical music establishment, the celebrated Cappella Sistina.

He is well known in Italy, and over the world, as a director, a composer and a teacher, but little has been written about him. Some notice of his dictionary of music and some articles have been published in dailies and in reviews. In the *Bollettino Ceciliano*, beside some editions of his works and some notices of his concerts, there is only one article, "The Seventy Years of Monsignor Domenico Bartolucci," published by Aldo Bartocci in the April 1988 issue. Taking the occasion of his eightieth birthday and his announcement of retirement, I sense the need to write briefly concerning those things which our venerated maestro has done, his life and works, with the hope that someone else, an official biographer or a student, will in the future write better and in greater detail.

Domenico Bartolucci was born in the Borgo of St. Lorenzo in Florence, July 5, 1917. After humanistic studies and theology, he was ordained a priest in 1939. At the same time he completed musical studies in the seminary with Maestro Francesco Bagnoli, director of the choir in the Cathedral of Florence (being both organist and director). He enrolled at the conservatory of Florence and gained a diploma in composition with Vito Franzi. Then he registered at the Pontifical Institute of Sacred Music in Rome, working closely with Raffaele Casimiri, Cesare Dobici, Eduardo Dagnino, and Abbot Paolo Ferretti. He then went on to the Academy of Saint Cecilia to work with Ildebrando Pizzetti. It was a technical preparation of the highest level.

From 1947 to 1977, Bartolucci was director of the Liberian choir of the Basilica of Saint Mary Major in Rome (Monsignor Licinio Refice, his predecessor, died in 1954). He was named director of the Cappella Sistina in 1956, successor to Lorenzo Perosi, who died in 1956. He was a distinguished conductor for forty-one years, both before and after the II Vatican Council, during the pontificates of Pius XII, John XXIII, Paul VI, and John Paul I and II. He reformed and renewed the choir



many times with the help of Father Giovanni Catena and Father Raffaele Preite.

With the Sistine Choir, he participated in papal functions both in the Basilica of Saint Peter and on the piazzas; he was in numerous cities of Italy and throughout the world as the choir followed the pope on his travels. The choir sang in many churches and concert halls; of particular merit was the performance at the Basilica of Loretto during the annual convention of choirs when the Sistine did both liturgical and concert programs.

He directed the choir of the National Academy of Saint Cecilia many times in concerts of sacred polyphony both in Italy and abroad. Special remembrance is due for the two-weeks tour of Russia in 1977.

Bartolucci also directed other orchestral and choral ensembles, but his specialty always remained his choral conducting. He always directed from memory (he possessed a prodigious memory). Only rarely did he use a score or a voice part. He would say that "it is necessary to have the music in the head, not the head in the music." He repeated that admonition often during rehearsals, and he would often shout out. The dynamics and expression called for were inspired by the *cantilina Romana*, avoiding the roughness of a dry and cold performance or a romantic effect. His attacks and releases were always precise and clean. The gesture of his hand and the movement of his arms were gentle, more like chironomy than a beat. With the movement of his wrist and his head he imposed the intermediate and the final cadences. He recalled that classic polyphony is modal and not tonal. The choral singer always reached the high notes normally because he dealt with the complexities of the voice, whether in boys groups or the extraordinary and exceptionally bright quality of tenors. From the moment that a musical performance was brought to life, one had the possibility of listening to a concert of Bartolucci. He has completed 80 years, but he is alive and vigorous. It is possible to hear his work on CD and on tapes of the Vatican Radio.

Bartolucci is not a musicologist, but he is well acquainted with the musicians of the past and those contemporaries he esteems. It has been said unjustly that he did not like Perosi. What he wanted was an orchestration more accurate in his oratorios (which among other pieces, he knew by heart).

One day as he came into class, while a student was practicing at the piano a passage from an oratorio of Perosi, he said, "Ah, Perosi, he has a

sing-ability which I envy (with a C strongly sung by a good Tuscan)."

Beyond his work as a conductor, Bartolucci was and is a rich composer (fortunately in this area there is never retirement.)

His work includes religious music (oratorios and cantatas), liturgical, vocal and instrumental compositions.

