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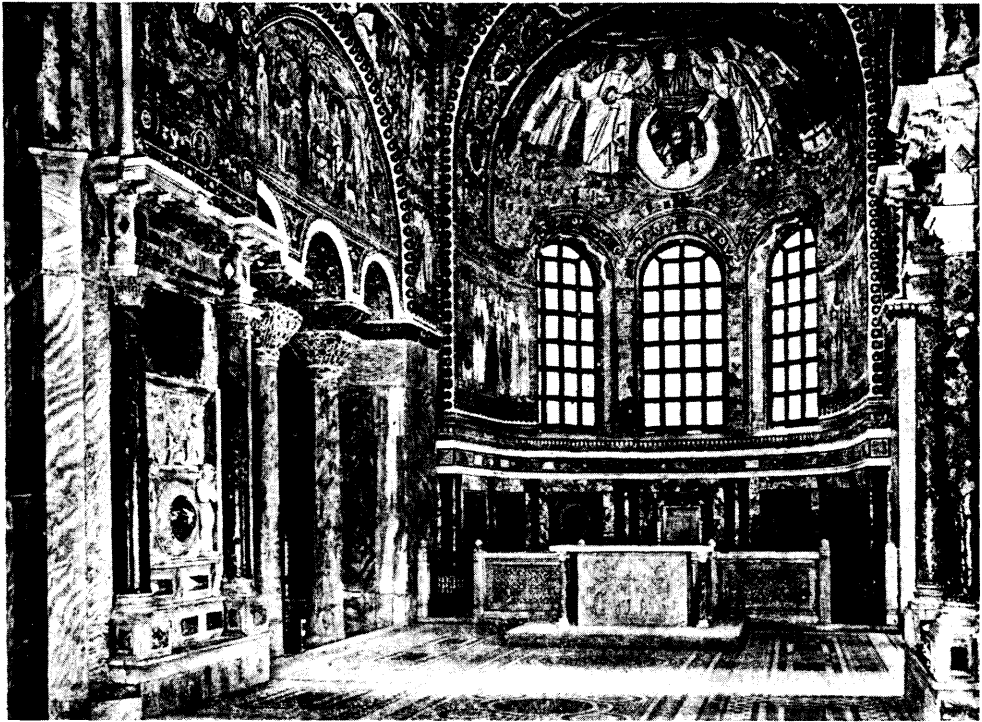
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Interior of Apse. San Vitale, Ravenna. c. 526-547.

SACRED MUSIC

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FROM THE EDITORS

The Vernacular: A Reassessment

As someone who helps to provide the music for a weekly Latin Mass, I occasionally get questions from friends and relatives about it. My favorite question is, “Do you speak Latin?” (Answer: “No, I have a very basic reading comprehension of the language, but I am by no means fluent in it.”) I like this question because of the challenge its implicit assumption provides. The assumption is that worship should be conducted in one’s mother tongue, or at least a language the majority of the congregation knows well. Indeed, why would one want to worship in a language most people don’t use in everyday life? Aside from the long use of Latin in the Roman Rite, and its intimate association with the music most proper to the Roman Rite—Gregorian chant, I tell people that God understands Latin. Standing their assumption on its head I say, “Since the primary end of worship is God Himself, why would you want to worship in English? God doesn’t need a translation!”

To be fair, it should be pointed out that Vatican II said, in article 33 of the liturgy constitution, that “(a)lthough the sacred liturgy is above all things the worship of the divine Majesty, it likewise contains much instruction for the faithful.” Furthermore, it goes on to say that this instruction occurs “not only when things are read ‘which were written for our instruction’ (Rom. 15:4), but also when the Church prays or sings or acts ... so that they may offer Him rational service and more abundantly receive His grace.” Now one could argue that actual classroom instruction in the meaning of the Latin liturgy would be a more effective way of helping people to offer “rational service” to God. Nonetheless, the Council Fathers thought that the permission for vernacular language worship should be available as one possible *means* to that end. It was meant to be a pastoral concession for some while Latin, still the official liturgical language of the Roman Rite, would be retained for worship in most cases.

Of course, it didn’t turn out this way. What we have had for the past thirty-plus years has been the exclusive use of the vernacular in the vast majority of Roman Rite Masses throughout the world. Since the Council did not call for this, what brought this situation about? Those in favor would say it was the doing of the Holy Spirit. Those who view this development less favorably would point out that it was brought about by the political maneuverings of a very small group of *liturgisti* after the Council. While it is true that *initially* there was little grassroots agitation for the overthrow of Latin, now the average man in the pews seems quite content with the vernacular. Is this indicative of the *sensus fidelium*, or *common sense*, or is it that the vernacular is analogous to candy—its appeal is immediate and undeniably strong to most people but, as with candy, one has to ask seriously, “Will it provide any long term sustenance?”

Part of the problem is that a vernacular language is by its nature transient. Though, I would argue, “inclusive” language is an artificial development promoted by a rather small group, it is true that all living languages change. We may not need an overhaul of a vernacular liturgical translation every generation—as one ICEL official has insisted, but if the vernacular is understood as the *contemporary* language of a people it will have to be revised from time to time. The late great Monsignor Francis Schmitt once wrote that in order to have great composers writing for the liturgy, the liturgical text must have “the poetic verbalization basic to song,” and that there must be “a finalization of texts thus conceived.” In other words, in addition to being *beautiful*, a text must also be *stable*. We have had two English translations of the Mass since Vatican II with a third on in its way and we wonder why we have yet to produce the English language equivalent of Mozart?

One could argue that Vatican II unwittingly created a problem by maintaining Latin as the liturgical language for the *whole* Roman Rite, while conceding that “the use of the mother tongue ... frequently may be of great advantage to the people ...” (article 36).

Though some may dispute my distinction, I would argue that this was not so much a permission for new *liturgical languages* as it was a *pastoral aid*—the equivalent of allowing the priest and people to say and sing aloud the right-hand side of the old bilingual hand missals. As a matter of fact, I will make the provocative statement that English did not become a liturgical language in the Roman rite until 1980. This was the year the Vatican granted the pastoral provision for former Anglicans—the so-called “Anglican Use.” It was only at this time and in this instance that a truly beautiful and stable form of English, consecrated for religious use, was introduced into the Roman Rite. Aside from this one small exception, what we have had in the English-speaking world has been the vernacular language as a “pastoral aid” to worship. I do not dispute that this has done some good, but you do not build a “treasury of sacred music” on a pastoral aid.

Would it be possible for other new, truly liturgical languages to emerge in the Roman Rite? Certainly there is the long standing precedent of the Glagolitic Mass—the Roman Rite Mass celebrated in the Slavonic language. The Council’s concession of the use of the vernacular may ultimately bring about new liturgical languages—in mission territories, maybe even in some formerly Latin regions, it is hard to say. The only thing I can say for sure is that those languages would have to be both beautiful and stay in place for a long time (i.e. centuries). This long-term stability of language is a necessary precondition for the emergence of a truly worthy *culture* within the context of the liturgical *cultus*.

At this point someone may be tempted to say, “Fine, your point about linguistic stability is well taken. Let us replace Latin with beautiful versions of the local vernaculars and keep them in place for a long time. Let new liturgical cultures develop. No matter how old and remote these languages may become, at least they would be easier to understand than Latin.” To this I would reply that Latin must be kept as the *main* language of worship in the Roman Rite, whatever exceptions may develop. I will content myself with giving two arguments for liturgical Latin—the argument from universality and from tradition.

First of all, the Latin liturgy’s spread throughout Europe made possible the “pooling of talent” which created the treasury of sacred music in the Roman Rite. The many composers throughout Europe writing for a *Latin* liturgy made the sharing of music, musical ideas, composers, and even performers very easy. For example, we may never have had Palestrina’s music if Johannes Ockeghem had written his liturgical music in Flemish, or if Josquin Desprez had remained a talented but local Northern French composer. This will remain true for the future, unless we want a Balkanization of the music of the Roman Rite. Secondly, the argument from tradition is that it would be suicidal for the Roman church, the “Mother and Mistress of all churches,” to knowingly and willingly allow a millennium and a half of her own liturgical culture to slip into oblivion for all but a handful of people. Aside from being a great impoverishment, this would confirm symbolically the neo-modernist interpretation of Vatican II as having been a break with Tradition.

Ultimately, when the time is ripe, Latin will have to be made to some degree *obligatory* again in the Roman Rite, with any legally granted exceptions, of course, being duly respected. Whether this will be for much or most of the Mass, or for sung Masses only (reserving the vernacular for low Masses, as was proposed at Vatican II), I don’t know. What is certain to me is that the current situation, whereby Latin is the official but rarely chosen option, cannot be maintained forever. Until a future Pope decides that the time is ripe, we must work to create among the priests and people of the Roman rite a love for the Latin liturgy and its treasury of sacred music.

K.P.



Interior of Basilica. San Clemente, Rome. c. 1100.

A continuation of Virgins and Vespers: Part I from the Summer 1998 issue of Sacred Music.

VIRGINS AND VESPERS: PART II

THE SERVICE OF CONSECRATION OF VIRGINS TODAY

The structure of the reformed rite for the consecration of virgins is like that of the other reformed rites of institution or ordination. This is an instruction, some declaration, prayer, and the *traditio instrumentorum*.

The instruction says in part:

The life you seek to follow has its home in Heaven. . . Our Lord Himself taught us the high calling of such a life, consecrated to God and chosen for the sake of the kingdom of Heaven. . . The Holy Spirit, the Paraclete, through baptism has already made you temples of God's glory and children of the Father. Today through our ministry he anoints you with a new grace and consecrates you to God by a new title. He gives each of you the dignity of being a bride of Christ. . . Your joy and your crown, even here on earth, will be Christ, the Son of the virgin and the Bridegroom of virgins.

Next follows the interpellations in which the candidate freely makes known her desire to "accept solemn consecration as a bride of Our Lord Jesus Christ."

Then follows prayer, including the litany of saints as at ordinations, and at its close is the consecratory prayer and the tradition of instruments. Historically these have been items drawn from the Roman secular marriage rite, the veil, the ring, and the crown or wreath. These symbolize the spiritual marriage with Christ now undertaken by the virgin. Today only the ring and, if wished, the veil are given—along with a book of hours. The reformed rite includes the giving of the book of hours among the tradition of instruments whereas in the old rite it was given at the end of the rite after the blessing. The new rite apparently wishes to link consecration more clearly with the duty to recite the liturgy of the hours.¹⁶

VATICAN II AND SACRED MUSIC

The Vatican council's constitution on the liturgy, *Sacrosanctum concilium*, article 10, tells us that the liturgy is the *fons et culmen*, the source and summit of the church's activity and article 112 reminds us that sacred music is necessary or integral to the solemn liturgy. The solemn liturgy, Pope Pius XII declared in article 106 of his encyclical, *Mediator Dei*, "possesses its own special dignity due to the impressive character of its ritual and the magnificence of its ceremonies." It is—as the 1958 instruction on sacred music, *De musica sacra*, and the 1967 instruction, *Musicam sacram*, tell us—a sung Mass celebrated with the assistance of sacred ministers.

