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Our Lady of Perpetual Help (Scottsdale, Arizona)

SACRED MUSIC

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FROM THE EDITORS

Editorial Policy

Just to remind people, the editorial policy of this journal is to publish articles which support (or, at least, do not offend against) the Church's official theology of *musica sacra*—particularly as expressed in Chapter VI of Vatican II's liturgy constitution. When it comes to liturgical matters outside of music—and we do publish such articles from time to time—some clarification may be in order. As editor of this journal, I consider *Sacred Music* to be committed to Cardinal Ratzinger's "new liturgical movement"—which I define as potentially including everyone from the most ardent Tridentine Latinist to the most conservative Novus Ordo vernacularist (with Father Harrison's "Reform of the Reform," and the many Novus Ordo Latinists sandwiched in between). I am trying (perhaps foolishly) to help build a coalition, because I think we have much in common. However, since these various wings of the new liturgical movement have differences of opinion I think it healthy to express them frankly, but civilly, from time to time. So if I express or another writer expresses an opinion you disagree with, write a letter to the editor or an article stating your disagreement. If it is written in an intelligent and civil manner I will probably publish it. In any event, please continue subscribing to and reading *Sacred Music*.

Articles

I am sure you are aware that this journal is currently off schedule, this issue being the Winter 1998 issue which should have arrived in your mail sometime in June 1999. I am slowly catching up, and this Summer should allow me some extra time to work on the problem. I hope to have things on schedule by the Fall, so that the Fall issue will arrive in September, the Winter issue in December, the Spring issue in March, and the Summer issue in June. One thing that would help me in this endeavor would be if our readers would begin submitting articles. I have had only a handful of submissions since last Summer and am beginning to run out of articles.

Another thing I would ask is that if you submit an article *please*, in addition to submitting a hardcopy version, submit it as a file on a floppy disk if possible. I have had people submit a hardcopy version of an article, an article which I am certain they typed and saved on a floppy disk, and then I have to type it up all over again. Readers may not realize this, but currently *Sacred Music* has no staff, not even a part-time secretary. With the exception of the occasional volunteer typing help I have received from a few people, particularly Margaret Young of Jefferson City, Missouri, and my mother, I have to type everything myself—in addition to editing the journal in my spare time.

Although I am a Mac user, I can read PC disks. It would be best to send your article saved as a rich texture format file (.rtf), but I can read many word processing program files. I try to respond to letters and submissions, but as I said above, I have no secretary so it is sometimes difficult. The best way to contact me for a reply is by E-mail. My address is 105066.1540@compuserve.com.

Pictures

The pictures in this issue were provided by my brother, Karl Poterack, M.D. who lives in Scottsdale, Arizona. Sadly, he informed me that the beautiful church of Our Lady of Perpetual Help featured on page 1, the first Catholic church built in Scottsdale, is now the home of the Scottsdale Symphony—the congregation no doubt having moved to more relevant digs. One of the reasons I mention this is that I would like to invite readers to submit pictures of beautiful Catholic churches, exteriors and interiors, for publi-

cation. If you wish to have your pictures returned please include a self-addressed, stamped envelope. Because I cannot absolutely guarantee the safety of the pictures, as they are sent through the mail to the printer and back, I recommend you send me only copies. And also, please clearly mark the name and location of the church on the back of the picture.

Urgent Request For Renewals!

I hate to be an alarmist, but we have a cash-flow problem. Due to the fact that we had to pay the printer recently to produce the new covers for the next three years, the fact that we are off schedule and will have to publish three more issues by the Fall, and the fact that people have been slow in sending in their subscription renewals, we have a severely depleted bank account. Let me be blunt. If fifty-five people who need to renew do not sit down *tonight* and write a twenty dollar check to the "Church Music Association of America" and send it to our current Treasurer, Pat Kobold, 1008 Carlton Dr., Shoreview, MN 55126, we will not be able to print the next issue. If 250 people who need to renew do not do likewise very soon after that, we will not be able to produce the next two issues in time to be back on schedule by the Fall.

As I said this is a problem with *cash-flow*; ultimately we will have enough money. The cost of membership will not rise. This should not be a problem in the future. It became a problem this year mainly because two things are happening at the same time: 1) The printer changed its policy of letting us pay for the new covers in one-year installments. Now we have to pay for three years' worth of covers in one lump sum. 2) In order to get back on schedule I would like to put out three issues in a three-month period (July-September). I am an academic, and Summer is the best time for me to do this. However during a normal three-month period we would produce only one issue. Given this "crisis" situation we cannot be as tolerant with renewal delinquencies as we usually are. Please, if there is a renewal envelope attached to this copy of *Sacred Music*, sit down and write your check *today!* Even if there is no renewal envelope attached, but you think you need to renew soon, write a check to the "Church Music Association of America" *today* rather than tomorrow. Do you have any friends or relatives who you think would be interested in subscribing? Encourage them to do so! Or buy them a subscription as a gift!

There are two other things that could help us with this cash-flow problem. The first is that if you have a change of address please report it to us. The post office does not forward our publication automatically and charges *Sacred Music* for the privilege. I have been told by Mr. Kobold that we have to pay approximately \$180 every year to the post office because people fail to report their new address to us. Admittedly this is not a big sum, but every little bit helps. Secondly, Monsignor Schuler would like to clean out his rectory basement of all the back copies of *Sacred Music* he possesses. I have seen his basement, and he has plenty of copies of every issue of *Sacred Music* published under his editorship (1976-1998). He also has many, if not all, of the issues of *Sacred Music* from the time of the name change (1964) up to his editorship, and some back issues from the time when the journal was called *Caecilia* (one each, I believe, from 1957 and 1958). They are available at \$5 per copy. Write your check to the "Church Music Association of America" and send it with your request to the Treasurer, Mr. Pat Kobold, at the above address.

Maybe some of you would consider making a donation of \$50 or \$100? In return we will send you, respectively, 10 or 20 representative copies of historic issues of *Sacred Music*. Let us all pull together so that we can get this journal back on schedule!



Eighth Station (Jesus meets the women of Jerusalem) outside of Our Lady of Joy Catholic Church (Carefree, Arizona)

VATICAN II AND SACRED MUSIC

It is often claimed that the teachings of the Second Vatican Council constituted a dramatic break with the Church's past. In regard to sacred music this is demonstrably untrue. I intend to prove that virtually every article—and most *phrases*—in Chapter VI (articles 112-121) of Vatican II's liturgy constitution can be seen as a summation of 60 years of pre-Conciliar Papal teaching. To this end I have assembled quotations from five major pre-Conciliar documents which deal wholly or in part with sacred music [Pius X's motu proprio *Tra le sollecitudini* (1903), Pius XI's apostolic constitution *Divini cultus sanctitatem* (1928), Pius XII's encyclicals *Mediator Dei* (1947) and *Musicae sacrae disciplina* (1955) and the instruction *Musica sacra et sacra liturgia* (1958)]. Below each phrase, sentence, or paragraph from the Vatican II liturgy constitution (in boldface) is one or more of these pre-Conciliar quotations bullet-pointed and printed in a smaller typeface. Sometimes important words have been made boldface in these quotations to emphasize their connection to the Conciliar quotations. These pre-Conciliar quotations are then followed by my commentary.

112. The musical tradition of the universal Church is a treasure of inestimable value,

- It is the duty of all those to whom Christ the Lord has entrusted the task of guarding and dispensing the Church's riches to preserve this precious **treasure** of Gregorian chant diligently and to impart it generously to the Christian people. (*Musicae sacrae disciplina*: article 44, Pope Pius XII, 1955)
- It is quite obvious that what We have said briefly here about Gregorian chant applies mainly to the Latin Roman Rite of the Church. It can also, however, be applied to a certain extent to the liturgical chants of other rites—either to those of the West, such as the Ambrosian, Gallican, or Mozarabic, or to the various Eastern rites.

For as all of these display in their liturgical ceremonies and formulas of prayer the marvelous abundance of the Church, they also in their various liturgical chants, preserve **treasures** which must be guarded and defended to prevent not only their complete disappearance, but also any partial loss or distortion. (*Musicae sacra disciplina*: articles 50-51, Pope Pius XII, 1955)

COMMENTARY: This very first phrase of Chapter VI should shatter once and for all the myth that the Council Fathers wanted to throw out tradition and start from scratch. In the Roman Rite this treasury (“thesaurus” in Latin) of sacred music would have at its heart’s core Gregorian chant, but would include other sacred music which will be discussed in article 116. Interestingly, the phrase “universal Church” was “holy Church” in the original schema, but was changed to clearly indicate the inclusion of the music of the Eastern churches. This inclusive reference to the liturgical music of the East and West was foreshadowed by articles 50-51 of Pius XII’s 1955 encyclical cited above.

greater even than that of any other art.

- These laws and standards for religious art apply in a stricter and holier way to sacred music because sacred music enters more intimately into divine worship than many other liberal arts, such as architecture, painting, and sculpture. These last serve to prepare a worthy setting for the sacred ceremonies. Sacred music, however, has an important place in the actual performance of the sacred ceremonies and rites themselves. (*Musicae sacrae disciplina*: article 30, Pope Pius XII, 1955)

COMMENTARY: Here we have, as explicated by Pius XII, the notion that sacred music is greater than other liturgical arts precisely because it is a part of the performance of the sacred liturgy. One might say that “sacred music is actual liturgy,” not a mere pious adornment. Indeed music is included as one of the essential characteristics of the solemn liturgy in article 113.

The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy.

- Sacred music, being an **integral** part of the liturgy... (*Tra le sollecitudini*: article 1, Pope Pius X, 1903)

COMMENTARY: In order to understand what is meant by “integral part,” it is important to understand the difference between “integral” and “essential.” A common analogy is that while the soul is *essential* to the body (i.e. the body would die without the soul), arms and legs are *integral* to the body (i.e. the body would not die without them, but would be lacking something very important). Thus a solemn liturgy without music, would be analogous to a body without arms and legs—the Mass would still be “alive” (i.e. valid), but it would be, in a sense, severely maimed. This, of course, applies only to the *solemn* liturgy and not the low Mass.