Without analyzing his style, a competent critic who draws from his profile can conclude that his compositions are always of good technical structure and of high inspiration. He prefers modality to tonality, and the melodies of Gregorian chant occur in profusion as if always fitting into the compositions for many voices, using imitative lines (Palestrina and Pizzetti are his teachers) rather than harmonies or timbre. In his compositions with organ, from the simple works to more involved Masses, the organ is not always a simple sustaining piece, but a part independent from the voices. The major part of his works, some coming before and some after the liturgical reform, is in Latin, although he also set texts in Italian. It is noted that Bartolucci lived through the liturgical-musical reforms personally, and engaged in polemical discussions when the norms of the council were wrongly interpreted and even badly applied.

All recall the knotty points of the arguments: no more choirs, but the congregation must sing not in Latin but in the national languages, and even worse, in the "vulgar" dialects. No longer was there organ, but rather the guitar and percussion. Contemporaneously liturgical music was in crisis as was also religious music for other reasons. Perosi, to mention only him, was more fortunate. The publisher Ricordi and others, hastened to print his music. Being in Latin, it was sold in all parts of the world. However, after the crisis, it was to return to a greater equilibrium.

With the help of our readers, we have assembled a catalog of the compositions of Bartolucci up to the present. They are to be found in 38 volumes entitled Edizioni Cappella Sistina.

PRIMO LIBRO DEI MOTTETTI. (Antifone Mariane), 30 mottetti a 4 voci + Litanie Lauretane, pp. 122.

SECONDO LIBRO DEI MOTTETTI. 25 canti a 1-2-3-4 voci uguali con organo. pp. 106.

TERZO LIBRO DEI MOTTETTI. 44 mottetti a 4 voci, pp. 208.

QUARTO LIBRO DEI MOTTETTI. 35 mottetti a 5-6-7-8 voci, pp. 201

QUINTO LIBRO DEI MOTTETTI. 24 mottetti a 4-5-6 voci e organo. pp. 227.

SESTO LIBRO DEI MOTTETTI. 29 mottetti a 4-5-6-7-8 voci a cappella o con organo. pp. 197.

CANTICA VARIA. 7 composizioni a 4-5-6 voci a cappella o con organo. pp. L97.

SACRAE CANTIONES. 40 mottetti a 4 voci, pp. 121.

#### INNI

36 inni a 3-4-5-6 voci per tutto l'anno liturgico. pp. 178.

#### MAGNIFICAT

4 cantici a 2-3-4 voci e organo e 8 cantici a 5 voci a cappella su gli 8 modi modal, pp. 169.

#### NATALE

2 cp,[psozopmo a 1-2-3-4-5-6 voci, pp. 216.

#### SETTIMANA SANTA

messe, mottetti e responsi a 4-5 voci. pp. 216.

#### LAUDI MARIANE

24 laudi a 3-4-7 voci. pp. L02.

PRIMO LIBRO DEI MADRIGALI. 18 madrigali a 3-4-5-6 voci, pp. 136.

#### SECONDO LIBRO DEI MADRIGALI

13 madrigali a 3-4 voci e pianoforte, pp. 163.

#### MISERERE

per baritono solo, coro a 6 voci e orchestra; riduzione per canto e pianoforte, pp. 102.

MESSE (Alternate al Canto Gregoriano)

8 messe a 4-5 voci, pp. 163.

#### PRIMO LIBRO DELLE MESSE

5 messe a 1-2-3-4 voci, pp. 174.

#### SECONDO LIBRO DELLE MESSE

5 messe a 2-3-4 voci, pp. 220.

TERZO LIBRO DELLE MESSE "MISSA JUBILAE"

per coro a 4 voci, organo e piccola orchestra, pp. 126.

#### MISSA ASSUMPTIONIS

a 6 voci con orchestra, pp. 149.

#### MISSA IN ONORE DI S. CECILIA

per soprano, coro a 4 voci, organo e piccola orchestra, pp. 120.

#### MISSA PRO DEFUNCTIS

per soli, coro a 8 voci e orchestra: riduzione per canto e pianoforte, pp. 247.

#### MISSA DE ANGELIS

per soli coro a 4 voci e orchestra, partitura.

#### BAPTISMA

Poemetto sacro per soprano e basso solista, coro a 3 voci di soprani e contralto e orchestra, pp. 112.

#### LA NATIVITÀ

Oratorio per soli, coro a 8 voci e orchestra: riduzione per canto e pianoforte, pp. 232.