Vatican II in article 112 of the constitution on the liturgy also declared that the musical tradition of the church is a treasure of inestimable value, "greater than that of any other art," and one with a ministerial function. Accordingly, it ordered that the treasury of sacred music be preserved and fostered with superlative care (*summa cura*), that choirs be assiduously developed, that great importance be given to music in seminaries and houses of studies, and that composers and singers be given a genuinely liturgical training and accept that it belongs to their vocation to cultivate sacred music and increase its store of treasure (arts. 114, 115, 121).

Whilst declaring that the church approves all forms of true art which have the requisite qualities and admits them to the liturgy, the Vatican council said that Gregorian chant is the Latin church's "very own music" (*liturgiae romanae proprium*) and that it should be accorded "lead spot" (*principem locum*). The council also went on to say that sacred polyphony is "by no means excluded from the liturgy" (art. 116).

Whilst noting that the vernacular "may frequently be of great advantage to the people," the council ordained that the Latin language be preserved in the Latin rites and that "care must be taken to ensure that the faithful may also be able to say or sing together in Latin those parts of the ordinary of the Mass that pertain to them" (arts. 36, 54). Canon 928 of the annotated version of the 1983 *Code*, which states that the Mass may be celebrated in Latin, cites *inter alia* precisely these two conciliar decrees.

Vatican II went on to utter paeans to the pipe organ and ordered that in the Latin Church it be held in high esteem "for it is the traditional musical instrument that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up the spirit to God and to higher things." It added that other instruments that are suitable for sacred music and that accord with the dignity of the temple and that contribute to the edification of the faithful may be admitted for use in divine worship (art. 120).

THE SINGING OF THE LITURGY OF THE HOURS

Much of the treasury of sacred music is associated with the Liturgy of the Hours. The Liturgy of the Hours is "truly the voice of the Bride herself addressed to her Bridegroom." It is the very prayer of Christ himself together with his Body addressed to the Father. For this reason Vatican II intensely desired the renewal and revival of the Liturgy of the Hours as a popular liturgical celebration on Sundays and holy days and it urged a choral celebration (arts. 99, 100). Moreover, a little-remembered decree of the second plenary council of Baltimore still in force in the United States requires Vespers to be celebrated each Sunday in all parish churches to the extent possible.¹⁷

We saw that the rite for the consecration of virgins includes, at least as an option, the giving of the Book of Hours and its recitation is recommended to all consecrated virgins, including seculars. This is partly for historical reasons. The ancient ministry of the orders of virgins and widows was preeminently one of prayer and they were enjoined to come to church to pray with the clergy the public prayer of the Church. Later when virgins formed communities and in due course became choir nuns or secular canonesses, they were "bound to choir," i.e., they were officially deputed to sing the *opus Dei*.

For women living in the world the Church's daily prayer obviously offers great spiritual riches and nourishment and its daily recitation seems highly desirable. Its

choral recitation—at least at certain intervals—also seems wise. There are very few consecrated virgins in the Church today—perhaps about three hundred. There may be some eighty in the United States and a dozen in Canada.¹⁸ Yet if two or three may gather together or if a solitary may join with other members of her parish, it might be possible to sing the Liturgy of the Hours at least monthly. Sunday Vespers, in fact, will be the most practicable part of the Liturgy of the Hours for a parish celebration and the very nature of the service urges a choral celebration.

Formally Vespers may be celebrated in several different ways depending on the material and musical resources at hand. Monsignor Elliot lists six forms for the celebration of Vespers and for the ceremonies his manual will prove a helpful guide. It is the music, however, which remains the chief difficulty, for as he states “there is a great need for good vernacular musical settings of the hours, published in accessible editions so that the faithful can participate easily.”¹⁹

The sung Liturgy of the Hours may seem difficult, even practically impossible. There are many problems to be faced. As already stated, there is little music readily available for the psalmody and antiphons and, given the state of church music in the United States, few secular virgins will have the human resources for singing the liturgy of the hours. Despite the injunctions of Vatican II which said that Gregorian chant is the Latin church’s “very own music” and that it should be accorded “lead spot,” chant is seldom even taught in this country in Catholic parishes and schools, let alone sung in Catholic churches.

Yet there is hope. The first thing is to learn the structure of the hours and begin using them. The general introduction must be studied with some care and, perhaps with some personal instruction from a knowledgeable source, recitation must begin. But once she knows the form and structure of the Hours, the virgin may begin to sing them. This is frankly desirable. As the introduction itself states, the form and character of the Hours really urges musical recitation.

Americans tend to have a peculiar prejudice here. We tend not to like the recitative and so we invented the musical so that the important lines could be spoken and others then be merely embellished with music. This may stem from the Lollard suspicion of art which became a fixture of English Protestantism and so flowed into the American cultural baggage. Thus for American Catholics it takes practice and some counter-cultural effort to affirm that music is integral to the solemn liturgy. But if they wish to be truly Catholic they will at least try.

There are many ways to proceed. At a minimum the hours can be chanted *recto tono* in English (as do my chapter of Dominican secular tertiaries) with the opening hymn sung and thus venturing somewhat beyond the *recto tono* minimum. This is, in fact, a good way to begin.

Where musical resources are a bit more copiously available, the psalmody might be sung to Anglican psalm tones. Those more expert in chant than I have argued against this option, regarding this form of chant as unsatisfactory. But it has the sanction of four centuries of use and, with the coming into full communion of a number of Anglican Use Roman Catholic parishes complete with their approved Anglican “patrimony of piety and usage,” as Paul VI put it, this chant is now by accession a legitimate part of the Catholic treasury of sacred music.²⁰ Anglican chant has the added benefit of being relatively simple and suitable for congregational use. A friend of mine set to Anglican chant a midday service of mine and it proved usable by a small group with but modest musical abilities and the aid of three musicians including an organist.

It is also possible to sing the Gregorian chant to vernacular texts. During my prep school days before Vatican II many an evening I joined the lay brothers at Saint John’s Abbey in Collegeville as they chanted vespers in the vernacular with organ accompaniment. If these texts and their music lacked some of the sonorous quality of the Latin Gregorian chant, they nevertheless joined hearts and voices and I found myself recall-

ing and singing some of this psalmody years later as I hitchhiked around Europe. Recalling and singing those psalms proved very good company for me.

Those with fuller musical resources may wish to attempt the singing of the Church's Hours in the Latin Church's very own language using the Roman church's very own chant, Gregorian chant. Many will find this a burden, but there is a rising interest in this music in our secular culture and perhaps this will aid a restoration of it to the place from whence it came, the Latin Catholic Church. At my parish we have done this and on solemn feasts have gone one step further and a talented musician has provided some harmonized settings for the odd-numbered verses of the Magnificat. Thus we have been able to restore a practice that was widespread in the church from the late Middle Ages and actually mandated in baroque Mexico by Church legislation.²¹

Solesmes has not yet completed publication of the musical books for the liturgy of the hours. In 1981 it published the psalter and in 1983 the hymnal. Not yet published is the *Antiphonale Romanum*, providing the antiphons and their music for the reformed Liturgy of the Hours. The texts for the antiphons were indicated in the *Ordo Cantus Officii*, which was published in 1983 in *Notitiae*. Most of these antiphons and their music can be located in the *Antiphonale Monasticum*, a 1934 volume which has been reprinted in recent years. Unfortunately, some antiphons of the reformed breviary are not to be found there and can only be found in a volume edited by R. J. Hesbert and entitled *Corpus Antiphonalium Officii*. This is an unnoted collection of antiphon texts published in Rome by Herder in 1968. From this last source, for example, comes the third antiphon of second vespers of Christmas, *In principio et enti saecula Deus erat Verbum*.²² The upshot is that even if one had in hand all four volumes, the hymnal, psalter, and two antiphonaries, one would still not have all the music for singing second vespers of Christmas. And working from four books to sing the *opus Dei* would be work indeed! It would transform the *opus Dei* into the *onus Dei*.

Fortunately, this cumbersome exercise is not necessary. It is possible to find the music and, with adaptations made in accordance with the rubrics of the reformed Liturgy of the Hours, sing the Hours. The old *Liber Usualis* is still to be had, even if the current surge of interest in chant has greatly pushed up the price. It has also recently been reprinted. As its title suggests, it remains a useful book. There the psalms and antiphons may be found noted.

Of course, these will not correspond entirely to the reformed Office, but the rubrics have wisely made provision for certain adaptations. Article 246 of the rubrics for the Hours states that there is an option to choose texts different from those given for the day, provided there is no distortion of the general arrangement of each hour. In place of the Sunday psalms of the current week, under article 247, there is an option to substitute the Sunday psalms of a different week. Furthermore, at a sung office, if a melody is not available for the given antiphon, another antiphon may be taken from those in the repertoire (article 274).

As we have seen, Solesmes has published the *Liber Hymnarius* or the collection of hymns for lauds and vespers and thus these reformed texts and notation are available and should be used instead of those in the *Liber Usualis*. But it seems within the rubrics just quoted to take the rest of the hour from the *Liber Usualis* (and so provide with the use of but two books) a set of psalms, antiphons, readings and prayers suitable for the day and so to use Gregorian chant in Latin. In this way a group of virgins might fairly easily chant vespers.

The ministry of women in the church, then, is an ancient one. In one form we have briefly traced it from the time of Christ to our own day. One hopes that the revival of the order of virgins will also lead to a revival of the singing of the liturgy of the hours in the parishes of the Latin Catholic Church. This is the desire of canon 1174 and the mandate of the American particular law.

Women have always had a part of the Church's ministry of prayer — whether as virgins, widows, deaconesses, canonesses, nuns or simple members of the lay faithful. But consecrated virgins by a new title have a call to prayer and one hopes that, just as

Christ made a woman the model of perseverance in prayer, consecrated virgins will persevere in praying the Liturgy of the Hours—in song if possible. After all, they are as the bishop said at their consecration “brides of Christ” and, as Saint Augustine said, *Cantare amantis est*, it belongs to lovers to sing. As one consecrated virgin has written, after her consecration six years ago,

I find now that I am not just ‘saying my office’ but praying my office, looking at Jesus present to me in the Blessed Sacrament and letting the words of the psalmist speak for me to Jesus . . . Prayer is not just one of the ways for me to build up my relationship with Christ; prayer is my relationship with Him, experienced in a most personal, intimate, loving way. For love and prayer are one.²³

DUANE L.C.M. GALLES
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NOTES

¹⁶ Metz, *op. cit.*

¹⁷ John Barrett, *A Comparative Study of the Councils of Baltimore and the Code of Canon Law* (Washington, 1932) p. 155.

¹⁸ I am grateful to Linda Long, M.D., a consecrated virgin, for these statistics.