Originally the schema for the liturgy constitution said that sacred music “forms a necessary part of the solemn liturgy and accompanies the sacred performance” (*velut ancilla seu administra*). This was changed partly due to an address given by Bishop Kempf in the aula of St. Peter’s in which he said that “sacred music is a handmaiden of the liturgy (*ancilla liturgae*) from the standpoint of behavior (*quod actionem*), but not from the standpoint of its nature (*quod naturam*).”

Happily, this change more clearly indicates that sacred music does not merely “accompany” or “adorn” the liturgy, but is an actual part—an “integral” part—of the liturgical action. Thus the *nature* of sacred music is that it is integral to the solemn liturgy.

Sacred Scripture, indeed has bestowed praise upon sacred song. So have the Fathers of the Church and the Roman pontiffs who in more recent times, led by St. Pius X, have explained more precisely the ministerial function exercised by sacred music in the service of the Lord.

- [Sacred music's] chief duty is to clothe the liturgical text, which is presented to the understanding of the faithful, with suitable melody; its object is to make the text more efficacious, so that the faithful through this means may be the more roused to devotion; and better disposed to gather to themselves the fruits of grace which come from the celebration of the sacred mysteries. (*Tra le sollecitudini*: article 1, Pope Pius X, 1903)

COMMENTARY: This second paragraph of Article 112 could be referred to as the "Three Sources of Authority" paragraph, because the three traditional sources of authority in regard to doctrine (Scripture, Tradition, and Magisterium) are all cited here. The reference to *Scripture*, which is footnoted as number 42 in the liturgy constitution, is to Ephesians 5:19 ("Speaking to yourselves in psalms, and hymns and spiritual canticles, singing and making melody in your hearts to the Lord."), and Colosians 3:16 ("Let the word of Christ dwell in you abundantly, in all wisdom: teaching and admonishing one another in psalms, hymns, and spiritual canticles, singing in grace in your hearts to God."). The reference to "Fathers of the Church" would be to *Tradition* and, of course "the Roman pontiffs...led by St. Pius X" would be the *Magisterium*.

Finally the *function* of sacred music, that it serves the liturgy, especially the liturgical text, is stated. Unfortunately, this ministerial function (Latin: *ministra, ancilla*) is sometimes distorted into a bald *functionalism* which will be discussed in the commentary below.

Therefore, sacred music is to be considered the more holy, the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites.

- It is easy to infer from what has just been said that the dignity and force of sacred music are greater the closer sacred music itself approaches to the supreme act of Christian worship, the Eucharistic Sacrifice of the altar. (*Musicae sacrae disciplina*: article 34, Pope Pius XII, 1955)

COMMENTARY: Believe it or not, this passage has caused controversy in the years following Vatican II. The fact that liturgical music derives its holiness from the liturgical rites, should be as self-evident as the fact that a wedding dress ultimately derives its significance from the wedding ceremony. Indeed there is nothing objectively holy about the *notes* of a Gregorian chant in and of themselves. However, we should no more conclude from this that *any* sort of music used in worship would be made holy, than we would conclude that a bride who wore a bathing suit to her wedding would by that very act turn the bathing suit into an appropriate wedding garment.

Yet this seems to be the argument of the authors of *The Milwaukee Symposia For Church Composers: A Ten-Year Report* (1982). In article 6 of this report the authors, who promote what is known as a "Ritual Music," argue that before Vatican II the Church held that there was a "clear, objective distinction between sacred and profane music, apart from its use." However, since Vatican II the Church has supposedly wised up and moved toward a "functional definition of sacred music. 'Holiness' from this perspective does not inhere in music but arises from the joining of music and texts in the enactment of the rite." This view, which its promoters claim is derived from the Conciliar phrase cited above, is a dangerous half-truth. Certainly sacred music derives its holiness from its use in sacred rites, but it has to be a *long term* use. In this regard, the phrase "hallowed by tradition" is instructive. It quite literally means "made holy through *long use*." One might also say that sacred music is somewhat like a sacramental. Sacramentals are rites, actions, or objects set aside, consecrated, for sacred use which "prepare us to receive grace and dispose us to cooperate

with it." (*Catechism of the Catholic Church* #1670) Thus, in order to better prepare people to receive and cooperate with grace the Church must employ in her liturgies a special music which, though not divine in and of itself, nonetheless has been specifically consecrated through traditional usage for sacred ceremonies.

The Church, indeed, approves of all forms of true art which have the requisite qualities, and admits them into divine worship.

- The Church has always recognized and encouraged all progress in the **arts** and has always admitted to the service of her functions whatever is good and beautiful in their development during different centuries, as long as they do not offend against the laws of her liturgy. (*Tra le sollecitudini*: article 5, Pope Pius X, 1903)

- Sacred music must therefore eminently possess the **qualities** which belong to liturgical rites, especially holiness and beauty, from which its other characteristic, universality, will follow spontaneously.

It must be holy, and therefore avoid everything that is secular, both in itself and in the way in which it is performed.

It must really be art, since in no other way can it have on the mind of those who hear it that effect which the Church desires in using in her liturgy the art of sound.

But it must also be universal in this sense, namely, that although each country may use in its ecclesiastical music whatever special forms may belong to its own national style, these forms must be subject to the proper nature of sacred music, so that it may never produce a bad impression on the mind of any stranger who may hear it. (*Tra le sollecitudini*: article 2, Pope Pius X, 1903)

- It must be *holy*. It must not allow within itself anything that savors of the profane nor allow any such thing to slip into the melodies in which it is expressed. The Gregorian chant which has been used in the Church over the course of so many centuries, and which may be called, as it were, its patrimony, is gloriously outstanding for this holiness...

If these prescriptions are really observed in their entirety, the requirements of the other property of sacred music—that property by virtue of which it should be an example of *true art*—will be duly satisfied. And if in Catholic churches throughout the entire world Gregorian chant sounds forth without corruption or diminution, the chant itself, like the sacred Roman liturgy will have a characteristic of *universality*, so that the faithful, wherever they may be, will hear music that is familiar to them and a part of their own home. (*Musicae sacrae disciplina*: articles 42 and 45, Pope Pius XII, 1955)

COMMENTARY: Here the Council Fathers state that the Church accepts all forms of true art into the liturgy, a principle that goes back to Pius X's 1903 *motu proprio*. However, these "forms of true art" must have the "requisite qualities." What are these qualities? Pius X and Pius XII say that they are artistry and holiness, from which follows spontaneously a third quality, universality.

The first quality, *artistry*—or as it is sometimes called "goodness of form," should be self-evident. Only the best artistic expression we are capable of should be offered to God. The second quality, *holiness*, has already been discussed but it is very important to stress again that the music used in the liturgy must have holy associations. One cannot simply attach any music one likes to a sacred text for use in the liturgy, the music itself must be holy. As was explained before, to say that a certain music is "holy" does not mean the notes are divine. It means that through the consecration and traditional usage of a type of music for holy things, it acquires by association the quality of holiness.

Now one could make the argument that certain types of music possess objective qualities which better lend them to being set aside for sacred use and this brings us to the third and somewhat problematic quality—*universality*. A "universal" is an extremely hard thing to prove, since it takes only one excep-

tion to undermine it. It is probable, however, that Pius X was not thinking in terms of there being a universal apprehension of sacred music on the part of every single individual in the world, since some people are extremely narrow-minded and provincial. He was likely thinking of people from one nation in general being able to recognize the sacred music of another nation.

Still this is a bit of a stretch. Consider how different the microtonal chant of the Greek and Armenian Rites, or the rough voiced singing of the Ethiopian Copts, is from the traditional sacred music of the Roman Rite. Perhaps, since Pius X's *motu proprio* was directed toward the Roman Rite, he was assuming the homogeneity of the Western culture within which the Roman Rite is situated.

While this may have been the case, I think that a good case can be made for "universality" as a quality of good sacred music. Going back to the *motu proprio*, one sees that Pius X was particularly exercised about the Italian theatrical style being used in the churches of his day (article 6). What is notable about this style is its penchant for stirring up extreme emotions, and, according to the liturgist H.A. Rheinhold, "nothing is more opposed to good liturgy than histrionics and artificial display." It is precisely because the liturgy is the solemn, public worship of the whole body of Christ (Church militant, Church suffering, and Church triumphant) that the histrionic oratory, and gyrations, of a Billy Sunday, or the ecstatic raptures of "holiness church" members would be out of place—and it is precisely why music which has a similar emotional effect would be out of place, too. To quote the eminent Catholic historian, James Hitchcock, "(t)he level of true faith...lies beneath such sentiments, as a habitual and ingrained commitment of the entire person, a locus of reality more authentic than those layers of personality which are prone to sudden and spectacular eruption." This is not to say that good liturgical music is emotionless; rather it is to say that the emotions are universalized, placed behind a ritual mask. Certainly different liturgical rites can have different ways of expressing this through their ceremonies and music, but ultimately, they will all respect the universal timelessness and public character of the liturgy.

Accordingly, the sacred Council, keeping to the norms and precepts of ecclesiastical tradition and discipline and having regard to the purpose of sacred music, which is the glory of God and the sanctification of the faithful, decrees as follows:

- Sacred music, being an integral part of the liturgy, is directed to the general object of this liturgy, namely, the **glory of God** and the **sanctification** and edification of the **faithful**. (*Tra le sollecitudini*: article 1, Pope Pius X, 1903)

COMMENTARY: Finally, we are told the *purpose* of sacred music: the glory of God and the sanctification of man, not the creation of "an attractive human experience," as a 1968 statement of the American Bishop's Music Advisory Board seemed to imply.

113. Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song with the assistance of sacred ministers and the active participation of the people.

As regards the language to be used, the provisions of Article 36 are to be observed; for the Mass, Article 54; for the sacraments, Article 63; for the divine office, Article 101.