#### LA PASSIONE

Oratorio per soli, coro a 6 voci e orchestra: riduzione per canto e pianoforte, pp. 197.

#### LA PASSIONE

Partitura, pp. 216.

#### LA TEMPESTA SUL LAGO

Oratorio per soli, coro a 4-7 voci, e orchestra: riduzione per canto e pianoforte, pp. 152.

#### GLORIOSI PRINCIPES

Oratorio per soli, coro a 6 voci e orchestra: riduzione per canto e pianoforte, pp. 291.

#### TRITTICO MARIANO

per organo, pp. 31.

#### ORGANO

composizioni per organo e per clavicembalo (op-pure organo), pp. 261.

#### SINFONIA RUSTICA (Mugellana)

Partitura, pp. 191.

#### CONCERTO IN MI

per pianoforte e orchestra, partitura, pp. 166.

#### ROMANZA

con variazioni, per violino solo, pp. 12.

#### SONATA IN SOL

per violino e pianoforte, pp. 51.

#### TRIO IN LA

per violino, violoncello e pianoforte, pp. 67.

Maestro Bartolucci taught sacred composition and polyphonic conducting at the Pontifical Institute of Sacred Music in Rome from January 1, 1951 until the present. In those 50 years of teaching, he was always cordial, generous and compassionate. He formed. In those years he produced a hundred teachers scattered throughout the world. But not in numbers has he left his mark. He was taught the grand tradition and he taught it himself.

At the same time he taught the Palestrina style and sacred composition at the National Conservatory of Saint Cecilia in Rome.

"When writing music for the liturgy," he said, speaking in 1991 during the convention organized by the Italian Association of Saint Cecilia, "I clothe myself in the garments of a minister of culture, that I be the preacher of the word of God." Thank you, Maestro, for this mission which you have pointed out and lived for 80 years.

## Choir

*Not My Will But Yours Be Done: The Way of the Cross* by William Rowan. GIA Publications, Inc. G-4169 (Pew Edition) \$1.95, G-4169A (Organ Edition) \$?.

This version of the stations of the cross was compiled to conform to Sacrosanctum Concilium's article 13 which counseled that popular devotions should be in "accord with the sacred liturgy," and "in some way derived from it." Each station contains a passage from the Old or New Testament, a selection from the Book of Psalms, and the words of Jesus. Each station begins with an introductory versicle/response and concludes with a psalm verse each of which employ the traditional chant formula for the Passion narratives during Holy Week. This was done to link "the stations with the celebration of the Paschal Mystery during the Triduum."

Also included is a beautiful hymn written by Bill Rowan with a different verse for each station written by Thomas Troeger. Herein lies the one objection I have to this work. Every verse ends with the title phrase: "Not my will but *yours* be done." (emphasis added) Perhaps it's just me but after saying "Thy will be done" in the Our Father my whole life (along with hundreds of thousands of English-speaking Christians down through the ages) "yours" sticks out like a sore thumb. "Not my will but Thine be done" would have been more natural and beautiful (notice the assonance between "my" and "Thine").

At any rate for those who aren't bothered by this unnecessary modernization, I would highly recommend this work.

K. P.

*O Magnum Mysterium* by Tomas Luis de Victoria. Edited by Chester L. Alwes. Mark Foster Music company. MF 2130. \$1.60.

This edition of Victoria's most famous motet may lead to the question, "Why another edition?" The answer is that this edition is based on the research of Professor Alwes at the University of Illinois School of Music, who looked at the original 1572 partbooks, the printing of which was supervised by the composer himself. Some interesting facts uncovered about this piece are that it was originally for the Feast of the Circumcision not Christmas as has often been supposed, and that the famous triple-meter Alleluia section was originally meant to be *proportio sesquialtera* (three in the time of two), not the *proportio tripla* many

choirs interpret it as today. This, of course, results in something less than the sprightly triple-meter some of us have come to like. This is an excellent edition for scholars as well as performers.

K.P.

*Missa für Chor, Chorsoli und Orgel* by Theo Brandmuller. Breitkopf & Härtel. Chor-Bibliothek 5288.