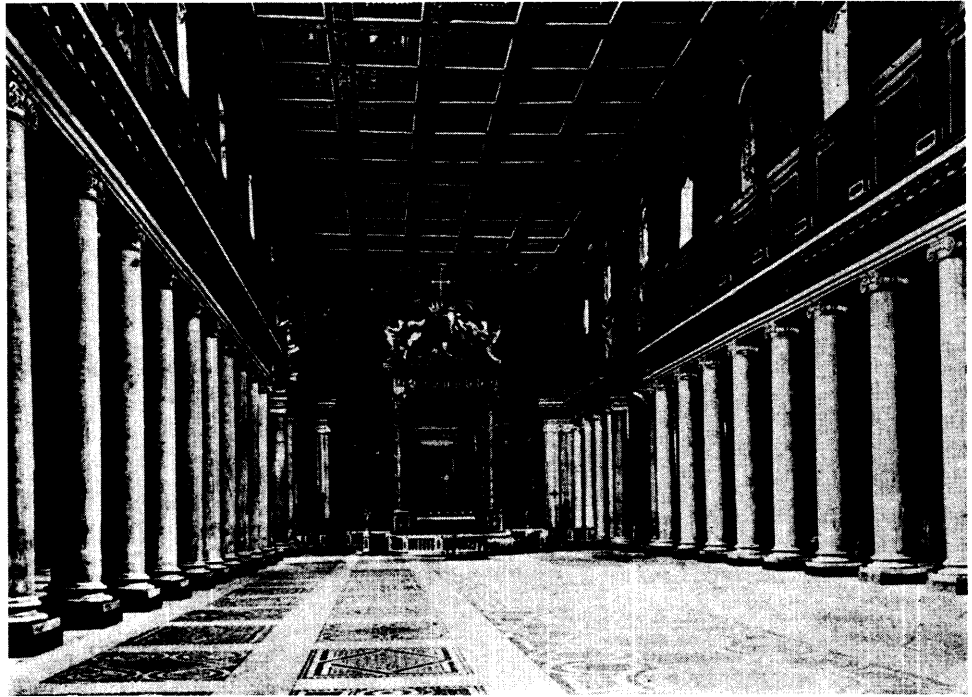
¹⁹ Peter Elliot, *Ceremonies of the Modern Roman Rite: The Eucharist and the Liturgy of the Hours; A manual for Clergy and All Involved in Liturgical Ministries* (Ignatius, 1995) p. 267.

²⁰ “Anglican Use Sacred Music,” *Sacred Music* (Spring, 1989) 11-15.

²¹ “Mexico City III and Vatican II,” *Sacred Music* (Winter, 1990) 9-10.

²² *Psalterium cum canticis voci et veteris testamenti iuxta regulam S.P.N. Benedicti et alia schemata liturgiae horarium monasticae cum cantu gregoriano cura et studio monachorum Solesmensium* (Solesmes, 1981); *Liber hymnarius cum invitatoriis et aliquibus responsoriis* (Solesmes, 1983); *Antiphonale monasticum pro diurnis horis iuxta vota RR. DD. abbatum congregationum confederatarum ordinis Sancti Benedicti a Solesmensibus monachis restitutum* (Paris, 1934); *Ordo contus officii editio typica*, in 19 *Notitiae* (July-August, 1983) p. 376.

²³ Elsie Luke, “How I pray now: My days are clothed in a garment of prayer”, *New Covenant* (October, 1996) 14-15.



Santa Maria Maggiore, Rome. 432-440.

LATIN IN THE LITURGY TODAY: THEOLOGICAL, CANONICAL, AND PASTORAL REFLECTIONS

I. Introduction

When faced with the prospects of confronting the topic which Father Skeris has asked me to address this evening, “Latin in the Liturgy Today,” it is very tempting to simply spin a variant of what I did when I was confronted with a not-too-different topic, “The Role of Latin in the Church Today,” on the occasion of the Sixth National Convention of the Latin Liturgy Association just one year ago. On that glorious occasion, hosted at St. Agnes Church, St. Paul, Minnesota, by Monsignor Richard Schuler, who honors us with his presence this evening, it was very easy to preach to the choir by simply recounting the history of Latin in the Church from the thunderous arguments of Tertullian and the subtle sermons of St. Augustine, through the meticulous regularity of the theological works of St. Thomas and St. Bonaventure—complete with their damning *videtur quod non’s*—all the way to the encyclical letters of Pope Paul VI and Pope John Paul II. It was not too difficult to trace the parallel development of the Western Church’s Latin liturgical tradition from the sure foundations laid by Pope St. Gregory the Great, through the medieval poetic flowering of Archbishop Stephen Langton’s *Veni Sancte Spiritus* and the composition by St. Thomas Aquinas of the Office and hymns of Corpus Christi to the renewal—in the best sense of the word—in the last one hundred years of Dom Prosper Gueranger of Solesmes and *Mediator Dei* of Pope Pius XII, down to the nadir of the 1970s, summing up with the prospects for tomorrow.

That course was rather facile. The literature on the subject was abundant. Anecdotal material is easily available, including quite a bit drawn from my own experience as a, chronologically speaking, solidly post-Conciliar layman, seminarian, and priest. And the final product even served to focus attention anew on the art and excellence of the *lingua latina* which has served the Roman Church so long and so well.

I shall, however, resist the temptation to go once more down what Robert Frost termed the well-travelled road, but rather I shall choose this evening the path less travelled because I am persuaded that the history of the Latin language in the Church over the past two millennia—much less that over the past two or three decades—is much less interesting and vital a concern than the reality of Latin in the Church today, especially in her liturgy. And a colloquium such as the present one, dedicated to the “. . . Restoration of the Sacred,” requires not so much a triumphalistic *tour de force* as a systematic overview of Latin’s status, theological, canonical, and pastoral.

With that said, I propose to tackle my assigned topic through reflections on a series of four questions: (1) What is the liturgy? (2) Why Latin in the liturgy? (3) What is the state of the Latin of the liturgy today? (4) Where do we go from here?

I. What is the Liturgy?

While that may seem a rather trite question, it is fundamentally what is at heart of the present-day malaise of the Bride of Christ. The well-known and venerable maxim, reaffirmed by that great apostle of the liturgy, Pope Pius XII, in his encyclical *Mediator Dei*, was “*Legem credendi lex statuat supplicandi*”—let the rule of prayer determine the rule of belief (cf. MD, n. 48). Yet when, as is all too often the case, the notion of what is prayer is itself confused, should anyone be surprised that other notions of faith are muddled?

While there are various definitions of liturgy, the duo which the great encyclical on the sacred liturgy *Mediator Dei* of Pope Pius XII favored perhaps best suit our purpose:

(1) The liturgy is the public worship that the Church renders to “the one true God by practicing the virtue of religion” (cf. MD, nn. 13-16); and

(2) The liturgy is the praise that the Incarnate Word offers “for the glory of His Father and man’s even greater sanctification” (cf. MD, nn. 17-20).

Both of these definitions are true, but neither of them, in and of themselves, exhausts the concept. Together, however, they intertwine and complement each other. A word of explanation is perhaps in order.

God’s perfect glory comes from Himself alone. It resides in the relationship that exists from all eternity between the three divine Persons of the Blessed Trinity, the unceasing exchange of mutual knowledge, love, and life between the Father, Son, and Holy Spirit. The created world, left to its own devices, could only offer God an extrinsic and imperfect kind of glory. It could do nothing more until the day when God, through the Incarnation, condescended to share in the condition of man whom He had created. This gave rise to a new form of glory which reached its consummation in Christ’s sacrifice on the Cross and His Resurrection.

This same glory has since been perpetuated through the ministry of the Church, which was instituted by Christ for the purpose of extending the grace of his sacrifice to every place and age, in order to make it possible for all men to glorify God in a fitting manner. Thus the Incarnation of Christ, the Church, and the liturgy are all part of the same reality—hence the two complementary definitions of the liturgy.

Closely related to the notion of “liturgy” is that of “liturgical spirituality,” a term often forgotten in discourse today when so many see the liturgy as a form of self-actualization (witness a certain recent pastoral letter written by a certain ordinary of a certain large archdiocese in a certain West Coast state . . .) In any event, it is a term which likewise can be employed in two distinct and complementary ways.

The first meaning designates all the spiritual benefits that can be gleaned from the celebration of the liturgy through its various rites, its texts, its music, and, perhaps most importantly, from the “special effect” it produces. This “effect” is the grace that God

gives man through the sacraments. Sacramental grace enriches the soul in its very being and in its spiritual capacities. Theologians, in attempting to explain how this takes place, have said that God and the Church always offer grace in a complete and perfect way. But the reception of the grace depends on the disposition of the person. This is important, because it explains why people benefit from the liturgy with varying intensity.

In its second meaning, the term "liturgical spirituality" depicts a Christian way of being, thinking, and acting as a result of participating in the liturgy. It describes how the liturgy can nourish our entire life, prolonging its effect beyond the time spent in actual worship. The spirituality originates in the liturgy and flows from it. At the same time, it prepares and disposes the heart to participate more intensely in a future liturgy.

To sum up, "liturgical spirituality" can mean: (1) the actual celebration of the liturgy by Christ, and by all the faithful united to Christ as His members in the Mystical Body of the Church; and (2) the way the entire life of Christians is inspired, strengthened, and animated by the liturgy.

The first meaning concentrates on the social, cosmic, and eschatological dimensions of the liturgy, and on the central role of the mystical body of the faithful united to Christ. The second stresses the good effected by the liturgy in the spiritual life of the individual person. The Second Vatican Council's Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, which describes the liturgy as the "summit and origin (*culmen et fons*) of the Church's life" (n. 10), links these two meanings. It emphasizes the first, the collective aspect, and shows how the second, the individual dimension, flows from it. That document deserves lengthy quotation:

It is therefore quite right to think of the liturgy as the enacting of the priestly role of Jesus Christ. In the liturgy the sanctification of men is being expressed through signs accessible to the senses, and carried out in a way appropriate to each of them. Furthermore, the mystical body of Jesus Christ, that is the head and the members, is together giving complete and definitive public expression to its worship.

This is why every liturgical celebration, inasmuch as it is the act of Christ the priest and his body which is the Church, is above all an activity of worship. No other activity of the Church equals it in terms of its official recognition or its degree of effectiveness.

In the liturgy on earth, we are sharing by anticipation in the heavenly one, celebrated in the holy city, Jerusalem, the goal towards which we strive as pilgrims, where Christ is, seated at God's right hand, he who is the minister of the saints and of the true tabernacle (cf. Rev 21:2; Col 3:1; Heb 8:2). We are singing the hymn of God's glory with all the hosts of the heavenly army. In lovingly remembering the saints in our liturgy, we are hoping in some way to share in what they now enjoy, and to become their companions. We are waiting for our savior, our Lord Jesus Christ, until he, our life, appears, and until we appear with him in glory (cf. Phil 3:20; Col 3:4).

Liturgy is not the only activity of the Church. Before men can come to the liturgy, they must be called to faith and conversion. . .