COMMENTARY: Though technically not a definition, this might be termed a description of the "essential characteristics" of a solemn liturgy. At least three elements need to be present: music (which, as we already learned in article 112, is *integral* to the solemn liturgy), sacred ministers (deacons, acolytes, lectors, etc.), and the people saying and singing the parts of the liturgy which pertain to them. This "more noble form" of solemn worship should be seen in contrast to the typical form of celebration most Catholics were familiar with before Vatican II—a low Mass (i.e. no music), said by a priest with the assis-

tance of one altar boy, who did all the responses while the people silently prayed and followed along.

Much has been made by some commentators of the fact that the original schema included the phrase *lingua latina celebrata* (celebrated in the Latin language) as one of the essential characteristics. The dropping of this phrase, it is claimed, indicated a denigration of the Latin liturgy. However, this is not the case. Since Vatican II was an Ecumenical Council of the whole Church, including liturgical rites of the East which had never employed Latin, it would have been wrong to include the use of Latin in a *general* description of what constitutes a solemn liturgy.

It is also true that the way had already been opened for the use of the vernacular in the Roman Rite Mass by articles 36 and 54 of the liturgy constitution. There was some ambiguity as to whether this permission for the vernacular extended to the solemn sung liturgy, but this was cleared up by the second paragraph of article 113. This being said, the notion that the majority of the Council Fathers intended a totally vernacular Roman Rite liturgy (whether solemn or not) as normative can be disproved by quoting part of article 54, which is referred to above: "...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 which pertain to them." Bishop Jesus Enciso, the official relator for article 54, explained this article to the bishops before their vote: "Only one thing is *commanded* in this article," he said (emphasis added)—the instructing of the laity in the Latin for their parts of the Mass, while the vernacular is a permission, not a command.

114. The treasury of sacred music is to be preserved and cultivated with great care. Choirs must be assiduously developed, especially in cathedral churches. Bishops and other pastors of souls must take great care to ensure that whenever the sacred action is to be accompanied by chant, the whole body of faithful may be able to contribute that active participation which is rightly theirs, as laid down in Articles 28 and 30.

- The active participation of the faithful in the solemn Mass can be accomplished in three degrees:
 - a. In the first degree the faithful chant the liturgical responses: *Amen, Et cum spiritu tuo, Gloria tibi, Domine, Habemus ad Dominum, Dignum et justum est, Sed libera nos a malo, Deo gratias*. Every effort must be made that the faithful of the entire world know how to give these responses in chant.
 - b. In the second degree all the faithful chant parts of the Ordinary of the Mass: *Kyrie eleison, Gloria in excelsis Deo, Credo, Sanctus-Benedictus, and Agnus Dei*. Steps should be taken that the faithful know how to chant these parts of the Ordinary of the Mass, at least in the more simple Gregorian themes. . .
 - c. In the third degree all those present are so proficient in the Gregorian chant that they can also chant the parts of the Proper of the Mass. One must insist above all on this full participation in the chant in religious communities and in seminaries. (*De musica sacra et sacra liturgia*: article 25, Pope Pius XII, 1958)

COMMENTARY: This article balances the treasury of sacred music, which is largely choir music, with the encouragement of congregational singing. The old practice in some places, whereby the choir would literally sing everything—including the responses—at a solemn High Mass, and the congregation would silently participate, is not acceptable anymore.

The recommended degrees of participation listed above are repeated, with some alteration, in articles 27-31 of the 1967 instruction *Musicam Sacram*.

115. Great importance is to be attached to the teaching and practice of music in seminaries, in novitiates, and houses of studies of religious of both sexes and also in other Catholic institutions and schools. To impart this instruction teachers are to be carefully trained and put in charge of the teaching of sacred music.

- In ecclesiastical seminaries and institutions the traditional Gregorian chant recommended above must be studied with all diligence and love, according to the law of the

Council of Trent; and superiors should be generous in their appreciation and encouragement of this point with their students.

In the same way, the formation of a school of singing for the execution of figured music of right and liturgical kind should be encouraged among the students wherever it is possible. (*Tra le sollecitudini*: article 25, Pope Pius X, 1903)

- Care must be taken to restore, at least in connection with the more important churches, the ancient choir schools which have already been introduced again with very good results in many places. Indeed it would not be difficult for zealous priests to establish such schools even in small parishes and in the country, and they would form an easy means of gathering together both children and grown-up people to their profit and the edification of all the parish. (*Tra le sollecitudini*: article 27, Pope Pius X, 1903)

- The efforts of both secular and regular clergy, under the leadership of their Bishops and Ordinaries, either working directly or even through others specially trained for the task, should be devoted to the instruction of their people in liturgical music, since this is so closely connected with Christian doctrine. This will be best accomplished by readily teaching Gregorian chant in the schools, pious sodalities and other liturgical associations. Moreover, the communities of Religious, whether men or women, should be eager to bring about this end in the educational institutions which have been entrusted to them. We are confident, moreover, that valuable help in this matter will come from the societies which in some particular places, under ecclesiastical authority, are striving to restore sacred music and bring it into line with the laws of the Church. (*Divini cultus sanctitatem*: article 10, Pope Pius XI, 1928)

It is desirable also that higher institutions of sacred music be established wherever possible.

- All higher schools of Church music should be kept up and encouraged in every way, where they already exist. And as far as is possible new ones should be founded. It is most important that the Church should herself provide instruction for her own choir-masters, organists, and singers, so that she may inspire them with right principles of this sacred art. (*Tra le sollecitudini*: article 28, Pope Pius X, 1903)

- We assign due praise to certain Schools and Institutes, founded here and there throughout the Catholic world, which are training competent instructors by carefully imparted knowledge of the subject in question. But it gives Us special pleasure to mention and commend on this occasion the Pontifical Higher School of Sacred Music, founded in the City of Rome in 1910 by Pius X. (*Divini cultus sanctitatem*: article 11, Pope Pius XI, 1928)

Composers and singers, especially boys, must also be given a genuine liturgical training.

- Scholae Puerorum (junior choir schools for boys) should be encouraged not only in the Cathedrals and large churches but also in the smaller parish churches. The boys should be trained by the choirmaster so that, according to the old custom of the Church, they may join in singing in the choir with the men, especially when, as in polyphonic music, they are employed by the treble part which used to be called the “cantus.” From among these choirboys, especially in the sixteenth century, there arose as we know, very skilled masters of polyphony, among whom the first and foremost was the famous John Peter Aloysius of Preaneste (Palestrina). (*Divini cultus sanctitatem*: article 6, Pope Pius XI, 1928)

COMMENTARY: Article 115 could be termed the “Education Article,” because it repeats what 20th century popes had been saying about the importance of educating Catholics from all walks of life (clergy, religious, laity, children) in liturgical music.

116. The Church recognizes Gregorian chant as being proper to the Roman liturgy. Therefore, other things being equal, it should be given pride of place in liturgical services.

- These qualities are found most perfectly in **Gregorian chant**, which is therefore the **proper** chant of the **Roman Church**, the only chant which she has inherited from the ancient Fathers, which she offers to the faithful as her own music, which she insists on being used exclusively in some parts of her liturgy, and which, lastly, has been so happily restored to its original perfection and purity by recent study.

For these reasons Gregorian chant has always been looked upon as the highest model of Church music, and we may with good reason establish as a general rule that the more a musical composition for use in church is like Gregorian chant in its movement, its inspiration, and its feeling, so much the more is it right and liturgical, and the more it differs from this highest model so much the less is it worthy of the house of God.

Wherefore this ancient Gregorian chant should be largely restored in divine worship, and it should be understood that a service of the Church loses nothing of its solemnity when it is accompanied by no other music than Gregorian chant.

Especially should this chant be restored to the use of the people, so that they may take a more active part in the offices, as they did in former times. (*Tra le sollecitudini*: article 3, Pope Pius X, 1903)

- So that the faithful take a more active part in divine worship, let **Gregorian chant** be restored to popular use in the parts proper to the people. Indeed it is very necessary that the faithful attend the sacred ceremonies not as if they were outsiders or mute on-lookers, but let them fully appreciate the beauty of the liturgy and take part in the sacred ceremonies, alternating their voices with the priest and choir, according to the prescribed norms. (*Divini cultus sanctitatem*: article 9, Pope Pius XI, 1928)

- As regards music, let the clear and guiding norms of the Apostolic See be scrupulously observed. **Gregorian chant**, which the **Roman church** considers her own handed down from antiquity and kept under her close tutelage, is proposed to the faithful as belonging to them also. In certain parts of the liturgy the Church definitely prescribes it; it makes the celebration of the sacred mysteries not only more dignified and solemn but helps very much to increase the faith and devotion of the congregation. (*Mediator Dei*: article 191, Pope Pius XII, 1947)

- Moreover, new forms of sacred chant were gradually created and new types of songs were invented. These were developed more and more by the choir schools attached to cathedrals and other important churches, especially by the School of Singers in Rome.

According to tradition, Our predecessor of happy memory, St. Gregory the Great, carefully collected and wisely arranged all that had been handed down by the elders and protected the purity and integrity of sacred chant with fitting laws and regulations.

From Rome, the **Roman** mode of singing gradually spread to other parts of the West. [It was] enriched by new forms and modes...

The choral chant began to be called "**Gregorian**" after St. Gregory... (*Musicae sacrae disciplina*: articles 11-14, Pope Pius XII, 1955)

COMMENTARY: The first paragraph of this article establishes that Gregorian chant is the form of sacred music specially suited—"proper"—to the Roman Rite. What has caused some confusion is the phrase in the second sentence, "other things being equal." Many people are unfamiliar with this phrase and think that by "other things" is meant "other music." Therefore the two sentences would seem to cancel each other out: the first sentence saying that Gregorian chant is specially suited to the Roman liturgy, the second sentence saying that other music is equally specially suited.