Someplace in *Stravinsky: Chronicle of a Friendship*, Robert Craft tells how Stravinsky had a habit of turning to him at concerts after a few minutes of another composer's new work and melodramatically whispering, "but who needs it?" Lest it seem I am dismissing this work I hasten to add I would like to hear it performed but would alter Stravinsky's question to "but who would want to perform it?" This is a work which requires huge performing forces (I opened the score to a place where the bass section has to divide into four parts) and is written in the dissonant, acerbic style typical of New Music. I have sympathy for anyone who wants to write a setting of the Latin Ordinary (incidentally the Credo is not included but is available separately and, like Machaut, the "Ite, missa est" is included), but the dissonant chromaticism makes this piece extremely difficult to perform and, for most congregations, difficult to listen to.

K.P.

## OPEN FORUM A Dissent!

In the Spring 1998 issue, author Ralph Thibodeau took shots at the "pre-conciliar Caecilians" because they disapproved of Schubert's Masses and similar music. To be sure, they had a reason to: the Church has always banned secular music from the liturgy. Yes, Schubert's Masses are great art, and I love his music. But his Masses are, by and large, written in the style of opera, the antithesis of the sacred style. Pope St. Pius X said that theatrical (operatic) music is not suitable for worship in his *Motu Proprio* of 1903: "Among the different types of modern music, that which appears less suitable for...public worship is the theatrical style. This of its very nature is opposed to Gregorian chant...and therefore to the most important law of all good sacred music." (#5 and 6) Another dimension of opposition to Schubert's Masses are

the instrumentation used. Instruments such as timpani are banned from the liturgy. "The employment of the piano is forbidden in Church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like." (Motu Proprio #19) So you see, those who oppose Schubert's Masses are merely being obedient sons of the Church, and those who use them are being disobedient. I have quoted St. Pius X, but Pius XII makes the same points and so do popes of other centuries.

Oddly enough, the Church Music Association to which we belong is a continuation of the Society of St. Cecilia and the dreaded St. Gregory Society "black-listers." Turn to the masthead page (page 2) for a moment and see what I mean. My question is: How did people like Thibodeau get to where they are today from where we were 50 years ago? Have we all been liberated from this "narrow-mindedness" by Vatican II? This is what he implies. Yet, while rulings on musica sacra may come and go, the reality of what constitutes it does not change. Furthermore, I have seen nothing official from the Vatican since the 60s that has approved Schubert's Masses, nor anything that significantly alters previous Church law on sacred music. I challenge you to show where the Vatican said that secular music and secular instruments are appropriate for the liturgy. The only thing that could be misconstrued as a change is the permission for inculturation, which is left up to local bishops. Inculturation has unfortunately given us polka and mariachi Masses in my diocese. Yet the bishops should use inculturation in light of immemorial law on sacred music. For example, they should promote Spanish and Polish hymns, not try to sanctify ethnic fiesta music.

We know that the "spirit of Vatican II" has produced dogmatic confusion as well as liturgical confusion (e.g., guitar Masses and rock n' roll Masses); I think that some of that confusion has filtered down to some of the finer musicians among us. But I truly doubt that all of the fine musicians listed in the Schubert article would espouse using Schubert's music. Case in point: Marilyn Walker at University of Dallas. The only Masses I have heard her choir sing are polyphony and chant.

I am not saying we should go back to the 50s. In the 50s we had syrupy hymns and poorly-sung chant. (Unfortunately, these elements have clung to many Latin Masses being celebrated today). We don't need those things again. We need high-quality, well-performed music. Moreover, we should

write and use new sacred music. I think this generation has something unique to say. And let's say it according to the timeless principles of sacred music as delineated by the popes.

Marcus A. Arreguin  
Our Lady of Mt. Carmel Choir  
Garland, Texas

## Sacred Music Workshop Offers Practical Help for Traditional Liturgical Musicians

The Sacred Music Workshop sponsored jointly by Adoremus, the Society for the Renewal of the Sacred Liturgy, and the Church Music Association of America at Queen of Apostles Parish in Alexandria, Virginia, on October 31, 1998, brought together nearly forty musicians interested in traditional Catholic church music from up and down the East coast for a one-day session of "rock-solid" teaching on the proper role of music in the sacred liturgy as well as several practical and enjoyable musical clinics. Participants also received a copy of the Choir Edition of *The Adoremus Hymnal*, and an introduction to the resources it offers to congregations celebrating the sung Mass of the Roman Rite.