The liturgy is, nevertheless, the high point towards which the activity of the Church is directed, and, simultaneously, the source from which all its power flows out. For the point of apostolic work is that all those who have become the sons of God through faith and baptism can assemble together in order to praise God in the midst of his Church, to share in sacrifice, and to eat the Lord's supper.

In turn, the liturgy itself inspires those who have eaten their fill of the "paschal sacraments" to become "united in holiness and mutual love." It prays that, "as they live their lives, they may hold fast to what they have perceived through faith." The renewal of the Lord's covenant with man in the Eucharist really does have the effect of drawing believers into the overwhelming love of Christ, and fires them with it. From the liturgy, then, especially from the Eucharist, grace comes flowing to us as if from a fountain; and in it the sanctification of men and the glory of God in Christ, the purpose of towards which everything else going on in the Church is directed, is realized in a fully effective way. If, however, this fully effective presence is to be appropriated, believers must approach the liturgy with the dispositions of a suitable heart and mind. What they think and feel must be at one with what they say; they must do their part in the working of grace that comes from above if they are not to have received it in vain (cf. 2 Cor 6:1). (S.C. nn. 7-11)

Thus, having learned the relationship between the liturgy as a social act of the Church and the ways in which it affects the spiritual life of each Christian, we come to the following conclusions: (1) The liturgy nourishes and deepens the spiritual life of the Church as a whole and of each individual member. Participation in the external rites and in the song of the liturgy is not meant to be an end in itself, to be achieved at all costs, but rather to bring the faithful to communion with the great invisible realities of Christianity, or to give an authentic expression of that communion. (In the domain of sacred music, I will later proceed to show how the Latin language and its tradition of chant is best adapted to this ultimate goal.) (2) The more authentic the spiritual life of each member, the more perfect the liturgy. For “the rites and forms that the Church employs in her liturgy would have no value if they were not the expression of an inner and spiritual worship.”¹ To echo a familiar adage which sums up the thought often expressed by St. Augustine throughout his commentaries on the Psalms: “*Laus cantandi est ipse cantator*” (“The worth of the chant is measured by the worth of the cantor,” or better still, “The cantor himself (*ipse cantator*) is the praise of the One whom the song is meant to celebrate *laus cantandi*)”².

II. Why Latin in the Liturgy?

Given all the above, one is still confronted with the question: But why Latin? Isn’t it “elitist?” Or worse yet, “old-fashioned?” I admit to having thought long and hard about this one, despite my own intuition in the matter, until I came across a suggestion in a little gem of a book of *Reflections on the Spirituality of Gregorian Chant* by the late Dom Jacques Hourlier of Solesmes.³ In it, Dom Hourlier reminded his reader that the great Dom Prosper Guéranger, writing while still a young secular priest before becoming a Benedictine monk and the first abbot of Solesmes, defined the liturgy by enumerating four distinguishing characteristics or “notes,” as he put it, namely: antiquity, universality, authority, and unction. The first two characteristics, it should be noted, correspond with the well-known distinctions advanced by St. Vincent of Lérins in 434 to distinguish between authentic Christian dogma and the teachings of heretics: *quod ubique semper* (“what the Church has taught always and everywhere”).⁴ I propose that we can examine whether these four traits, which were applied to the define the liturgy, can also be applied to the use of the Latin language in it.

Antiquity. The good Pope John XXIII himself saw this when he issued his Apostolic Constitution for the Promotion of the Study of Latin *Vetera sapientia* when he noted that:

For it was not without the design of Divine Providence that the language which for several centuries had brought a great number of peoples together under the authority of the Roman Empire, became the very language of the Apostolic See, and passed on to posterity to form a close bond of union between the Christian nations of Europe.

For the Latin language is by its very nature admirably suited to promote every form of human culture among the people of any country: it arouses no jealousy, it is equally acceptable to all nations, favors no factions, is gracious and friendly to all alike.

Whether one likes it or not, what has been handed to us from the Apostles over the past two millennia has been in large measure in Latin. Obviously, this is but an accident of history, although no “accident” of history is outside the designs of Providence. Still, it is also a fact of history. Tertullian wrote in Latin in the 100s. St. Cyprian wrote in Latin in the 200s. St. Ambrose wrote in Latin in the 300s. St. Jerome and St. Augustine wrote in Latin in the 400s. St. Gregory the Great wrote in Latin in the 500s. Sts. Albert, Thomas, and Bonaventure, and Blessed Duns Scotus wrote in Latin in the Age of Faith. St. Thomas More and St. Robert Bellarmine wrote in Latin during the Renaissance. Most of the Ecumenical Councils issued their constitutions and decrees in Latin. The Popes have written their encyclicals in Latin for centuries. Truly, for anyone who wishes to comprehend the Tradition that is of such fundamental importance for the Catholic faith,

Latin is a most precious resource—and if one knows Greek as well, that Tradition cannot fail to be theirs.

However, kindly do not misunderstand me. Latin is indeed crucial for preserving and mastering the Tradition of the Catholic Church, but that is only half the story. It is also most valuable in vouchsafing the development of that Tradition. For the language of the Church must not only be ancient, but also unchanging, as Pope John noted:

For if the truths of the Catholic Church were consigned to some or to many of the modern changeable languages, among which none is of greater authority than the others, the result would surely be, on the one hand, that the meaning of these various versions would not be sufficiently indicated or sufficiently clear to be understood by everyone; and on the other that there would be no common and fixed norm by which the meaning of other versions could be determined. It is a fact that the Latin language, long since immune to the variations in the meaning of words which the daily life of people usually produces, is really fixed and unchangeable; the new meanings of certain words made necessary by the progress, explanation, and defense of Christian doctrine have long ago been confirmed and sanctioned by usage. (VS)

Universality. As the official language of the Latin Church, the *lingua latina* necessarily shares in the Church's universal character and the reasons for its use are thus quite clear. As the late Cardinal Garrone, himself no traditionalist, put it: "It escapes the changes that are an inevitable part of the constant evolution of any modern language. It is an integral part of that marvel of religious art that is Gregorian chant. It taps our entire past history and joins our prayers with the very same prayers of our forefathers."⁵

Authority. The employ of Latin in liturgy is not only traditional, but it has been backed up by the constant authority of the Supreme Magisterium of the Church. In *Mediator Dei*, Pope Pius XII reaffirmed that: "The use of the Latin language, customary in a considerable portion of the Church, is a manifest and beautiful sign of unity, as well as an effective antidote for any corruption of doctrinal truth" (n. 60). The Second Vatican Council would confirm this judgment—"Linguae latinae usus . . . in ritibus latinis servetur (The use of the Latin language is to be maintained in the Latin rites)" (SC, n. 36 § 1)—and enjoined the pastors of the Church that: "Steps should be taken so that Christian believers can . . . say or sing in Latin the parts of the Mass which are appropriately theirs" (SC, n. 54). To insure this, Pope Paul VI decreed that: "The cultural formation of the young priest must certainly include an adequate knowledge of languages, especially of Latin."⁶

All this was codified in the 1983 revision of the Code of Canon Law. Two canons in the *Codex iuris canonici*—itself a distillation of the subtle clarity of the Church's two millennia-old *Roman* juridical patrimony—make specific mention of the language of the Romans themselves: the venerable *lingua latina*, in which the Code itself was promulgated and which remains its sole official text. In any event:

Can. 249—*Institutionis sacerdotalis Ratione provideatur ut alumni non tantum accurate linguam patriam edoceantur, sed etiam linguam latinam bene calleant necnon congruam habeant cognitionem alienarum linguarum, quarum scientia ad eorum formationem aut ad ministerium pastorale exercendum necessaria vel utilis videatur.* ("The program of priestly formation is to provide that the students are not only taught their native language accurately, but are also versed in Latin, and have a suitable knowledge of other languages which would appear to be necessary or useful to their formation or for the exercise of their pastoral ministry.")

Can. 924—*Eucharistica celebratio peragatur lingua latina aut alia lingua, dummodo textus liturgici legitime approbati fuerint.* ("The eucharistic celebration is to be carried out either in the Latin language or in another language, provided the liturgical texts have been lawfully approved.")

The true authority of Latin in the Church, however, rests not on legislative decrees, but rather on the *consensus populi*, the common consent of the people of God, and the *sen-*

sus ecclesiae, the supernatural sense of discernment of the Church. Led by their priests and bishops, the faithful for centuries have prayed in the idiom of the Romans, which in turn draws its authority from the vast number of enthusiastic Catholic Christians down through the ages. Ultimately, its authority is based on tradition.

The enduring *de facto* as well as *de iure* authority of Latin is reinforced by another characteristic that it holds in common with the liturgy as a whole—a quality Dom Guéranger called “unction.”

Unction. Unction is defined by the *Oxford Dictionary of the English Language* as “a fervent or sympathetic quality in words or tone, caused by or causing deep religious feeling. Dom Guéranger applied the term to the liturgy in general, and thought of it as linked to the spirit of godliness. “It is,” he said, “a quality that must be *felt*; but it cannot be *defined*.” Its principal author is the Holy Spirit, the Spirit of Divine Love. In the liturgy, it evokes holiness, order, and peace, the opposite of dryness and sterility.⁸ Among its secondary origins, the founder of Solesmes mentioned the holiness and universality of the Church, and the work of the saints. He emphasized the intimate bond between unction in the liturgy and the spirit of prayer. Unction makes it easier to enter into an attitude of prayer and love. To further his point, he pointed to the dry atmosphere of the didactic neo-Gallican liturgies of his day. They contrasted sharply with the richness and freedom of the authentic Roman liturgy that he sought so hard to restore.

Unction, or fervor, characterizes not only the liturgy in general but also, in a most particular way, the language of the sacred liturgy, in the case of the Roman Rite, Latin. Since unction describes the atmosphere that all authentic liturgy tries to create, those who have experienced the Latin liturgy know how magnificent the *locutio Tulliana* achieves this goal. Better than any Western tongue, it economy successfully imparts the fullness of meaning in the words of the Church’s prayer, transmitting the same spiritual message from age to age.

III. Latin Today

There are many ways of approaching the topic of the state of Latin today, but I shall limit myself to two considerations: (1) What does the Latin *editio typica* of the so-called *Novus Ordo Missae*, the present Rite of the Roman Church, actually say?; and (2) Is it even given the opportunity to say it?

It is well known the propers of the Roman Rite of the Mass—especially the Collect, the Prayer over the Gifts, and the Post-Communion Prayer—are at the soul of the Western Church’s liturgy, both because they are, almost without exception, gems of Latin literature as well as superb prayers. First as Latin literature, they are part of the age-old treasure of the Catholic Church, and a part of the cultural and religious heritage of every member of the Mystical Body of Christ. While not all of these prayers are themselves ancient—some are and some are not—they are all collectively part of an old and venerable tradition of how the Church prays. Next, as prayers, they represent a marvelous balance between the individual and the community: they can be (and ordinarily are) used in a public context, at Mass; but they can also be used by the individual who wishes to pray privately for the community of the faithful but still in a special sort of union with that community.