However the phrase "other things being equal" which is "*ceteris paribus*" in Latin is defined as "if all other relevant things, factors, or elements remain unaltered," by *Meriam Webster's Collegiate Dictionary* (10th edition, 1993). One could say that this phrase means "assuming an equality of situation." Therefore, what the bishops really were saying was, "since Gregorian chant is specially suited to the Roman liturgy it should be included in liturgical services, assuming an equality of situation in all churches. However, since the situation is not equal in all churches (some churches don't have a choir, in some the congregational singing is very poor, etc.), there are cases where it may not be possible to include Gregorian chant."

Other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations so long as they accord with the spirit of the liturgical action as laid down in Article 30.

- The qualities described above are also found to a high degree in music of the classical school, especially in that of the Roman school, which reached its greatest perfection in the sixteenth century under Pierluigi da Palestrina, and which even afterwards went on producing excellent liturgical compositions. The music of the classical school agrees very well with the highest model of all sacred music, namely Gregorian chant ... (*Tra le sollecitudini*: article 4, Pope Pius X, 1903)

- ...sacred **polyphony** ought to be given a place only second to Gregorian chant itself... (*Divini cultus sanctitatem*: article 5, Pope Pius XI, 1928)

- Little by little, beginning in the 9th century, **polyphonic singing** was added to this choral chant. The study and use of polyphonic singing were developed more and more during the centuries that followed and were raised to a marvelous perfection under the guidance of magnificent composers during the 15th and 16th centuries.

Since the Church always held this polyphonic chant in the highest esteem, it willingly admitted this type of music even in the Roman basilicas and in pontifical ceremonies in order to increase the glory of the sacred rites. (*Musicae sacrae disciplina*: articles 14-15, Pope Pius XII, 1955)

- ...more modern music may also be allowed in churches, since it has produced compositions good and serious and dignified enough to be worthy of liturgical use. (*Tra le sollecitudini*: article 5, Pope Pius X, 1903)

- It cannot be said that modern music and singing should be entirely excluded from Catholic worship. For, if they are not profane nor unbecoming of achieving extraordinary and unusual effects, then our churches must admit them since they can contribute in no small way to the splendor of the sacred ceremonies, can lift the mind to higher things and foster true devotion of soul. (*Mediator Dei*: article 193, Pope Pius XII, 1947)

COMMENTARY: After Gregorian chant, Popes Pius X, XI, and XII see Renaissance polyphony as second in importance. After that, there is a third category—modern music—which needs some explanation. When Pius X spoke of modern music in his 1903 *motu proprio* he seems to have meant everything after the Renaissance, what is sometimes called by music theorists the “Common Practice Era.” This would be the music from the Baroque, Classical, and Romantic eras (c. 1600-1900). By the time of Pius XII’s 1947 encyclical there had been a major revolution in music, and the term “modern music” would also have to include the *avante-garde* of Arnold Schoenberg and Anton Webern, as well as the more conservative twentieth century composers such as Maurice Durufle and Benjamin Britten.

117. The typical edition of the books of Gregorian chant is to be completed. In addition a more critical edition is to be prepared of those books already published since the restoration by St. Pius X.

COMMENTARY: An example of this would be the *Liber Hymnarius* issued by Solesmes in 1983, which contains the restored Patristic Latin texts of the Office Hymns. The originals had been altered in 1623 to conform to the rules of classical Latin poetry during the so-called “Urban Recension,” and it was these texts which appeared in the 1933 edition of the *Antiphonal*—one of those books which had been “already published since the restoration by St. Pius X.”

It is desirable also that an edition be prepared containing simpler melodies for use in smaller churches.

COMMENTARY: This short sentence has caused a minor controversy. There exist two schools of thought as to how to interpret it. According to one school of thought represented by publications such as the *Kyriale simplex* and the *Liber cantualis*, only simple chants in which the words and music have always been joined should be employed. The notion here is that the text and music were composed together, so they are better “fitted” to each other. According to the second school of thought, combining text and music which were not originally combined is not necessarily such a problem. An example of this would be publications such as the *Graduale simplex*, in which the Latin texts for the Mass Propers are set to simple Office antiphon melodies.

118. Religious singing by the faithful is to be intelligently fostered so that in devotions and sacred exercises as well as in liturgical services, the voices of the faithful may be heard, in conformity with the norms and requirements of the rubrics.

- We must also hold in honor that music which is not primarily a part of the sacred liturgy, but which by its power and purpose greatly aids religion. This music is therefore rightly called religious music. The Church has possessed such music from the beginning and it has developed happily under the Church’s auspices. As experience shows, it can exercise great and salutary force and power on the souls of the faithful, both when it is used in churches during non-liturgical services and ceremonies, or when it is used outside churches at various solemnities and celebrations.

The tunes of these hymns, which are often sung in the language of the people, are memorized with almost no effort or labor. The mind grasps the words and the music. They are frequently repeated and completely understood. Hence, even boys and girls, learning these sacred hymns at a tender age, are greatly helped by them to know, appreciate, and memorize the truths of the faith. Therefore, they also serve as a sort of catechism. These religious hymns bring pure and chaste joy to young people and adults during times of recreation. They give a kind of religious grandeur to their more solemn assemblies and gatherings. They bring pious joy, sweet consolation and spiritual progress to Christian families themselves. Hence these popular religious hymns are of great help to the Catholic apostolate and should be carefully cultivated and promoted. (*Musicae sacrae disciplina*: articles 36-37, Pope Pius XII, 1955)

- As We have said before, besides those things which are intimately associated with the Church’s sacred liturgy, there are also popular religious hymns which derive their origin from the liturgical chant itself. Most of these are written in the language of the people. Since these are closely related to the mentality and temperament of individual national groups, they differ considerably among themselves according to the character of different races and localities.

If hymns of this sort are to bring spiritual fruit and advantage to the Christian people, they must be in full conformity with the doctrine of the Catholic faith. They must also express and explain that doctrine accurately. Likewise they must use plain language and simple melody and must be free from violent and vain excess of words. Despite the fact that they are short and easy, they should manifest a religious dignity and seriousness. When they are fashioned in this way these sacred canticles, born as they are from the most profound depths of the people’s soul, deeply move the emotions and spirit and stir up pious sentiments. When they are sung at religious rites by a great crowd of people singing as with one voice, they are powerful in raising the minds of the faithful to higher things...

In rites that are not completely liturgical religious hymns of this kind—when, as We have said, they are endowed with the right qualities—can be of great help in the salutary work of attracting the Christian people and enlightening them, in imbuing them with sincere piety and filling them with holy joy. They can produce these effects not only within churches, but outside of them also, especially on the occasion of pious processions and pilgrimages to shrines and at the time of national or international congresses. They can be especially useful, as experience has shown, in the work of instructing boys and girls in Catholic truth, in societies for youth and in meetings of pious associations.

Hence We can do no less than urge you, venerable brethren, to foster and promote diligently popular religious singing of this kind in the dioceses entrusted to you. There is among you no lack of experts in this field to gather hymns of this sort into one collection, where there has not already been done, so that all of the faithful can learn them more easily, memorize them and sing them correctly.

Those in charge of the religious instruction of boys and girls should not neglect the proper use of these effective aids. Those in charge of Catholic youth should make prudent use of them in the highly important work entrusted to them. Thus there will be hope of happily attaining what everyone desires, namely the disappearance of worldly songs which because of the quality of their melodies or the frequently voluptuous and lascivious words that go with them are a danger to Christians, especially the young, and their replacement by songs that give chaste and pure pleasure, that foster and increase faith and piety. (*Musicae sacrae disciplina*: articles 62-67, Pope Pius XII, 1955)

COMMENTARY: A little explanation is in order here. “Religious singing by the faithful” is a literal translation of the Latin phrase “*cantus popularis religiosus*,” which really means “vernacular hymnody.” While the substitution of vernacular hymns for the propers at Mass has been allowed and widely practiced in the years following Vatican II, I would venture to say that the best use for vernacular hymnody is in extra liturgical devotions and in the home. Given the state of Western culture, the singing of good Catholic hymns in the home would be a good way to combat the moral garbage which pollutes the airwaves.

Very prophetically, Pope Pius XII recommended just this in his 1955 encyclical when he hoped for the “disappearance of worldly songs which because of the quality of their melodies or the frequently voluptuous and lascivious words that go with them are a danger to Christians, especially the young, and their replacement by songs that give chaste and pure pleasure that foster and increase piety.” Thus the regular singing of vernacular hymnody outside of church could be a way to create a better culture through a more worthy popular music—a “religious popular music” (*cantus popularis religiosus*)—and, thus, a way to fight the culture war.

119. In certain countries, especially in missions lands, there are people who have their own musical tradition, and this plays a great part in their religious and social life. For this reason their music should be held in proper esteem and a suitable place is to be given it, not only in forming their religious sense but also in adapting worship to their native genius, as indicated in Articles 39 and 40.

- Many of the peoples entrusted to the ministry of the missionaries take great delight in music and beautify the ceremonies dedicated to the worship of idols with religious singing. It is not prudent, then, for the heralds of Christ, the true God, to minimize or neglect entirely this effective help in their apostolate. Hence, preachers of the Gospel in pagan lands should sedulously and willingly promote in the course of their apostolic ministry the love for religious song which is cherished by the men entrusted to their care. In this way, these people can have, in contrast to their own religious music which is frequently admired even in cultivated countries, sacred Christian hymns in which the truths of the faith, the life of Christ the Lord and the praises of the Blessed Virgin Mary and the Saints can be sung in a language and in melodies familiar to them.

Missionaries should likewise be mindful of the fact that, from the beginning, when the Catholic Church sent preachers of the Gospel into lands not yet illumined by the light of faith, it took care to bring into those countries, along with the sacred liturgical rites, musical compositions, among which were the Gregorian melodies. It did this so that the people who were to be converted might be more easily led to accept the truths of the Christian religion by the attractiveness of these melodies. (*Musicae sacrae disciplina*: articles 70-71, Pope Pius XII, 1955)

COMMENTARY: The subject of liturgical music and mission lands brings with it the sticky subject of “inculturation.” Inculturation is often thought of as the liturgy “going native” with a vengeance. This is a notion which is both superficial and potentially dangerous. To acquire a better understanding of

this subject I will comment on inculturation in the next article by means of a review of the history of a famous musical instrument which has been successfully inculturated into the liturgy in the West—the pipe organ.