Lectures and clinics were provided by Dr. Kurt Poterack, Editor of *Sacred Music*, the Journal of the Church Music Association, and Mr. Calvert Sherk, Organist and Choirmaster at the Cathedral of St. Paul in Birmingham, Alabama. Dr. Poterack and Mr. Sherk are on the Editorial Committee of *The Adoremus Hymnal*. The keynote address on "Active Participation" was provided by Father Robert Skeris, Chairman of the Department of Theology and director of the choir and scola gregorianna at Christendom College. Father Skeris, the President of the Church Music Association of America, served as principal celebrant and homilist at the sung Mass that concluded the workshop.

### Vatican II and Sacred Music

This first-ever session of the workshop provided the attendees with detailed information on the Church's official teaching on liturgical music, as expressed at Vatican II. In the opening address, Dr. Poterack provided a detailed and balanced

discussion of Chapter VI of The Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, (SC), which contains the Council's pronouncements on Sacred Music. Dr. Poterack demonstrated how the Council fathers had drawn on sixty years of Papal teaching in developing the Council's constitution on the nature, function, qualities and purpose of sacred music.

Dr. Poterack's address made clear the key points from this important Church document. The musical tradition of the Church, by its nature, forms a "...necessary or integral part of the solemn liturgy." Sacred music drawn from the Church's tradition has a ministerial function that serves the liturgy, and must possess the qualities of holiness and artistry from which a universal appeal follows. The purpose of sacred music is the "...glory of God and the sanctification of the faithful..."(SC 112).

*Sacrosanctum Concilium* does clearly give a "...pride of place..." to the use of Gregorian chant in the liturgy, and for good reason, as its texts are in accord with that liturgy. Dr. Poterack pointed out, however, that polyphony and modern music that take on the spirit of the chant, as well as *cantus popularis religiosus*, (i.e. traditional hymnody), should all play a balanced role in parish music.

### **Workshop Clinics Provide Enjoyment and Insight**

To illustrate the points made in the opening address, Dr. Poterack and Mr. Shenk offered a series of clinics on the practical aspects of liturgical music. These began with Dr. Poterack teaching the assembled musicians Gregorian chant notation and simple ordinaries and responses of the Mass. These were prepared in anticipation of the workshop participants providing the choir for the closing Mass later that day.

The workshop continued with Mr. Shenk providing a challenging and illuminating clinic on new choral music. He led the workshop participants through several examples of his own compositions which combined traditional and modern texts with elements of chant and modern polyphony. For anyone who has ever had the experience of "sight reading" new choral music, a session like this can only be described as pure joy. This joy was enhanced by the holiness and artistry of the selections.

The afternoon sessions continued with further aids in the practical application of the principals discussed. While Mr. Shenk led a session for organists and other more highly-trained musicians in the workshop, Dr. Poterack provided a session

on hymnody that pointed out many useful features of *The Adoremus Hymnal*. The hymnal is unique in that it seeks to provide a parish-level resource for both liturgical ordinaries and responses in balance with traditional Catholic hymns to round-out parish singing.

Dr. Poterack also showed how the editors of the hymnal had reclaimed some old Catholic hymns from their popular Protestant versions. It came as a pleasant surprise to find out that even the venerable "Faith of Our Fathers" was originally a Catholic hymn, as the restored third verse happily shows:

Faith of our fathers! Mary's prayers  
Shall win all nation's unto thee:  
And thro' the truth that comes from God  
Mankind shall then indeed be free.

### **Further Instruction on Music in the Liturgy**

Following the clinics, Dr. Poterack and Mr. Shenk brought their portion of the workshop to a close with a discussion of *Musicam Sacram* (MS), the Instruction on Music in the Liturgy issued by the Sacred Congregation of Rites to implement Vatican II's teaching in *Sacrosanctum Concilium*. The discussion centered on how the Council expected sacred music to help "[T]he faithful fulfill their liturgical role by making that full, conscious, and active participation which is demanded by the nature of the liturgy itself, and is by reason of baptism the right and duty of the Christian people." (MS, 15).

The guidelines on sacred music in the celebration of the Mass put forward three different degrees of participation "...for reasons of pastoral usefulness, so that it may become easier to make the celebration of Mass more beautiful by singing, according to the capabilities of each congregation." These degrees are:

- First, the entrance rites, Liturgy of the Word (Gospel acclamations), and the Eucharistic Liturgy;
- Second, the Kyrie, Gloria, Agnus Dei, Creed, and prayer of the faithful; and
- Third, the processions, songs after the Lesson or Epistle, the Alleluia, the Offertory, and the readings.