There is a well-known proverb that says “*Traducere est tradere*,” but to show how this is borne out in the present-day Roman Rite, I would refer you to the texts for the propers of Trinity Sunday, that is to say, the Collect, the Prayer over the Gifts (formerly, the Secret), and the Post-Communion Prayer. For purposes of comparison, I refer you to five versions of each prayer: the text from the *editio typica* of the 1962 *Missale Romanum*, my own rough translation of that text, the text of the (*Novus Ordo*) *Missale Romanum, editio typica altera* of 1975, Father Martin O’Keefe’s translation of that text,⁹ and the official International Committee for English in the Liturgy (ICEL) translation of that same text.

Given the time constraints of this presentation, allow me to briefly call your attention to three points and then refer you to the texts themselves. First, it is interesting to note

that the Collect has been altered from the 1962 Latin text to that of 1970/75 Latin text in order to present a more *economic* model of the Trinity: from “*Omnipotens Deus . . .*” to “*Deus, qui Verbum veritatis et Spiritum sanctificationis mittens in mundum . . .*” As for the ICEL text, it is, at best a summary of the latter prayer text. Second, in the Secret/Prayer over the Gifts, the 1962 Latin text’s “*oblationis hostiam*” (“sacrificial offering”) becomes in 1970/75 the “*munera nostrae servitutis*” (“office of our service”), which ICEL reduces to mere “gifts.” Third, it is only with the Post-Communion Prayer, that the Latin text underwent no changes from the 1962 *editio typica* to the 1975 *editio typica altera*. But here again, the ICEL text is nowhere close to the original Latin. Some interesting considerations for another occasion, perhaps . . .

Of course, the above discussion is at best academic when one turns to review the veritable dearth of celebrations of the sacred liturgy in *lingua latina*, even in Rome herself. As of the last time I investigated, about one year ago, only *two* of the traditional *seven* pilgrimage basilicas of Rome, St. Peter in the Vatican and St. Mary Major, even offered *weekly* public Masses in the tongue of the Romans!

If such is the situation with the liturgical texts, what of *musica sacra*? Specifically, *musica sacra latina*? Despite all that has been done “in the spirit of the Council” these past thirty years, the Second Vatican Council itself actually acknowledged the pre-eminent place of *musica sacra* within the liturgy:

The musical tradition of the universal Church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody is united to words, it forms a necessary or integral part of the sacred liturgy Therefore, sacred music increases in holiness to the degree that it is intimately linked with the liturgical action, whether by expressing prayer more winningly or fostering unanimity, or by enriching the sacred rites with greater solemnity. The Church indeed approves of and admits to divine worship all forms of true art which are endowed with the necessary qualities. (*Sacrosanctum Concilium*, n. 112)

In this regard, the pre-eminence of any sung liturgy over the merely recited is emphasized by the Council Fathers: “Liturgical action assumes a more noble form when the sacred rites are solemnly celebrated in song” (SC, n. 113). Regarding the various forms of church music, they specify that:

Ecclesia cantum gregorianum agnoscit ut liturgiae romanae proprium; qui ideo in actionibus liturgicis, ceteribus paribus, principum locum obtineat. Alia genera musicae sacrae, praesertim vero polyphonia, in celebrandis divinis officiis minime excluduntur . . . The Church acknowledges Gregorian chant as proper to the Roman liturgy: therefore, all things being equal, it should be given pride of place in liturgical services. But other kinds of sacred music, especially true polyphony, are by no means excluded. (SC, n. 116)

By way of summary, it could be said that the will of the Council was to establish the pre-eminent rights of Gregorian chant, the legitimacy of polyphony, and to encourage such other sacred music forms as might arise. The question of cultic language—whether Latin or the vernaculars—occupies no small place in this scheme of things, especially since Gregorian chant and polyphony are only possible if Latin continues as a cultic language.

Of course, we are all here at a Colloquium on “Restoring the Sacred . . .”—the very existence of such task being a clear indication that the Council Fathers’ directives were not heeded and which leads us to our final reflection . . .

IV. What is one to do?

Thus far, I have traced the outlines of the object of our inquiry, the sacred liturgy, the public worship which the Body of Christ offers to the Father through her Head and Spouse, the Incarnate Word, Jesus Christ. I have also alluded to the spirituality attendant upon and inseparable from that worship. I have reviewed the reasons why the

Latin language is the pre-eminently suitable vehicle for carrying out that liturgical action and have gone somewhat into the crisis that Latin has fallen into of late. Thus we arrive at my final point: Where do we go from here?

Before going any further, however, and certainly before we all are overly tempted to fall into the sin of despair, allow me—in this year which our Holy Father has called for a renewal of the theological virtue of hope¹⁰—to signal some signs of hope for the venerable language of the Western Church as well as liturgy celebrated in that tongue.

Examine what the Fathers of the Second Vatican Council called the *signa temporum*, the “signs of the times” (cf. *Gaudium et Spes*, proem.), and what do we find?

Take a look at our recent liturgical history. When we got rid of the Requiem Mass in favor of endless droning of *Be Not Afraid*, Sir Andrew Lloyd Weber made it the latest thing. When the self-appointed liturgical “experts” of all-too-many “liturgical commissions” told us that we had heard the last of Gregorian chant, MTV and the Benedictine monks of Santo Domingo de Silos put it at the top of the pop charts. Evidence, sure and sweet, of the truth of G.K. Chesterton’s remark that thoroughly worldly people will never understand the world.

But quite apart from the liturgical arguments, which are the subject matter properly assigned to my other more learned and distinguished colleagues here, there are other factors. One indicator is the interest in Latin on the part of the young clergy who are the future of the Church. If it is true that *praeterita futura praedicant*, then indeed we have reason for hope. Just one indicator here: the interest in Dom Reginaldus Foster’s various courses at the Gregorian. Furthermore, just recently, I learned that the Senate of one of the Scottish universities voted to return to professors of Latin their traditional title as professors of humanities, basing themselves on the old idea (from Isocrates) that speech is our most human activity and that Latin was the most humane language. Cicero would have been most pleased, since it was he who noted that *non enim tam praeclarum est scire Latine quam nescire*, it is not so wonderful to know Latin as it is discreditable not to know it (*Brutus* 140) . . .

So, as pastors of souls and ministers of music, what can we do to bring about this restoration, to truly *parare via eius*? The answer, I propose, is nothing more or less than to celebrate the sacred liturgy, these awesome mysteries handed down to us, *according to the mind of the Church*.

While the Council did not prescribe the Latin language solely and exclusively for the liturgy, it certainly intended its retention. And in order for that to happen, we must, of necessity, sooner better than later, divorce the cause of the Latin liturgy and of *music sacra latina* from the well-intentioned efforts of many who work for the restoration of the so-called Tridentine Rite, however legitimate their aspirations. As beautiful as the timeless Roman Rite was and is—and I say this as one who, through the generosity of his Bishop and the good offices of the Pontifical Commission *Ecclesia Dei*, spent most the first year of his priesthood as a graduate student in Rome drinking deeply from the wellspring of the traditional liturgy—it is at present, most regrettably, a straight-jacket in which the *liturgia latina* and *musica sacra latina* will suffocate. I say this by way of warning and will simply point to the ever richer possibilities of restoring the *lingua latina* and the *musica sacra latina* in the context of the *Novus Ordo* . . .

So concretely, some proposals:

(1) We should foster the employ of Gregorian chant, polyphony, and other classical musical forms which, *per forza*, employ the Latin language. This is, after all, both the letter and the spirit of Vatican II. By way of example, at my own parish of St. Matthew, near the University of Illinois in Champaign, we have moved from having the *O Salutaris* and *Tantum ergo* at Benediction to employing entire chant ordinaries at Mass in the space of two years, albeit with some effort.

(2) As the Council said, “steps should be taken so that the faithful may be able to say together *in Latin*, those parts of the Mass which pertain to them” (SC, n. 54). Again, if you will indulge my citing my own pastoral experience, it takes very little effort to make the move from *Tantum ergo* to *Panem de caelo praestitisti eis* . . .

(3) Latin may also be introduced into other liturgical or para-liturgical offices—the Liturgy of the Hours, Devotions, etc. I might add, one of the great errors of fans of Latin in liturgy has been a concentration almost exclusively on the Mass. While the Eucharist is our pre-eminent liturgical action, it is not by any means our only one. And, pastorally speaking, in many places, the introduction of Latin and the Latin sacred musical tradition will be more easily accomplished in these non-Eucharistic contexts. Furthermore, the Latin liturgical tradition has a rich hymnody which is attached to the Divine Office, rather than the Mass. Speaking from my experience at St. Matthew, the introduction of Solemn Vespers into our parochial liturgical life has been a wonderful opportunity to introduce the faithful to the wealth of Latin hymnody, including the *Alme Conditor* and the *Pange Lingua* of Venatius Fortunatus.

(4) We can encourage the reverent celebration of the *Novus Ordo Missae* with all the singing which the Instruction *Musicam Sacram* mentions. Once steps (1) through (3) have been implemented, this step becomes almost facile . . .

(5) We can teach it in our schools. One generation, perhaps two, have already been robbed of their patrimony. Must this continue? I have to admit, as a parish priest, one of my greatest pleasures has been to await the arrival of Lent and to hear the kindergartners of the parish school sing the *Parce Domine* . . .

(6) We can support efforts to “reform the reform,” in Cardinal Joseph Ratzinger’s words, since such a renewal of the present liturgical rites cannot but help the cause of Latin and Latin sacred music.

In conclusion, an old proverb says that one swallow does not a summer make, but I pray that perhaps the three or four which I have invoked do that summer make. In any event, we know that Latin has been a great blessing to the Catholic Church in the past and appears now to be as much needed as ever before. Thus, I will risk a prediction: Latin will again be a living and thriving reality in the Church and that the sacred will be restored, as so many forces are coalescing to make it so. Such is my expectation, such is my hope and prayer, *corde atque animo*.

REVEREND JOHN-PETER PHAM, S.T.L., J.C. DIPL.

NOTES

¹ G.M. Braso, *La liturgie et la vie spirituelle* (Tournai: Desclée, 1964), p. 195.

² St. Augustine, *Sermo* 34, 6 (CCL 41, 426).

³ Cf. Jacques Hourlier, *Reflections on the Spirituality of Gregorian Chant*, revised, expanded, and translated Gregory Casprini and Robert Edmonson (Orleans, Massachusetts: Paraclete Press, 1995).

⁴ St. Vincent of Lérins, *Commonitorium* 2 (PL 50, 640).

⁵ Gabriel-Marie Garrone, “Pour et contre la latine,” in *Documentation Catholique* 62 (7 February 1965), p. 3.

⁶ Pope Paul VI, Apostolic Letter, *Summi Dei Verbum*.

⁷ Prosper Guéranger in *Memorial catholique* (31 July 1830), p. 241.