120. The pipe organ is to be held in high esteem in the Latin church, for as the traditional musical instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lifts up men's minds to God and higher things.

- Among the musical instruments that have a place in church, the organ rightly holds the principal position, since it is especially fitted for sacred chants and sacred rites. It adds a wonderful splendor and a special magnificence to the ceremonies of the Church. It moves the souls of the faithful by the grandeur and sweetness of its tones. It gives minds an almost heavenly joy and it lifts them up powerfully to God and to higher things. (*Musicae sacrae disciplina*: article 58, Pope Pius XII, 1955)

COMMENTARY: The pipe organ is such a good example of inculturation that most people would be surprised that this instrument was once considered inappropriate for the liturgy. One could say that there are three potential stages to inculturation: accommodation, purification, and transformation. "Accommodation" is the immediate acceptance by missionaries of neutral customs native people may have, such as the removal of shoes upon entering a holy place. The "purification" and "transformation" stages, however, are long term processes and are what the organ had to go through to be accepted into the liturgy.

The early form of the pipe organ, the hydraulis, was used by the ancient Romans at gladiator contests and, thus, would have been repugnant to the early Christians. In addition to this, the organ was used at theatrical spectacles which began and ended with prayers and sacrifices offered to a god, so the organ had a secondary repugnant association for Christians—idolatry. With the conversion of the Emperor Constantine in the 4th century and the transformation of Christianity into a state religion, the Roman emperor emerged as a Christian emperor. The organ came to be associated with the emperor, who had now moved to the eastern city of Constantinople, but as a Christian emperor he was seen by many as a kind of vicar, or representative, of God— somewhat like the Pope. Perhaps the organ itself, used in the Byzantine court ceremonial, began to be associated with God. At any rate by this time, the organ had been *purified* of its pagan associations.

Despite all this progress, it is almost certain that the organ did not make it into the liturgy proper at Constantinople, since, to this day, most Eastern liturgies are noted for their unaccompanied singing. It remained for the Western church to take this instrument, *purified* of pagan associations and already associated with a representative of the Christian God, to be fully *transformed* into a liturgical instrument. Although there is scholarly disagreement as to exactly when the organ was first introduced into the Western liturgy, it occurred sometime between the 10th and 13th centuries. It was fully integrated into the Roman Rite by the 16th century when some English Protestants were denigrating the pipe organ as a "Popish instrument."

Several lessons can be learned from the organ's history of inculturation. The first is that the organ was not inserted into the liturgy immediately. This would have been disastrous. It had to be purified and transformed outside the liturgy first. Secondly, this purification and transformation took a long time—at least six centuries. Thirdly, this was not something that was planned by a committee of liturgists, it happened gradually over time in such a way that probably no Christian was aware of what the ultimate outcome of this transformative process would be (i.e. the introduction of the pipe organ into the liturgy). One could even argue that this whole process and its outcome were due to the promptings of the Holy Spirit. Fourthly and finally, since the organ has been consecrated for use in, and intimately associated with, the sacred mysteries, it has derived from them the quality of "holiness." Therefore, it is akin to a sacramental and cannot be willfully re-

placed by other instruments—such as the guitar or piano—just because someone personally prefers those instruments. To do this would be to go contrary to tradition, to the sense of the sacred, and to that process of inculturation which, working itself out in the West over the past two millennia, has given us a sacred instrument—the pipe organ.

But other instruments also may be admitted for use in divine worship, in the judgment and with the consent of the competent territorial authority as laid down in Articles 22: 2, 37 and 40. This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use; that they accord with the dignity of the temple, and that they truly contribute to the edification of the faithful.

- Besides the organ, other instruments can be called upon to give great help in attaining the lofty purpose of sacred music, so long as they play nothing profane, nothing clamorous or strident and nothing at variance with the sacred services or the dignity of the place. Among these the violin and other musical instruments that use the bow are outstanding because, when they are played by themselves or with other stringed instruments or with the organ, they express the joyous and sad sentiments of the souls with an indescribable power. . .

“For if they are not profane or unbecoming to the sacredness of the place and function and do not spring from a desire to achieve extraordinary or unusual effects, then our churches must admit them, since they contribute in no small way to the splendor of the liturgical ceremonies, can lift the mind to higher things, and can foster true devotion of the soul.” (A.A.S., 39 (1947), 590) (*Musicae sacrae disciplina*: articles 59-60, Pope Pius XII, 1955)

COMMENTARY: As was explained in the previous article’s commentary, the pipe organ is *the* sacred instrument of the Roman Rite. Historically, however, other instruments have been used in the Roman liturgy, and the hierarchy has been rather permissive or very restrictive, depending on the time and place. Though there was a somewhat restrictive attitude expressed in Pius X’s 1903 *motu proprio*, a more generous attitude toward the use of other instruments, which began in Pius XII’s 1955 encyclical, is stated in the Conciliar text.

Nonetheless these other instruments must “accord with the dignity of the temple,” and the use of them in church does not make them sacred instruments *per se*. By analogy one might point out that a suit “accord(s) with the dignity of the temple” and that this is what lay men should wear to church, rather than T-shirt and shorts (which do not accord with the dignity of the temple). However that does not make the suit “sacred,” since its primary reference is outside of the church. Only the priest’s garments, like the chasuble or cassock and surplice, could be considered sacred. Similarly, an instrument like the violin, because of its association with classical (or *serious*) music may be dignified enough for sacred use. However because its primary use is outside of the church, it is not a sacred instrument.

Thus one can conclude from this that there are two categories of musical instrument in the liturgy: the first category—of which the pipe organ is the sole occupant in the Latin church—consists of instruments which have been specifically set aside, consecrated, for the liturgy; the second category consists of those instruments which, though they have never acquired the status of being sacred instruments *per se*, are nonetheless considered suitable for sacred use because they accord with the “dignity of the temple.” Someone who accepts the above premises and who is being honest with himself would have to conclude that in Western culture these “dignified other instruments” are orchestral instruments.

It is probably necessary to say something about the use of the folk guitar at Mass. While the classical guitar as an instrument might fit into the second category as one of those “dignified other instruments,” it is definitely not a sacred instrument. However, in the case of the strummed folk guitar, we have an instrument which, due to its unmistakably casual connotation, is not even dignified enough for sacred use.

A brief history of the “liturgical folk guitar” and the “folk Mass” may be instructive. 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, major changes were occurring in the Catholic liturgy, as well as more contact with our separated brethren, an ecumenical borrowing of ideas, and a growing theology of secularization (e.g. the theme of the 1966 liturgical week was “Worship in the City of Man”). With all this and the popularity of folk music in the early 1960’s, it was perhaps inevitable that there would be experimentation with the use of folk music at Mass.

The specific impetus for this, however, seems to have been an address given by the influential Benedictine liturgist, Father Godfrey Diekmann in New York City to a meeting of the National Catholic Education Association in April 1965. In this address he promoted the folk Mass, or as it was then called, the “hootenanny Mass” for young people. At the beginning of the school year that next Fall there were reports of such Masses at Catholic colleges and high schools. Eager to gain official approval for this trend, some liberal liturgists pushed for a statement from the Music Advisory Board of the Bishops Committee on the Liturgy. A considerably modified form of 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 having given formal approval for the “guitar Mass.” In response to this trend the Sacred Congregation of Rites and the Consilium issued a joint statement on December 29, 1966 prohibiting profane music in church. When Consilium spokesman Monsignor Annibale Bugnini was asked at a press conference what was meant by “profane” music, he said that this referred to such things as “jazz” Masses and instruments such as the guitar.

This statement, of course, was not heeded.

So, we are brought back to the original, burning question: What musical instruments are appropriate for worship? If asked this question by an ordinary parish of the Roman Rite, I would respond that the pipe organ comes first and foremost; it is our sacred instrument. After this, if one wanted to augment the organ with a brass quintet, or string quartet, or some other combination of dignified, orchestral instruments for feast days, this would be fine, too. (Incidentally, I have nothing against orchestral Masses which employ a full orchestra and chorus. It is just that to do this regularly would require financial resources beyond that of an ordinary parish—and a parish with the finances, savvy, and knowledge necessary for such an undertaking wouldn’t ask my opinion in the first place) This being said, we are brought to the even more burning question: What is to be done about the many folk and “contemporary” groups which have been playing at Masses throughout this country for the past 35 years? The answer is that, quite simply, they must be phased out. Now the twin virtues of charity and prudence will have to be exercised by the pastor and music director. Perhaps, for the time being, the prescribing of the good rather than the proscribing of the bad, will be the prudent course in many locales. However, if we are to have a recovery of the sense of the sacred on a large scale among our Catholic populace, eventually instruments and music with heavy secular associations will have to be excised from the liturgy and the talents of the people involved in such music employed elsewhere.

121. Composers, animated by the Christian spirit, should accept that it pertains to their vocation to cultivate sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, and which can be sung not only by large choirs, but also by smaller choirs, and which make possible the active participation of the whole congregation.

The texts intended to be sung must always be in conformity with Catholic doctrine. Indeed, they should be drawn chiefly from the sacred scripture and from liturgical sources.

COMMENTARY: Here composers are encouraged to add to that treasury of sacred music, but not only in terms of great masterworks which could only be performed by skilled choirs, but also works which could be performed by small choirs and even involve the participation of the congregation. The texts need to be in conformity with Catholic doctrine and the music must have the proper qualities, especially holiness and artistry.