While these three degrees will be familiar to liturgical musicians, what is surprising, in light of the way most Sunday Masses are structured in our parishes, is the following on how these divisions are to be used:

These degrees are so arranged that the first may be used even by itself, but the second and third, wholly or partly, may never be used without the first. In this way the faithful will be continually led towards an ever greater participation in the singing. (MS, 28)

## Active Participation

The workshop activities were brought to a close with the keynote address by Father Skeris on the true meaning of “active participation” in the divine liturgy, especially the holy sacrifice of the Mass. Fr. Skeris pointed out that the “*actuosa participatio*” sought by the Council fathers derives its meaning from a proper understanding of the Liturgy itself, not as the work of the people but as the work of Christ for the people, done visibly through His priests for our personal redemption and that of the world.

Fr. Skeris went on to point out that the phrase translated “...full, conscious, and active participation...” has had some difficulty in translation. The word *actuosa* carries the meaning of the desired participation being full of activity and energetic, having the zeal of impulse, and stands in contrast to mere industriousness or activity. The objective of our participation in the Liturgy has a deliberate, interior act at its core, as opposed to mere external activity. Fostering this internal offering is the hub of genuine liturgical renewal. While exterior, bodily participation is an expression of the required internal disposition and offering, it can never be a substitute for it.

Fr. Skeris closed with some practical suggestions. All of the baptized must unite to renew and deepen our own participation in the sacred liturgy. Catechesis, exhortation, and excellence in liturgy are the route to restoring participation at Mass and towards making it a spiritual sacrifice acceptable to God.

## Some Concluding Observations

The workshop concluded with a sung Mass at the vigil for All Saints held at Queen of Apostles parish. Along with Dr. Poterack, Mr. Shenk, and Fr. Skeris, the workshop participants put into practice the concepts and practical advice that had been the topic of the day. The result combined the use of Latin and English, Gregorian chant, and simple hymns to celebrate this special day.

While it could have been easy (and perhaps

even understandable) for this workshop to devolve into “guitar-mass bashing”, the leaders were careful to live by the principles of the church documents from which they were teaching. When the “guitar question” was finally raised, Dr. Poterack stuck to the balanced view he had advocated earlier in the workshop and pointed to the Council’s teaching:

But other instruments also may be admitted for use in divine worship, in the judgment and with the consent of the competent territorial authority.... This may be done on condition that the instruments are suitable, or can be made suitable, for sacred use, that they accord with the dignity of the temple, and that they truly contribute to the edification of the faithful. (SC 120)

Mr. Shenk noted that the catalog of instruments provided by Pope Pius X in 1903 is of some help here, but cannot be taken as the last word. The Council fathers are clearly appealing to the bishops and the faithful to make an intelligent choice of musical instruments based on the qualities of sacred music (holiness, artistry, and universality) and the associations of the given instrument with its secular uses. One need only think of a guitar played in the spare, classical style versus a pipe organ played in the florid 1930’s theater-style to appreciate the maturity and discernment these choices take. It is only by carefully thinking through the nature, function, qualities, and purpose of proposed liturgical music that pastors and musicians can hope to provide an appropriate setting for the worship of the faithful.\*

In his epilogue to *Understanding the Sacraments*, Father Peter Stravinskis points out that one of the obstacles that keep us from appreciating the sacraments is a “misreading of Vatican II’s *Sacrosanctum Concilium*.” He suggests the following:

Before anyone is allowed to declare something a desideratum of the Council, it should first have to be proved that the person in question has indeed read the Constitution on Sacred Liturgy-and has read it with the same lenses as the Church Fathers who approved it. A careful reading of that text reveals that the goal was to be a liturgical renewal, not a liturgical reform that has devolved into liturgical choreography . . .

He goes on to provide the following admonition:

[W]hen we lose site of the sacred and transcendent, we distort the nature of Christian worship so fundamentally as to make it of little use, in the end, to man and an abomination to God. We desperately need to recapture reverence, awe, and mystery in our rites; without those basic components, it is not a surprise that our young people inform us that they find the liturgy "boring." Believe it or not, they are not thereby saying that they want to be entertained—inviting us to bring on the clowns and the dancing girls; on the contrary, they are saying that they want—and need—to be uplifted. (Stravinskis, Peter M. J., *Understanding the Sacraments*, Ignatius Press, San Francisco, 1997, pp 99-102.)