⁸ Cf. *Roman Missal*, Sequence of Pentecost.

⁹ Cf. Martin D. O’Keefe, *Oremus: Speaking with God in the Words of the Roman Rite* (St. Louis: Institute of Jesuit Sources, 1993).

¹⁰ Pope John Paul II, Apostolic Letter on Preparation for the Jubilee of the Year 2000, *Tertio Millennio Adveniente*, n. 46.



Cathedral and Leaning Tower, Pisa. 11th century - 14 century.

MUSICA MODERNA PART I: A TALE OF TWO VENETIANS — CLAUDIO MONTEVERDI AND GIUSEPPE SARTE

When Pope Pius X issued his motu proprio on sacred music in 1903 he referred to three types of liturgical music: Gregorian chant, Renaissance (or as he put it “classical”) polyphony, and modern music. While Gregorian chant is held to be “proper to the Roman Church” and “the supreme model of sacred music,” and Renaissance polyphony is praised as being of “excellent liturgical and musical worth,” modern music is held in some suspicion.

To quote the sainted Pontiff:

The Church has always recognized and favored the progress of the arts, admitting to the service of worship everything good and beautiful that genius has been able to discover throughout the centuries—always however with due regard for liturgical laws. Consequently, modern music is also admitted in church, as it also offers compositions of such goodness, seriousness, and gravity that they are not at all unworthy of liturgical functions. *Nevertheless, since modern music has risen principally for profane uses, greater care must be taken so that musical compositions in modern style which are admitted in church may contain nothing profane, nothing reminiscent of theatrical motifs, and may not be fashioned even in their external patterns on the movement of profane pieces.*¹ (Emphasis added)

But what did Pius mean by “modern music?” Rock music and jazz did not yet exist. The phenomenon of “folk Masses” was not to be even conceived of for another 50-60 years.² In terms of 20th-century art music some dramatic changes were indeed just

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around the corner. The composer Arnold Schoenberg was to declare implicitly the “death of tonality,” in his Second Quartet of 1908, and in 1912 Stravinsky’s *Rite of Spring* was to cause a riot in Paris. It is also true that before 1903 there were rumblings which, in retrospect, can be dated to the crisis in tonality created by Wagner’s *Tristan Prelude* in the 1850’s. By the late 19th-century *some* composers were beginning to respond at least subconsciously to this “crisis” by writing increasingly chromatic and dissonant music. However, these “rumblings,” which were to lead to the volcano of modern, avant-garde music, were so distant and isolated in 1903 that it is unlikely that many people, even the Pope of Rome, were greatly aware of them let alone what they would ultimately lead to.

So, at least for Pius X, “modern music” does not mean what it means to us today: either popular music or the sort of atonal concert music which sounds to many people like fingernails being applied to a chalkboard. If not these, then to what is Pius referring?

In the very next paragraph of the *motu proprio* he condemns a specific type of modern liturgical music based on “the theatrical style that was in greatest vogue during the last century (i.e. the 19th), especially in Italy.”³ This at least gives us some idea of what he means by modern music, but still leaves us with a big gap between the end of Renaissance polyphony (c. 1600) and the beginning of the Italian theatrical style (c. 1830). Is this intentional? Or was Pius X indiscriminately lumping together all music after the Renaissance as “modern music?” This could be called into question. After all, anyone knowledgeable about Western art music knows that there were three major style periods that took place during that three-hundred year period (1600-1900): Baroque, Classical, and Romantic. But there is good reason for seeing Western music from 1600 to 1900 as being, both technically and aesthetically, of a piece—as being “modern music.” However in order to better explore this we have to travel figuratively to Venice and back to the 17th century.

In 1613, a 36-year old man by the name of Claudio Monteverdi auditioned for what was then the most coveted church music position in Italy: choirmaster of St. Mark’s, Venice. Due to the Venetian Republic’s “wide commercial interests ...[and]... “centuries-old trade with the East,” it had “a peculiarly cosmopolitan, flamboyant atmosphere,” as opposed to the “ascetic, devotionally centered quality associated with Rome.”⁴ The citizens of the Venetian Republic also exhibited much civic pride in their basilica, and no expense was spared by the government to ensure that it had the best music program possible. Perhaps this was a means to reflect the glory of the state as much as the glory of God. At any rate, musicians were carefully chosen after stringent examinations to serve in the beautiful Byzantine Basilica of St. Mark with its multiple choir lofts and two organs.

Due to the influence of some of these musicians—composers such as Adrian Willaert, Claudio Merulo, Cipriano de Rore, and Andrea and Giovanni Gabrielli—a distinct school of composition grew up at St. Mark’s in the second half of the 16th-century. Thus the “Venetian School,” as it came to be known, coincided with the closing decades of the “Roman School,” whose chief representative was Palestrina.⁵ Characteristic of the Venetian School was the exploitation of the multiple choir lofts in St. Mark’s to create an effect known as “*cori spezzati*” (divided choirs). The predominance of this effect among Venetian composers, this pitting of contrasting musical forces against each other—sometimes answering each other, sometimes performing together “in concert”—led ultimately to the musical form called the “concerto.” More important however was the fact that the multiple choirs, many feet apart and in a reverberant acoustical environment, would have been extremely difficult to coordinate while performing the subtle, rhythmically independent vocal lines typical of Renaissance polyphony. A new style of composition was called for, one less polyphonic and more homophonic—one in which vertical blocks of sound, chords, were to predominate.

Let us take a very quick survey of the development of harmony in the Renaissance.

In this 15th-century chanson, *Prenez sur moi* (fig. 1), by the early Renaissance composer Johannes Ockeghem, each voice enters in succession with the same ascending scalar motive. This imitative counterpoint underscores the primarily “horizontal” or melodic focus of the piece. Of course, there is a “vertical” or harmonic aspect to the piece, but with the three exceptions occurring on the first beat of m. 3 and the third beat of m. 4 and m. 5, not even the smallest of chords, the third, is formed, only successions of harmonic intervals.⁶ Notice the careful use of primarily consonant intervals—unisons, thirds, sixths, octaves, tenths—above the bass.

fig. 1

By the 16th-century things have started to change. As we can see in this example from Palestrina’s *Missa Aeterna Christi Munera* (fig. 2), the emphasis is still primarily horizontal. Notice the staggered entry of each voice on the word “hosanna,” using the same melody. The vertical coordination of pitches still involves placing notes at consonant intervals above the bass (with some judiciously placed dissonances); however, there is a slight difference. Once the third voice enters in the third measure we have what could be considered a triad, a full chord, occurring on virtually every beat. By the time of the plagal cadence in the last two measures we clearly have a Bb and F chord. Let us make no mistake, there really is no strong sense of chord progression throughout the piece. The music is still driven by polyphonic considerations—the coordination of simultaneous melodic lines—and aligned vertically by the use of appropriate harmonic intervals above the bass, but full chords begin to appear as a matter of course now.

fig. 2

What the Venetian School did was to take this trend toward triadic harmony in Renaissance counterpoint and especially in the phenomenon of “familiar style”⁷ and fully exploit it in the creation of a new style. Notice how in this excerpt from Giovanni

Gabrielli's motet *In ecclesiis* (fig. 3) the two choirs, both alone and together, form full chords. Also notice the chords in the organ part at bottom. However what is most important is that one can analyze this passage using such modern concepts as secondary dominants, transient modulations, and chromatic mediants. Any polyphony is secondary in this passage, the music is generated by chord progression.

fig. 3

The musical score for Gabrielli's motet *In ecclesiis* (fig. 3) is presented in two systems. Each system contains four staves. The first two staves of each system are vocal parts (Soprano and Alto in the first system; Tenor and Bass in the second system), with the lyrics "Al - le - lu - ia, al - le - lu - ia," written below them. The last two staves of each system are organ parts, showing a series of chords in the right hand and a bass line in the left hand. The time signature is 3/4.

So when Claudio Monteverdi arrived in Venice he encountered an established style of composition, indigenous to the city's basilica, which was different from the predominant polyphonic style of most church composition up to that time. This, however, was not entirely new to Monteverdi. As a composer of five books of madrigals and two operas he was a composer of dramatic secular music which itself was another new style of music emerging in sixteenth century Italy.

Parallel to the Venetian School was the development of a style of music meant to express dramatically the secular texts of madrigal poetry and the librettos of the newly emerging operatic form. In order for the text to be clearly understood composers developed a new texture which consisted of a solo vocal line above an instrumental bass line coupled to a chord progression. This three-part musical texture (melody-chords-bass) became so influential that its influence can still be felt today in popular music. It came to be known as "figured bass" composition, because the accompanimental part was often written simply as a bass line with "figures" (i.e. numbers) above the bass line representing the chords to be played. (fig. 4).

fig. 4



What this approach to composition and that of the Venetian School have in common is the use of chord progression.⁸ This sense of chord progression, allied with the development of the Major/minor key system (as opposed to the old modal system) helps to create a common harmonic practice which is to underlie and fundamentally unite the surface stylistic differences of the three major periods of Western art music (Baroque, Classical, Romantic) occurring over the next three hundred years. *It is this common harmonic practice which gives us the "technical" underpinning for modern music as demarcated by Pope Pius X, and which would allow one to call this era the "Common Practice Period."*

But what is the "aesthetic" underpinning of modern music? In this case it will be helpful to make use of a distinction of the British author Andrew Wilson-Dickson between "symbolic" music and "rhetorical" music.⁹ To demonstrate the difference one could use as a guinea pig the average "man in the pews" today and play for him two recordings: one of them the Gregorian Easter hymn *Salve Festa Dies* and the other the Vaughn-Williams English paraphrase of that text, *Hail, Thee Festival Day*, set to his own melody (fig. 5). While admitting that both hymns are beautiful and grave, neither sounding profane, our man in the pews might very well comment that the Gregorian version doesn't *sound* particularly festive. Here we have the distinction between symbolic and rhetorical music. The Gregorian chant, beautiful and certainly not devoid of emotion, nonetheless functions more as a symbol pointing to a reality beyond itself, somewhat in the manner of a Byzantine icon. Unlike the modern Vaughn-Williams melody, the chant version makes no attempt to stir up strongly in the listener the festive feelings of Easter joy of which the text speaks.

fig. 5



Sal - ve fes-ta di-es, to-to vene-ra-bi-lis aevo,



However the supposed power of the ancient rhetoricians to stir up feelings in the minds of their listeners was precisely what was admired by Renaissance intellectuals. And the desire of these intellectuals to emulate the purportedly similar rhetorical power of ancient music, as described by Plato and Aristotle, led to the beginning of the modern era in music. Secular vocal music of the time dealt with “passionate” subjects (i.e. romantic love) and the newly emerging operatic form, of course, dealt with many strong emotions, too. It was therefore essential that there be a new music which would “move the passion of the mind” as the composer Giulio Caccini put it in his treatise of 1602, *Le nuove musiche*.