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Thirteenth Station (The body of Jesus is taken down from the Cross) outside of Our Lady of Joy Catholic Church (Carefree, Arizona)

PROVISIONS OF THE CONCILIAR CONSTITUTION

In the introduction to Chapter VI (Art. 112) the Council speaks of the inestimable value and the dignity of the traditional music of the Church Universal. The text of course does not define *musica sacra*, just as in other places no definitions are given, either. But the text does describe the essence of *musica sacra* by calling it a "sacred song intimately united with the words as a necessary and integral part of the solemn liturgy."

It was Bishop Wilhelm Kempf who stressed this point during the discussion in the *aula* of St. Peter's, and in a sermon preached in 1963 he formulated it this way:

It is necessary to revivify in the consciousness of the contemporary Church and above all in the consciousness of the upcoming generation of priests the conviction that sacred music, *musica sacra*, is not an ornament, not an addition, not a basically superfluous marginal decoration of Christian worship and of Christian piety in general, but rather *pars integralis*, an integral part, indeed in accord with its very essence a high and solemn form of Christian prayer. In the language of the Church, the Holy Ghost Himself is called the "*jubilus Patris et Filii*." A liturgy which would want to renounce pneumatic song, the *jubilus* of an overflowing heart, singing and making music in the Lord, would not only be an atrophy but in fact a denial of its own nature. Thus it is not here a matter of some mere aesthetic categories, but of genuinely theological categories. It is a question of restoring to *musica sacra* the theological rank she deserves, but which for many reasons she has regrettably lost.¹

This description of *musica sacra*'s essence was already expressed by Pius X in his *motu proprio* on church music.

When in a commentary E.J. Lengeling attempts to interpret the phrase "sacred song intimately united with the words" in an extremely restrictive way, he in fact miscon-

strues the unity of a musical work of art, e.g. when the “sacred song intimately united with the words” is introduced, accompanied and concluded by instrumental music. It goes without saying that everything which forms an objectively based artistic unity with the singing of the liturgical word, in a manner which serves the liturgy and inserts itself into the liturgy, necessarily belongs to this *pars integralis* of the liturgy.

The activity of organist, choir, conductor, singers, and instrumentalists permitted in the liturgy is a liturgical act. In the otherwise so significant letter of Romano Guardini entitled “The Act of Worship and the Contemporary Task of Liturgical Formation,”² which speaks at length of the individual elements” of the total (liturgical) act,” one unfortunately finds no mention of the liturgical act of the musician and the singer, which perhaps involves a greater individual effort. Similarly, seeing is quite correctly treated as a liturgical act, whereas listening, i.e. not merely listening to the word but also listening to the sung word—liturgical listening to music—remains unmentioned.

For pastoral—and indeed, for religious reasons—we must insist upon the fact that even in the future, song will be a part of Catholic worship, genuine artistic song too, which the congregation hears and meditates upon, thus actively participating on the interior level. And it is taken for granted that there will also be song in which the congregation joins in order to give direct expression to its gratitude and joy, its impetration and its adoration. It will have to be our concern to find the correct proportion in this respect.

Paragraph 2 of Art. 112 assigns to church music “the ministerial function” which it is to fulfill in the liturgy.³ This reminds the reader of the designation *ancilla liturgiae* applied to church music, a designation which in the past was erroneously interpreted depending upon the degree of esteem for *musica sacra* within the liturgy. But as one Council Father quite correctly pointed out, church music is an *ancilla liturgiae* in terms of its behavior (*quod actionem*), but not in terms of its nature (*quod naturam*). In terms of her nature, church music is and will remain “a necessary and integral part of the solemn liturgy,” and that in the sense explained above.

Paragraph 3 of Art. 112 goes on to emphasize that the Church makes use of all forms of true musical art in her liturgy, provided they possess the necessary qualities which make them suitable for the liturgy.

But among all forms of musical art, Gregorian chant will always have primacy of place in the Roman liturgy, and this (as the text also says) because the chant has organically grown, in the artistry of its forms, with and out of the Roman liturgy and was inspired in the process—precisely in the multiplicity of its forms!—by the liturgical place and the spirit of the Latin language in the Roman liturgy.

The chant is liturgy turned into sound. Paul Hindemith once called the Gregorian chants “melodic miracles,” but as far as their artistic value is concerned, these days they seem to be appreciated more outside the Church than in it. The Church has conceded pride of place to Gregorian chant, but has also made it explicitly possible for all forms of true art to become an expression of the praying and singing Church in the liturgy.

The final paragraph of this first and very basic article is especially important: “Keeping to the norms and precepts of ecclesiastical tradition and discipline and with a view to the purpose of sacred music, which is the glory of God and sanctification of the faithful, this Sacred Council decrees as follows.” Here, as at other points in the Liturgy Constitution (e.g. Art. 23, among others) there is clearly expressed—in spite of all the desire for and the effort toward the renewal of the liturgy—a great reverence for ecclesiastical tradition, of which the traditional music of the Universal Church is also a part.

Art. 113 states that the more noble form of liturgical action is a sung liturgy with the assistance of deacon and subdeacon and the *actuosa participatio populi*. In practice, it will not always be possible to realize simultaneously all three characteristics of the *forma nobilior* mentioned here. Deacon and subdeacon are not always available. At solemn services in many monasteries and in cathedral churches the congregation will not always be present and hence able to participate. From this point of view it is only song which

always appears as an essential characteristic of solemnity, which is irrevocable. However, it should be noted that it is not merely Holy Mass which is spoken of here, but quite generally every *actio liturgica*.

Jungmann's interpretation of Art. 113 does not conform to the conciliar text. He writes, "The ideal of a High Mass in a foreign tongue and surrounded by great musical splendor has been abandoned. The participation of the congregation is primary, the people praying and singing together with the clergy regardless of the language."⁴ This Art. 113 speaks of "song" in general, and since the word "*sollemniter*" has been added, impartial persons will think first of all about chants from the *Thesaurus musicae sacrae* (see Art. 114) and here primarily the *Cantus gregorianus*, "which should be given pride of place in liturgical services, other things being equal" (Art. 116).

Regarding the language to be used, the second sentence of Art. 113 refers to Articles 36, 54 etc., in other words it says that the supreme principle of any explanation here is the principle established by the Council in Art. 36, para. 1 concerning the preservation, in practice, of the Latin language.⁵ And post-conciliar experiences have also refuted Jungmann's next statement in the same place, and that in spite of so much arbitrary capriciousness and aversion toward musical art in the liturgy: "If the vernacular had remained excluded from the *missa in cantu*, then this would have meant—as Bishop Volk asserted—its almost complete extinction." In fact, the exact opposite has occurred: the Latin High Masses on Sundays and holydays in cathedrals and parish churches are better attended than ever before, and this in the age of post-conciliar reform.

The second sentence of Art. 113 deals with the question of language. Reference is made here to the general provision regarding the use of the vernacular in Art. 36, concerning the Mass in Art. 54, for the sacraments Art. 63 and for the Divine Office Art. 101 (see the *relatio* of Bishop Jesus Enciso Viana treating Art. 54 of the Constitution). It is a matter for the competent episcopal conferences, within the scope of Articles 36, 40, and 54 to determine those parts which pertain to the people according to local circumstance.

In the *relatio* presented in St. Peter's before Art. 54 was voted upon, the *Proprium* and the *Ordinarium missae* were divided into these two groups: those which are spoken or sung by the faithful (i.e. by choir and congregation), and those which are spoken or sung by the priest. For the first group, the episcopal conference mentioned in Art. 36 is competent, but for the second group the provision of Art. 40 applies.⁶

In addition to the customary "German (Hymn-) High Mass" permitted in the German dioceses, it will in future be allowed (now that the competent bishop's conference has so determined) to use the vernacular for the actual liturgical texts from the Proper and the Ordinary. Thus church music is confronted with the difficult task of testing out the possibilities of setting such texts to music.

The translation of these pieces into the vernacular must necessarily and from the outset place the greatest importance upon singability, both as regards the choice of words and the distribution of conceptual accents. The common text of the Mass Antiphoner proposed for the German missals and accepted by many dioceses has already taken this requirement into account.⁷

It accords perfectly well with the idea of liturgical proclamation to have epistle and gospel not merely spoken, but also chanted in the vernacular. To these texts, too, there applies in similar fashion the requirement of taking their singability into account when preparing the translations.

There thus arises what in musical terms is called the difficult question of sung prose. Solutions which are valid for art song and hence presume a capable choir or soloists, are out of the question for congregational song and a priest celebrant.

Special solutions must be sought for congregational song and for the average celebrant of the liturgy; who must declaim the epistle and the gospel. Here, it must be noted that the earlier melodic formulae are applicable only to declamation in the Latin language. They cannot be directly transferred to the vernacular.

Eucharistic Congress at Munich in 1960. But the experience gained there indicated that in general, the proposed solutions exceeded the ability of the average celebrant. The following ideas may serve as a guideline for future experiments.

The ancient principle of articulating the ideas through appropriate melodic divisions remains decisive in performance. Hence even the first steps at forming the text must carefully observe this articulation of ideas. Thus there is a very practical significance to the placement of structural punctuation marks such as the colon, the semi-colon or the diagonal dash. The comma cannot be used as a structural punctuation mark because it often separates "blocks of words with a combined meaning." Unfortunately, this has not been taken into account in recently published vernacular editions.

If a text is to be heard and perceived not only in its conceptual subdivisions but also as a complete unity, it is necessary to use a continuous recitation or reading tone, i.e. a vocal formula. But this melodic formula must be elastic enough to do justice to the special characteristics of the language in question. Furthermore, its musical character must be appropriate to the content of the text being proclaimed. We should recall here that in her tradition the Church has preserved distinct tones or formulae for the various types of proclamation. The words of the Savior, of an apostle or of some prophet are in each case something different, and the situation is different again when we are dealing with the declamation of purely narrative texts of Sacred Scripture. Furthermore, the Church always took into consideration in each case the circumstances of the liturgical location. Accordingly, there are simple and solemn tones or special melodies for special occasions, as for example the declamation of the genealogies at Christmas and Epiphany.