Pastors, liturgy planners, music directors and parishioners will find that the sessions of the Adoremus/Church Music Association Sacred Music Workshop are tailor-made to help address Fr. Stravinskis' suggested test and admonitions.

Participants in the workshop will be well-prepared to help remove the many musical obstacles that liturgical experimentation and simple sloth have erected to full, conscious, and active participation in the sacred liturgy in our parishes. For many parishes, workshop participants will be the "leaven" that raises our parish liturgies to new excellence as they provide the basis for true active participation in the sacraments.

Robert E. Trempe  
November 9, 1998

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\*Editor's note: I almost hate to add anything to Mr. Trempe's well written summary of the workshop, but I think it is important to clarify and expand on what I infer the Church's thought to be on *la question guitare*. Though it is true that instruments other than the organ may be "admitted for use in divine worship" on the condition they "accord with the dignity of the temple," this does not make them sacred instruments *per se*. By analogy one might point out that a suit "accord(s) with the dignity of the temple" and that this is what lay men should wear to church, rather than T-shirt and shorts (which do not accord with the dignity of the temple). However that does not make the suit "sacred," since its primary reference is outside of the church. Only the priest's garments, like the chasuble, could be considered sacred. Somewhat similarly an instrument like the violin, because of its association with classical (or *serious*) music may be dignified enough for sacred

use. However because its primary use is outside of the church it is not a sacred instrument. The pipe organ is the only *sacred instrument* of the Roman Rite, any other instrument —no matter how dignified— is ultimately in an auxiliary relationship to it.

Thus Mr. Trempe's pitting of the organ played theater-style against the classical guitar misses the point in two ways. First, as I explained above, one can never pit another instrument against the organ. It is the liturgical equivalent of comparing apples to oranges. Secondly, though this example is interesting it is too theoretical. I have never heard of a parish in which an organist wanting to play theater-style organ struggled with a classical guitarist. The struggle in parishes since the sixties has been between liturgical organists (of varying levels of skill, I admit) and those who want to play the strummed, folk guitar. Though one could argue that the guitar "can be made suitable" for sacred use by playing it in a classical manner this is still contrived. The guitar is not the first instrument people think of when they think of classical instruments, and as a chamber instrument it is very soft. Its sound would not carry far in a church of any size. It is important not to forget that the guitar was brought into church in the mid-sixties precisely because of its *unchurchly* associations. This was the instrument of the urban folk revival (Bob Dylan; Peter, Paul, and Mary; etc.) which, in a Secular City kind of way, was supposed to make worship relevant to "the kids." Admittedly the folk guitar in church doesn't shock as much as it once did and has even become somewhat humorous (i.e. 50-year old hippies playing guitar at Mass), but I would still argue that the strummed, folk guitar has clear, *casual* associations which do not "accord with the dignity of the temple."

## NEWS

Sacred music at the Church of Saint John Cantius in Chicago, Illinois, includes compositions of every style and performed by a number of ensembles, some visiting choirs and other resident groups. Among the composers are Hendrik Andriessen, W.A. Mozart, Claudio Casciolini, F.X. Bixi, Victoria, Albert de Klerk, Michael Haydn, Franz Schubert, Francisco Guerrero, Andrea Gabrieli, Charles Gounod, and Joseph Haydn. The Resurrection Choir sings with orchestra. The St. Cecilia Choir sings chiefly music of the renaissance.

sance, and the Ensemble *sine nomine* does contemporary composers. The *schola cantorum* of St. Gregory the Great sings the chant for both the proper and ordinary parts of the Mass. Father Frank Phillips is director of music and pastor of the parish.

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The Church of Saint Louis, King of France, in Saint Paul, Minnesota, has announced a program of sacred music for 1998-99, centering around the recently installed Casavant organ (See *Sacred Music*, Vol. 125, No. 1, Spring). Local organists, including Thom Robertson, John Vanella, Helen Jensen and Dee Ann Corssley will present recitals. The Rose Ensemble, directed by J. David Moore will sing a concert of music by Henry Purcell, and George Chu will lead the Minnesota Oratorio Society in Ralph Vaughan Williams' *Mass in G minor*. Father Paul F. Morrissey, S.M., is pastor, and Thomas W. Robertson, choirmaster.