When Monteverdi arrived in Venice in 1613 he probably brought with him what is considered by many to be the first major piece of modern church music—*Vespro della Beata Vergine* (*Vespers of the Blessed Virgin Mary*). Composed in 1610, this work may have been presented by Monteverdi to his examiners at his audition. Even if it wasn’t, they were possibly already familiar with it as he had published it in Venice in 1610. Monteverdi’s *Vespers* is a work written on a grand scale—arguably a precursor of the Bach *Mass in B minor* or the Beethoven *Missa Solemnis*. It is a work which requires a chorus large enough to divide into ten parts, at some points, and provisions are made for an orchestra of varied colors, including virtuosic solo parts for violins and cornetti. It includes everything from Gregorian chant and *falso bordone* (declamation on a chord or chords) to Venetian-style *cori spezzati* (two spatially separated choirs) and operatic solo-voice recitative with harpsichord accompaniment. In addition to an accompanying function, the orchestra is also given instrumental interludes.

Monteverdi was selected for the position of maestro di cappella at St. Mark’s Venice, where he served for the rest of his life, and went on to become justly famous in music history for a number of reasons. From the standpoint of this study one of his most important accomplishments was the *Vespers* of 1610—the first major piece of church music to employ the more “emotive” style of modern opera. But Claudio Monteverdi is equally important to our study, because he is seen by many as the pivotal figure in music between the end of the Renaissance and the beginning of the Baroque. Sometimes called the “Janus-faced” composer, it was he who, spurred on by the criticism of some of his madrigals, coined the dichotomous terminology: *prima prattica* (first practice) and *seconda prattica* (second practice).

The theorist G. M. Artusi singled out for criticism certain dissonant passages in Monteverdi’s madrigals *Anima mia perdona* and *Cruda Amarilli*. Monteverdi responded in the preface to his fifth book of madrigals (1605) by defining the two practices which he also called the *stile antico* (ancient style) and the *stile moderno* (modern style). His defense of the dissonant passages was that they were necessary to help express the text—thus the second practice (the modern style) contained a greater and freer use of dissonance which was to help express the emotions of the text. The distinction between these two practices was ultimately broadened by Baroque composers to refer more generally to, on the one hand, Renaissance polyphony (*prima prattica, stile antico*) and, on the other hand, Baroque music (*seconda prattica, stile moderno*).

It was the second practice which went on to become the mainstream of Western art music. With some exceptions such as Gregory Allegri’s *Miserere* (1630’s), the first practice did not produce much notable music and was reduced to being a self-conscious archaism having a real but shadowy existence over the next 300 years. At best, it was regarded as a “churchy” style of composition employed by second-rate chapel composers or a rather dry, academic style which it was thought students needed to learn before they wrote “real” music.¹⁰ To quote Monsieur Alexandre E. Choron, one of Europe’s foremost musical pedagogues whose pupils included Beethoven and Hummel:

The ancient composition is named otherwise the chapel style, style of the church, or strict style...The modern style of composition is named the ideal style. The name ideal style arises from this, that modern composers, accustomed to this style, which is their maternal idiom, give more easily free range to their ideas in it than in the chapel style.¹¹

Thus it is that this first Venetian, Claudio Monteverdi, can be taken as a symbolic focus for both the beginning of the modern, post-Renaissance era in music and for the beginning of the predominance of the secular in Western art music. Not only did he bring opera into the church, but he could be seen as representing the end of an era when the mainstream of Western art music was concerned primarily with sacred music.

It is really not until approximately 300 years after Monteverdi's entrance into Venice that we have things starting to come full circle. The second of our two Venetians, Bishop Giuseppe Sarto (the future Pope Pius X) was appointed by Pope Leo XIII as Cardinal Patriarch of Venice and made his "solemn entry into Venice on November 22, 1894"—the feast of St. Cecilia. In the years that followed he instituted a seminary course in Gregorian chant, forbade women in the choir (they were brought in due to the influence of opera in the 17th century), forbade the use of "noisy instruments" and the piano, forbade a popular setting of the *Tantum Ergo* which used a theatrical melody and, at the 1897 Eucharistic Congress, was responsible for the music of Palestrina being "at last heard again in St. Mark's Basilica."

It is tempting to see in this somewhat romanticized version,¹² a portrayal of Cardinal Sarto as a kind of Christ cleansing the temple of all of the secular profanations which Monteverdi had brought in—the main thing lacking being the whip of cords! The notion that sacred music was in a state of decay from the end of the Renaissance until the *motu proprio* was a popularized view of liturgical music history held from the time of the *motu proprio* (1903) to the Second Vatican Council (1962). What we have to ask is: "Is there any truth to this?" and "Is this really what Pius X said?"

The point of much of this article is to establish that there is such a thing as "modern music," as seemingly demarcated by Pope Pius X in his *motu proprio*.¹³ Western art music from 1600 to 1900 coheres both technically (in the form of a common harmonic practice) and aesthetically (as "rhetorical music," a music which is much more concerned with stirring people's emotions). Thus it can be argued that Pope Pius X was right: all, or most, music from the end of the Renaissance up until the time of the *motu proprio* can be classified as "modern music."

Secondly, there is an objective basis for the Pontiff's statement that "modern music has risen principally for profane uses." Despite the objections of even some conservative critics,¹⁴ it is a simple fact that the emergence of this "modern music" is largely though by no means exclusively, connected to the secular madrigal and opera. So again Pius X was right.

One can argue that the connection is merely one of historical association, an association which could be broken over time. But the purpose of this study is to argue that this connection is no mere accident but that there is *something*, at least partially objective, to modern music as so defined, which can make it less than ideal for the Catholic liturgy. Considering that, in Catholicism the liturgy is an entering into an eternal mystery rather than, as in (especially low-church) Protestantism, an opportunity for communal instruction and exhortation—the stirring up of fervor, one can tentatively put forward this thesis: *The "rhetorical" aspect of modern music, the tendency to stir up strong emotions, can at times contravene the more objective Catholic sense of the liturgy as an eternal mystery which God performs and into which we should enter in a Marian (i.e. receptive) manner.*

One has to be extremely careful in making and especially applying such an argument because ultimately "there are no dogmas in temporal matters." People have their own subjective perspectives shaped by their experiences, cultural outlooks, personalities, and the time in which they live. To apply rigidly, in procrustean fashion, one's own specific application of even the best of general principles in the area of music can lead to "abusing other people's consciences, to not respecting one's neighbor."¹⁵

Perhaps put more positively, one could say that due to the primarily laitretic nature of the Catholic liturgy, Gregorian chant—the "symbolic" music *par excellence* of the Roman Rite—can be seen as the supreme *model* of sacred music and that:

The more closely a composition for church approaches the Gregorian melody in movement, inspiration, and flavor, the more sacred and liturgical it is; and the more it departs from that supreme model, the less worthy it is of the temple.¹⁶

Notice how carefully Pius X phrases things. While stating that Gregorian chant is “proper to the Roman Church” and calling for it to be “widely restored in the functions of worship,”¹⁷ he does not say that other liturgical music is impermissible nor that other music has to *sound* like Gregorian chant. He merely says that other music should resemble this supreme model in its “movement, inspiration, and flavor,” and that the extent to which it does is the extent to which it is liturgical. He goes on to give an example of music which succeeds very well in doing this (Renaissance polyphony, article 4), and an example of music which does not succeed very well (the Italian theatrical style, article 6)—though even here he does not absolutely forbid but cautions that this music is “less suitable for accompanying the functions of worship,” and that it “offers the *greatest opposition* to Gregorian chant.” (emphasis added)

In regard to modern music in general, he says that it can be “admitted in church” because it “offers compositions of such goodness, seriousness, and gravity,” but that “due care must be taken” And that care is necessary not only because of the primarily secular associations of much modern music of Pius’ time but also (I would argue though Pius does not explicitly state) because of the sometimes excessive “rhetorical” tendencies of such music.

What was the actual effect of the *motu proprio*? Opinions are mixed, but even some conservatives hold that it merely resulted in a retrograde retrenchment of the *stile antico* and produced a “pale imitative Caecelian onslaught” of second-rate compositions.¹⁸ The Church could have enriched her music, so the argument goes, through contact with the best of modern composers, but instead she walled herself off in practice—even if this was not quite Pius’ intention—from the modern world.

But as indicated at the beginning of this paper the modern world and its music were on the verge of changing dramatically at about the time of the *motu proprio*, anyway, and some of these developments would ultimately so change the context of modern art music that Pius’ *motu proprio* would no longer appear as a piece of reactionary anti-quarianism but could be seen in some ways as — prophetic.

The continuation of this article will deal with the changes in 20th-century music, the effect of the *motu proprio*, and the relationship between the two.

KURT POTERACK, Ph.D.

NOTES

¹ Pope Pius X, *Tra le sollecitudini*, article 5.

² In a sense the folk Mass had its origins in the 1950’s in England when a group of Anglican clerics, musicians, and schoolmasters formed the Twentieth Century Light Music Group. Popularly known as the “Church Light People” they held that the “transient music of today—which is the background to the lives of so many—has a rightful place in our worship.” (from Preface to *Thirty 20th-Century Hymn Tunes*, London, 1960) In the early 1960’s there were major changes occurring in the Catholic liturgy, more contact with our separated brethren, and an ecumenical borrowing of ideas. With all this and the popularity of folk music in the early 1960’s it was perhaps inevitable that there would be some experimentation with the use of folk music at Mass, as there was at some Catholic colleges and high schools beginning in 1965. Eager to gain official approval for this trend, some liturgists pushed for a statement from the Music Advisory Board of the Bishops Committee on the Liturgy. Such a statement was passed by one vote in February 1966 at the end of a long meeting after many of the members had left. Though the statement had no official status and was never approved by the full body of bishops it was widely reported in the Catholic and secular press as giving formal approval for the “guitar Mass.” By the end of the 1960’s

many pastors in America had dutifully instituted a folk Mass in their parish “for the young people.”

³ Pope Pius X, *Tra le sollecitudini*, article 6.

⁴ Grout, Donald J. *A History of Western Music*, 2nd Edition (New York: W.W. Norton & Company, 1973), p. 289.

⁵ The Roman School, singled out for praise by Pope Pius X in his *motu proprio* (article 4), was in essence the tail end of the Franco-Flemish School [Ockeghem (1410-1497), Obrecht (c. 1450-1505), Josquin des Prez (c. 1440-1521)] transplanted south and reaching its pinnacle of development in Italy, especially in the music of Palestrina (c. 1525-1594).

⁶ The smallest chord is a triad which consists of three notes which can be stacked in thirds (e.g. C-E-G)

⁷ “Familiar style” was a style of writing in the Renaissance in which all voices sang together in the same rhythm. This in essence constituted “homophony” and was one more thing that helped to lead to the development of the idea of the chord progression. This style of writing, however, was generally confined to only small sections within a piece of art music of the time or to the more “popular” secular and religious music of the time (e.g. the Italian *frottole* and *laude*).