The purely linguistic circumstances must be considered in setting a vernacular text to music. The melodic formulae for cantillating the Scripture readings should clarify not only the beginning and end of the sense groups or the form of expression (positive statement or question), but should make clear as well the accents or conceptual emphases which occur within the sentences. In the case of concluding formulae it is necessary that they also provide for the many ways in which accents are distributed in the German language. In other words we must expect a great deal of flexibility from such formulae. Of course, if necessary the existing problems can be avoided by the choice of words, but on the other hand this may not lead to an excessive flatness and monotony of vocabulary and sentence structure. In any case, standard texts for epistles and gospels should be prepared with a view to the vocal aspect of their presentation. The same thing applies to the proposed standard text of the Mass Ordinary. The insertion of psalm texts into the antiphons of Holy Mass causes a special problem. In any case, the performance of the psalms should not remain bound to the rigid Gregorian psalmodic formulae and division of verses, but also include thought groups or thought verses. Psalmody remains practically the task of the *schola* or the soloist, but this should not lead to a musical disproportion between psalmody and the antiphon. This is a brief outline of the possibilities and thus also the tasks of church music practice for the use of the vernacular in the *Missa in cantu*. The problem was treated in detail at the 34th General Meeting of the Federated Caecilian Societies for the German-speaking countries at Brixen-Bressanone in 1964.⁸

Art. 114 deals with the preservation and promotion of the *patrimonium ecclesiae* in the area of church music: "Choirs must be diligently promoted." Thanks to almost a century of effort by the Federated Caecilian Societies, it is superfluous to make special reference to cathedral choirs in the German-speaking countries, but quite necessary in the rest of the Church Universal. The text then continues, "Bishops and other pastors of souls must be at pains to ensure that whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to participate actively, as befits them." Here, two points must be singled out: first, the active participation which "befits" the congregation; and secondly the phrase "may be able to." In other words, the possibilities and limits of congregational singing are mentioned. The article also refers to Art. 28/30 which deal with some general principles of the liturgical renewal.

Art. 28 says that "In liturgical celebrations, each person, minister, or layman who has an office to perform should carry out all and only those parts which pertain to his office by the nature of the rite and the norms of the liturgy."⁹ Art. 29 goes on to describe in more detail those persons who perform a truly liturgical office: "servers, readers, commentators and members of the choir." And finally, Art. 30 describes active participation in more detail. As means, the article mentions "congregational acclamations, responses, psalmody, antiphons, and hymns." Reference is also made to "actions, gestures and bodily." And at the proper time a reverent silence should be observed. Art. 31 directs that in the revision of the liturgical books, the new rubrics should also indicate the congregational parts.

The church musician is naturally quite interested in all that concerns the structure of the *Missa in cantu*. Here and there voices are raised on behalf of an exaggerated activation of congregational singing at the expense of choral singing, but one may hope that actual practice will balance out any exclusivity on one side or the other. Definite limits are set for congregational song in a liturgy with alternating Sundays and weekdays, holidays and festivals—that is, unless one actually desired to give musical primitivism pride of place in the liturgy, which surely would not make it any easier for the real pastor of souls to reach modern men. Pastoral liturgy which is truly adapted to the needs of the day cannot renounce the use of music with high artistic quality.

Furthermore, we must take into consideration the fact that there will always be some people who find it difficult to participate actively in song. In recent decades, a great deal has doubtless been done in sermons and catechesis as well as through musical efforts to incite the faithful to community prayer and celebration of Holy Mass. But despite all the efforts toward active community celebration of the liturgy there still are today not a few Catholics who cannot so easily be enticed out of a sphere of prayer which is perhaps all too private and individual. It may be that for such persons, organ music and choral song either Gregorian or polyphonic are perceived as a comforting backdrop which evokes religious sentiments without bringing about communication through active hearing and cooperation. If such an individualistically oriented group cannot easily be moved to active participation in the liturgy, then one may not hold artistic choral music—or let us be concrete: the church choir—to be the culprit. No doubt the reasons lie much deeper. This would be a fruitful field for investigation by all those who are specially concerned with questions of pastoral liturgy.

It is surely easier to talk about active participation of the people and to require it than to make it come true in practice. On this score, a special effort will have to be expected of church musicians in the future, just as the church choir will have to become even more of a leader for the singing congregation than may already be the case here and there. Even before the Council a good number of beginnings had been made both in composition and in practice. An unprejudiced review of convention programs will confirm this, especially for the German language area. In its practical work during the years following the Second World War, the Federated Caecilian Society made intensive efforts, in the spirit of Pius X's liturgical guidelines, to realize the great goal of the liturgical renewal: active participation of the congregation in the Latin High Mass. Otherwise it would have been impossible, for instance in 1961 during the Fourth International Church Music Congress at Cologne, to celebrate every single High Mass with the active participation of the congregation.¹⁰

As far as congregational hymnody in the vernacular is concerned, it must be admitted that the German-speaking countries are far ahead of all other peoples in the area of hymns related to the liturgy. In these lands there is thus no need of overhasty compositions for the vernacular liturgy, but rather of a prudent and professionally responsible advance towards new forms of vernacular singing. After almost a decade of experimentation it must unfortunately be admitted that a wave of musical amateurism could not be prevented, not least because attempts had been made even during the Council to minimize professional objections.¹¹

Art. 115 stresses that the greatest importance is to be attached to “the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, as well as in other Catholic institutions and schools. To impart this instruction, teachers are to be carefully trained....church musicians, singers, and especially the choir boys should receive a thorough liturgical training.”

It is of course common knowledge that apart from a few exceptions, musical education and practice in the seminaries was in a bad way even before the Council, and is even more so today. Only a very small percentage of priests today is able to sing in a way which is dignified and truly helpful in proclamation, indeed can even master the priestly altar chants whether in the vernacular or in Latin Gregorian. On 25 December 1965 the “*Sacra Congregatio de Seminariis studiorumque Universitatibus*” published a special Instruction dealing with liturgical education in the seminaries. This Instruction naturally includes important guidelines for education in church music and especially for actual practice in the seminaries. The Instruction was presented to the “*Consilium ad exsequendam Constitutionem de Sacra Liturgia*” as well as to the Sacred Congregation of Rites before being approved by Pope Paul VI.¹² It is typical of the anti-art mentality prevalent in certain circles today that this important Instruction has been given the silent treatment. Of course, its provisions are in complete contrast to present-day usage concerning the relationship of liturgy and church music in practically all seminaries.

Art. 116 provides that “in liturgical services—other things being equal—Gregorian chant should be given pride of place.” On 15 August 1966 Pope Paul VI published a letter concerning the cultivation of the Latin liturgy and Gregorian chant in monasteries. This Apostolic Letter “*Sacrificium laudis*” is expressly quoted in the Instruction “*Musicam sacram*” of 5 March 1967, Art. 49—but was not published in the “*Acta Apostolicae Sedis*.”¹³ On 30 September 1966 the Holy Father cited his Apostolic Letter at an audience granted to the world’s Benedictine Abbots assembled for a congress in Rome, stating in part:

Do not take it amiss when We remind you that the norms concerning the use of Latin in praying the Divine Office which We recently issued in Our letter “*Sacrificium laudis*,” also apply to the monks. This should be no new burden for you, but rather a defense of your centuries-old tradition and the preservation of your human and spiritual treasure.¹⁴

Finally, “other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30.”

Art. 117 testifies to the Council’s great respect for Pius X’s chant reform by saying that the “*editio typica* of the books of Gregorian chant is to be completed.” The logical conclusion is that the official chant editions of the *Graduale* and *Antiphonale Romanum*, among others, therefore continue to remain valid. In view of the present state of chant research, the Council furthermore desires that “a critical edition be prepared of those books already published since the reform of St. Pius X.” In the case of the edition with simpler melodies for small churches suggested in Par. 2 of this article, the Council is thinking in terms of an edition with traditional Gregorian melodies and not of some abbreviated or mutilated form of the chant.

The Constitution did not decide the question of whether one may also sing vernacular texts to Gregorian melodies. The question was disputed both in the *aula* of St. Peter’s and in the Conciliar Commission for the Liturgy, and it will continue to be disputed in various ways depending upon the languages involved. However, experiments with vernacular Gregorian certainly do not harmonize with either the spirit or the intention of Art. 119.¹⁵

Regarding Art. 118, we note that the “religious singing by the people” recommended here should involve both the vernacular and Latin, as is expressly provided in e.g. Art. 54 regarding the latter for the *Ordinarium Missae*.

Art. 119 concerns itself with the problem of musical accommodation, creating an op-

portunity to integrate into the liturgy a people's "own musical traditions" and "opening the door" within indigenous musical cultures. The Council is quite aware that the road to serviceable forms is long and difficult. One important presupposition is the education of missionaries so that they can understand these musical cultures in non-European continents. Up to the present, we still lack almost all the prerequisites for solving such musical problems. It is planned to establish a professorship in ethnomusicology at the Pontificio Istituto di Musica Sacra for such questions of musical accommodation.

This field also falls within the radius of action assigned to the Consociatio Internationalis Musicae Sacrae which Pope Paul VI canonically erected with his chirograph *Nobile subsidium liturgiae* of 22 November 1963.¹⁶ The Consociatio has already cooperated in establishing the Instituto Interamericano de Musica Sacre at Quito/Ecuador in 1967.*

The first paragraph of Art. 120 deals with the traditional musical instrument of the Latin Church, the organ. In order to forestall any false interpretations, the text explicitly says "*organum tubulatum*," the pipe organ. The second paragraph of this article speaks of the "other instruments." To understand this as referring once more to organs, this time in fact "ersatz" or imitation organs, is an offense against elementary logic. It is a case here of instruments which really are "other" than the organs. For our cultural sphere, this paragraph refers unequivocally to the admission of the usual range of instruments already customary in the liturgy. But in lands with other musical cultures, those instruments are meant which are so much a part of these cultures that their use, too, in the liturgy can be taken under consideration provided that they "accord with the dignity of the temple and truly contribute to the edification of the faithful." The texts intended to be sung should be drawn primarily from Holy Writ and liturgical sources.