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The 30th international congress of Pueri Cantores will be held in Rome in late December of 1999. The three-day event will be centered around the Basilica of Saint Peter and be part of the millennium jubilee year and the youth congress. For information, write to Patrick Flahive, 5344 Homerest Avenue, Azusa, CA 91702.

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The Saint Ann Choir of Palo Alto, California, has moved to a new home at the Church of St. Thomas Aquinas. To celebrate its thirty-fifth year, the group sang Tomas Luis de Victoria's *Missa O Quam Gloriosum*, on Sunday, October 18, 1998. Other compositions scheduled for the Fall season are Ludw. Senfl's *Missa Nisi Dominus*, Claudio Monteverdi's *Messa da cappella*, and various Mass movements by Leonel Power and other English composers. William P. Mahrt is director.

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Cantores in Ecclesia of the Archdiocese of Portland, Oregon, have sung these Masses during October and November 1998: Victoria's *Missa Simile est Regnum*; Viadana's *Missa Dominicalis*, Faure's Requiem; Britten's *Missa Brevis*; Langlais' *Messe Solennelle*, and Viadana's *Missa "La Hora Passa."* Dean Applegate is choirmaster.

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Orchestral sacred music at Assumption Grotto Church, Detroit, Michigan, for the Fall of 1998, will include Mozart's *Coronation Mass*, Stravinsky's *Mass*, Durufle's *Requiem* and Bruckner's *Mass in D minor*. Father Eduard Perrone is pastor and choirmaster.

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The fifth annual Midwest Conference on Sacred Music was held at the Ancilla Domini Motherhouse in Donaldson, Indiana, September 24 to 26, 1998. Speakers were Father Eduard Perrone, Father Stanley R. Rudcki, Dr. Kurt Poterack and Mary Oberle Hubley. A highlight of the event was presentation of the 1998 Saint Charles Borromeo Pro Musica Sacra award to Father Rudcki. The conference was sponsored by the Church Music Association of America and Nicholas and Maria Publishers of Huntington, Indiana.

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The Twin Cities Catholic Chorale announced its musical program for 1998-1999, its 25th year of singing the great orchestral literature of the Church within the context of the Latin liturgy (Novus Ordo). With twenty-three Masses in its repertory, the choir sings at the Church of Saint Agnes in Saint Paul, Minnesota, thirty Sundays of the year, under the direction of Monsignor Richard J. Schuler. The sixty-voice chorale is assisted by members of the Minnesota Orchestra. Masses of Mozart, Haydn, Schubert, and Beethoven of the Viennese school and others by Dvorak, Gounod, Von Weber, Cherubini and Rheinberger make up the repertory.

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Duquesne University of Pittsburgh, Pennsylvania, has expanded its master's degree in sacred music with opportunities for instrumental and choral study, informed by theological and pastoral understanding. Collaboration between Duquesne and Westminster College will give both colleges opportunity to share distinguished faculty members.

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At Sacred Heart Church in New Haven, Connecticut, music for Holy Week included Orlando di Lasso's *Missa Je suis desherutee* in Palm Sunday and Palestrina's *Missa Regina coeli* along with Gregorian settings and motets by Victoria, Verdelot and Jachet de Berchem. The liturgy was in Latin according to the Tridentine missal.

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Cantores in Ecclesia of Portland, Oregon, sponsored a William Byrd Festival, August 29 through September 6, 1998. Guest lecturers were Dr. Richard Marlow of Trinity College, Cambridge, England, Dean Applegate of Portland, Oregon, and Dr. William Mahrt of Stanford University, California. Three Masses were celebrated with Byrd's music at Saint Patrick's Church and Holy Rosary Church in Portland.

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In an elegant program, parishioners of St. Ann's Church in Washington, D.C., celebrated Easter Sunday, 1998. In addition to traditional hymns, the music included compositions by Joel Martinson, Randall Thompson and John Tavener. Monsignor William J. Awalt is pastor. Robert N. Bright is director of music. St. Ann's Choir has twenty-five voices. Programs and announcements are the work of Deadline Press of Washington, D.C.

## CONTRIBUTORS

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