⁸ Simply explained a chord progression is more than a mere succession of chords but one in which there is almost a relationship of attraction between them (e.g. a ii chord will, in such music, seem to *want* to move forward—literally “pro-gress”—to a V chord. A V chord will seem magnetically attracted to a I chord, etc.)

⁹ Wilson-Dickson, Andrew, *The Story of Christian Music* (Minneapolis: Fortress Press, 1992), pp. 12-13.

¹⁰ Johann Joseph Fux’s *Gradus ad Parnassum* (Vienna, 1722) was a codification of the “rules” of Palestrina’s approach to counterpoint. The book, written as a dialogue between the master (Josephus) and his pupil (Aloysius) dealt with certain classes or “species” of counterpoint—this approach to learning Renaissance contrapuntal style came to be known as “species counterpoint.” Many important composers, such as Haydn, Mozart, Beethoven, and Bruckner worked through species counterpoint exercises, in particular from Fux’s book, during their student years.

¹¹ French translation of Johann G. Albrechtsberger’s *Elementary Method of Composition* (1790) done by M. Choron at Paris in 1814. This was an editor’s footnote.

¹² Quoted in *Papal Legislation on Sacred Music*, Robert F. Hayburn (Collegeville, MN: The Liturgical Press, 1979) p.212. (Though Palestrina was known throughout Europe during his lifetime he lived in Rome. The basilica in Venice had its own resident staff of composers whose music was performed there. Any performance of Palestrina’s music in Venice during his lifetime, while possible, would not have been normative.)

¹³ Incidentally this was issued first in Venice in 1896 by Cardinal Sarto as a *votum* with many sections being almost word for word the same as the *motu proprio* version of 1903.

¹⁴ Schmitt, Francis. *Church Music Transgressed* (New York: Seabury Press, 1977), p.22. “If it was declared ‘modern music has risen principally for profane uses’... whose fault was it?”

¹⁵ “Las Riquezas de la fe,” in *ABC*. (Madrid: November 2, 1969) quoted in *Music & Morals*, Basil Cole, O.P. (New York: Alba House, 1993), p.7.

¹⁶ Pope Pius X, *Tra le sollecitudini*, article 3.

¹⁷ Pope Pius X, *Tra le sollecitudini*, article 3.

¹⁸ Schmitt, Francis. *Church Music Transgressed* (New York: Seabury Press, 1977), p.23.

-The Constitution and by-laws will be voted on at the next Colloquium June 22-27.

CONSTITUTION OF THE CHURCH MUSIC ASSOCIATION OF AMERICA

NAME

Article I

The name of the Society shall be the Church Music Association of America.

OBJECT

Article II

The object of the Society shall be the advancement of sacred music in keeping with the norms established by competent ecclesiastical authority.

AFFILIATION

Article III

In furtherance of its object the Society may affiliate itself with related societies. Approval by two-thirds of the Members shall be needed for affiliation.

MEMBERSHIP

Article IV

The Society shall consist of Members by Subscription and Honourary Members.

1. Members by Subscription shall be non-corporate persons who pay the annual dues as specified in the By-Laws. They shall receive the Official Journal of the Society, and shall have the right to vote as provided in the By-Laws.

2. Honourary Members of the Society shall be non-corporate persons, church musicians of high merits and great distinction, recommended by the elected Officers and approved by the Members as provided in the By-Laws.

ELECTED OFFICERS

Article V

1. The Elected Officers of the Society shall be a President, a Vice President, a Secretary and a Treasurer.

2. Elected Officers shall be elected by the Members of the Society.

BOARD OF DIRECTORS

Article VI

The Board of Directors shall consist of the four Elected Officers of the Society, the Retiring President, the Honourary Members, four Members-at-Large who shall be elected by the Members of the Society, and the Editor of the Official Journal. Two Members-at-Large shall be chosen at each election.

1. The Board of Directors shall function as the Operating Committee of the Society and shall meet at least once a year. Meetings shall be called by the President or by the Secretary upon direction of the President. A meeting must be called upon written request of five members of the Board.

2. The President of the Society shall be ex officio Chairman of the Board of Directors.

3. The Board of Directors shall control disbursements and shall order an annual audit of the Treasurer's accounts.

COMMITTEES

Article VII

Except when otherwise stipulated in the By-Laws, The President of the Society shall appoint Chairmen and Members of Committees and shall himself be ex officio member of all Committees.

1. Standing Committees shall include Publications, Programme, and Recommended Music.

2. The President may appoint other committees to serve as desired.

3. With the approval of the Board of Directors, the President may remove members of Committees.

OFFICIAL JOURNAL

Article VIII

The Society shall publish an Official Journal.

MEETINGS

Article IX

From time to time the Society shall hold a meeting of the full Membership, as specified in the By-Laws.

OFFICIAL YEAR

Article X

The Fiscal Year of the Society shall be the calendar year. Terms of offices shall coincide with the membership meetings at which the elections are held.

AMENDMENTS

Article XI

1. The Constitution of the Society may be amended by a two-thirds majority of the votes cast by Members present and voting at a meeting of the full membership, provided the text of the amendment is printed in the Official Journal in that issue published most proximately prior to the meeting at which the voting is to take place.

2. The By-Laws of the Society may be amended by a majority of the vote cast by members present and voting at a meeting of the full Membership, provided the text of the amendment is printed in the Official Journal in that issue published most proximately prior to the meeting at which the voting is to take place.

DISSOLUTION OF THE SOCIETY

Article XII

In the event of the dissolution of the Society, any assets remaining shall be disposed of by the Board of Directors.

By-Laws to the Constitution of the CMAA (draft)

TO ARTICLE III-AFFILIATION

The Society shall be affiliated to the Consociato Internationalis Musicae Sacrae.

TO ARTICLE IV-MEMBERSHIP

1. Annual dues of Members by Subscription shall be twenty U.S. dollars. No applicant shall be regarded as admitted to membership before payment of annual dues. Membership as well as subscription to the Official Journal shall begin with the payment of annual dues, which becomes effective upon receipt of dues by the Treasurer.

2. Annual dues shall be waived in the case of Honourary Members of the Society.

TO ARTICLE V-ELECTED OFFICERS

1. Eligibility.

Eligible for nomination as candidates to an elected office are those Members by Subscription who are church musicians and who hold a music diploma, or are engaged in the study of music either in an institution of higher learning or with recognised private teachers, or whose professional qualifications in the field of church music are commonly known and recognised, and can be attested by qualified persons.

2. Nomination.

A double slate of qualified candidates shall be prepared by a nominating committee no later than 01 January of the year in which elections are to be held. To this list of candidates shall be added all names proposed by at least twenty percent of the Members, which names shall be communicated to the Secretary no later than the same date. The complete slate of candidates shall be printed in the Official Journal in that issue published most proximately prior to the meeting at which the voting is to take place.

3. Election.

Elected Officers shall be elected by absolute majority of votes cast. At the discretion of the Board of Directors, balloting may be by mail, in which case all ballots, to be valid, must be addressed to the Secretary and postmarked not later than a fortnight prior to the opening date of the meeting at which candidates are to be voted upon.

4. Term of Office.

A. Elected Officers shall serve terms of four years or until their successors are elected.

B. No Elected Officer may succeed himself in the same office more than once. He may, however, be elected to another office.

C. Vacancies in any Elected Office may be filled until the next election by the Board of Directors.

TO ARTICLE VI-BOARD OF DIRECTORS

1. Eligibility.

All members by Subscription in good standing are eligible for nomination to candidacy for the Board of Directors as Members-at-Large.

2. Nomination.

A slate of four candidates shall be prepared by a nominating committee no later than 01 January of the year in which elections are to be held. To this list of candidates shall be added all names proposed by at least twenty per cent of the Members, which names shall be communicated to the Secretary no later than the same date, and then published along with the slate of candidates for elected offices.

3. Election.

The two candidates receiving the highest number of votes shall be elected.

4. Term of Office.

Members-at-Large shall serve terms of six years or until their successors are elected. A Member-at-Large may not succeed himself as a Member-at-Large on the Board of Directors. Vacancies in the number of Members-at-Large may be filled until the next election by the Board of Directors.

5. Meetings.

Notice of meetings shall be transmitted at least a fortnight in advance.

6. Decisions.

Decisions shall be by absolute majority of the Members of the Board present.

7. Quorum.

A quorum of the Board of Directors shall be five and shall include at least two Elected Officers and two Members-at-Large.

8. Chairmanship.

In the absence of the President, the Vice President shall preside. In the absence of both the President and the Vice President, the Secretary shall preside.

TO ARTICLE VII-COMMITTEES

1. Committees shall consist of not fewer than three members. The term of appointment to any committee shall be for no more than four years. A member may, however, be reappointed for additional terms.

2. a) Publications Committee.

The duties of the Publications Committee shall be to promote the publications of the Society and, if circumstances warrant and the President approves, to oversee such publications exclusive of the Official Journal.

b) Programme Committee.

The duties of the Programme Committee shall be to prepare the programmes for and to assist in the conduct of the meetings of the Society and of its educational activities. One member of the Committee should be a resident of the locality at which the meeting takes place.

c) Recommended Music Committee.

The duties of the Recommended Music Committee shall be to review and recommend music suitable for liturgical functions, and to make their reviews and recommendations known through publication in the Official Journal.

TO ARTICLE VIII-OFFICIAL JOURNAL

1. Editors.

The Official Journal of the Society shall be conducted by an Editor and a Board of Editors, appointed by the Board of Directors.

2. Budget.

The Official Journal shall be provided by the Board of Directors with a yearly appropriation which the Editor and the Board of Editors shall budget and within which they shall keep the cost of the Journal.

3. Responsibility.

The Editor and the Board of Editors shall be responsible to the Board of Directors for the conduct of the Journal and shall make annual reports to the Board of Directors.

TO ARTICLE IX-MEETINGS

Meetings of the full Membership shall be held at times and places to be determined by the Board of Directors, for instance in conjunction with religious observances or educational activities sponsored by the Society.

TO ARTICLE XI-AMENDMENTS

Amendments to the Constitution and By-Laws of the Society may be proposed by any fifteen Members of the Society to the Secretary, for action by the Members of the Society at a meeting of the full Membership. In order to be considered, such proposals shall be in the Secretary's hands at least three months before the meeting at which elections are to take place, so they can be published in the Official Journal in timely fashion.

TO ARTICLES VI,VII, AND IX-RULES

The Rules contained in "Robert's Rules of Order" shall govern the Society in all cases where they are applicable and in which they are not inconsistent with the Constitution and By-Laws of the Society.

CONTRIBUTORS

Duane L.C.M. Galles is a canon and civil lawyer from Minneapolis, MN. He has been a frequent contributor to Sacred Music.

The Reverend John-Peter Pham, S.T.L., J.C. Dipl., is a priest of the diocese of Peoria, Illinois. This was an address delivered last June at Christendom College's colloquium on "Liturgical Music and the Restoration of the Sacred."



LITURGICAL MUSIC AND THE RESTORATION OF THE SACRED

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June 22-27, 1999

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