The characteristics and properties of genuine sacred music mentioned here, are described in the introduction to Chapter VI. But all of the fundamental considerations in Chapter VII about vestments and sacred vessels also apply to sacred music, especially Art. 123:

The Church has not adopted any particular style of art as her very own; she has admitted fashions from every period according to the natural talents and circumstances of peoples, and the needs of the various rites. Thus, in the course of the centuries, she has brought into being a treasury of art which must be very carefully preserved. The art of our own days, coming from every race and region, shall also be given free scope in the Church, provided that it adorns the sacred buildings and holy rites with due honor and reverence. It will therefore be enabled to contribute its own voice to that wonderful chorus of praise in honor of the Catholic faith sung by great men in times gone by.

The basic thrust and the real intention of the Council are nowhere more clearly expressed than in Art. 23:

In order that sound tradition be retained, and yet the way remain open to legitimate progress, a careful investigation—theological, historical and pastoral—should always be made into each part of the liturgy which is to be revised. Furthermore, the general laws governing the structure and meaning of the liturgy must be studied in conjunction with the experience derived from recent liturgical reforms and from the indults granted to various places. Finally, there must be no innovations unless the good of the Church genuinely and certainly requires them, and care must be taken that any new forms adopted should in some way grow organically from forms already existing.

Against the backdrop of this expressed will of the Second Vatican Council, the church musician recognizes his obligation not to neglect the cultivation—even in the future—of that precious legacy of Gregorian chant and of the liturgical works which grew up organically during the long history of sacred music, and which we know as the *thesaurus musicae sacrae*. But the church musician also recognizes his duty to take

up the great concern of the Liturgy Constitution, namely *actuosa participatio populi*, and to promote it in the spirit of the provisions mentioned above, to which a moderate use of the vernacular also belongs, in accordance with the fundamental principle established in Art. 36.

Monsignor Johannes Overath
(Translated by Professor Doctor Robert A. Skeris, KHS)

NOTES

¹Cf. *Musica sacra: Caecilienvereinsorgen* 83 (1963) 155.

²Cf. *Liturgisches Jahrbuch* 14 (1964) 101.

³On this see E. Moneta Caglio in *Ephemerides Liturgicae* 78 (1964) 101.

⁴J.A. Jungmann, in *Lexikon für Theologie und Kirche* Council Volume 1 (Freiburg 1966) 96.

⁵On this see G. May, *Umfang und Grenzen des Gebrauches der Landessprache in der Liturgie nach der Gesetzgebung des Zweiten Vatikanischen Konzils: Österreichisches Archiv für Kirchenrechte* 18 (1967) 16/94.

⁶See p.177 in Johannes Overath, "The Liturgical and Musical Innovations of the Second Vatican Council," in *Crux et Cithara*, ed. Robert A. Skeris (Altötting, Germany: Verlag Alfred Coppenrath, 1983).

⁷See the Instruction *Sur la traduction des textes liturgiques pour la celebration avec le peuple* published on 25 January 1969 by the Consilium ad exsequendam Constitutionem de sacra Liturgia. Section II, no.36 gives some important pointers for texts "which by their very nature are meant to be sung": *Notitiae* 5 (1969) 3/12, here 10.

⁸See the report in *Musica sacra: Caecilienvereinsorgen* 84 (1964) 211.

⁹Compare the resolution of the Fourth International Church Music Congress at Cologne in 1961: "In recognition of their liturgical function, the choral chants of the Mass should be equated with the Scripture readings in the sense that the priest should not be obliged to speak them quietly when they have been sung or recited according to the liturgical prescriptions." See the text in IV. Internationaler Kongress für Kirchenmusik. *Documente und Berichte=Allgemeinen Caecilien-Vereins Schriftenreihe* 4 (Köln 1962) 236.

¹⁰IV. Internationaler Kongress (note 9) 24.

¹¹On this see J. Overath (ed.), *Sacred Music and Liturgy Reform after Vatican II* (Roma/St.Paul 1969) 13/16.

¹²German translation in H. Kronsteiner, *Kirchenmusik heute* (Wien-Linz 1967) 61/78.

¹³German text in Kronsteiner, *Kirchenmusik heute* (note 12) 79 ff.; English text in *Musicae Sacrae Ministerium* 3/2-3 (1966) 26/8.

¹⁴Cf. Kronsteiner (note 12) 81.

¹⁵On this see *Sacred Music and Liturgy Reform* (note 11) 16, 163/8 as well as *Musica sacra: Caecilienvereinsorgen* 84 (1964) 202 = Urbanus Bomm, 210 = Memorandum, 214 = Max Baumann.

¹⁶*Acta Apostolicae Sedis* 56 (1964) 231. See also *Musicae Sacrae Ministerium* 1 (1964) 1 ff.

* The Consociatio has also established an international Institute for Hymnological and Ethnomusicological Studies at Maria Laach; it was solemnly blessed on 3 October 1978 (translator's note).

OPEN FORUM

Father Pham's Flimflam?

A Controversia Tridentina

I normally find myself in agreement with the many things that Fr. John-Peter Pham puts in print about the current state of our Church, but I must register strong dissent from his opinion, expressed in the last number of *Sacred Music* (Vol. 125 #3), that the old rite represents an unfortunate "straight-jacket" for the cause of Latin and traditional music in the liturgy, a confinement from which we must seek to distance ourselves. I would direct readers to a splendid article by Jeffrey Tucker, "The New Rite and the Destruction of Sacred Music," published in "The Latin Mass," 7.3 (1998) 44-53. The author points out something that I feel is too little appreciated by those who are working for tradition in the "Novus Ordo;" viz., that the stated wishes of the Council Fathers regarding the Latin language and sacred music in *Sacrosanctum Concilium* simply do not correspond to the intentions of the men who actually created the post-Conciliar rite. The Mass of Pope Paul VI was intended to be a vernacular liturgy, and its pastoral purposes were seen by its architects as inimical to the inherited musical traditions of the Church. There is no space here to document these things, but the memoirs of the various people involved convince me absolutely that this was the case.

And so I would claim that Latin and Palestrina are in fact aesthetically inorganic to the new rite. One is pleased to encounter them, but they are odd decorations rather than culturally authentic expressions of a religious tradition. (Let me also point out that in the very few places like St. Agnes, where the great Masses of our musical heritage are used in the "Novus Ordo," I believe that the General Instructions of the Missal in fact have to be breached when the Canon is recited silently by the priest.)

So far from its being a "straight-jacket," I would argue that only by encouraging and supporting the old rite do we cultivate the true source of traditions which the majority of Catholics might then hope to get some few dregs of in their new rite Masses. That is a great thing, to be sure. If what is properly the "Requiem Agnus Dei" can be sung with "miserere nobis" by a congregation whose chief liturgical hymn used to be "On Eagle's Wings," we should all rejoice. But to find in these pathetic bits and pieces the proper goal of

our movement is to me very odd indeed.

David P. Kubiak
Professor of Classics
Wabash College
Crawfordsville, Ind.

Editor's Reply: While I think Professor Kubiak makes many good points, he overstates his case. It is true that the typical new rite Mass is dreadful, but he makes it sound like St. Agnes in the Twin Cities is one of a "very few places" that have exemplary Novus Ordo Latin Masses. Off the top of my head, I can think of at least two other big, exemplary programs in the Upper Midwest alone (St. John Cantius in Chicago, and Assumption Grotto in Detroit). In my town of Grand Rapids, MI we have a weekly Novus Ordo Latin Mass with full sung Propers and four different Ordinaries the congregation is learning to sing. On the other hand, ironically, I can think of several Tridentine Latin Mass congregations which are more than satisfied with the "dregs" of Low Masses and the "pathetic bits and pieces" of Psalm-tone Propers at their High Masses. I don't dispute that the Tridentine Mass is the true source of these great musical traditions, and that at least some of the creators of the "Novus Ordo" definitely wanted to break with these traditions. I am fully aware that Monsignor Bugnini et alia attempted (though did not succeed in all cases) to construct the rite in such a way as to make it difficult to preserve some of these musical traditions. Nonetheless, the attempt at preserving the Roman Rite's musical traditions exclusively in the context of the Traditional Rite is not always prudent or possible. In some cases the best course of action for preserving tradition is by making the Novus Ordo resemble a "Popish Mass" as much as possible—something not that difficult to do with the aid of a sympathetic priest.

I appreciated Father Pham's perspective on Latin in the liturgy (Fall 1998). However, I was disturbed at his characterization of the traditional Latin Mass as "a straight-jacket in which the *liturgia latina* and *music sacra latina* will suffocate." In the interest of avoiding misunderstanding, I wonder if Father Pham would elaborate on this characterization. Or perhaps you could offer your editorial comment. I think your readers who assist at the growing number of traditional Latin Masses (and I can't believe I'm the only one) deserve that much.

The characterization is puzzling, considering that the vast majority of Latin liturgical music was produced specifically for the traditional Mass. As one who fell in love with Gregorian chant a decade ago, I am delighted to have finally found

a liturgical context for regularly singing the chant in its full liturgical splendor. The obstacles that the traditional Mass may present to full, conscious, and active participation are nothing compared to the spiritual fruit it has produced in my life. Given the demographics of the congregations I serve, I know a lot of younger Catholics feel the same way. Most are not reactionaries, but faithful, loving servants of the Church.

Perhaps Father Pham would benefit from meditating on the words of the Holy Father in his *motu proprio*, *Ecclesia Dei*. He may receive “a new awareness, not only of the lawfulness but also of the richness for the Church of a diversity of charisms, traditions of spirituality and apostolate, which also constitutes the beauty of unity in variety: of that blended ‘harmony’ which the earthly Church raises up to Heaven under the impulse of the Holy Spirit.”

The Holy Father encourages “a wide and generous application” of the Indult. This is more than pastoral condescension. It is a sensitive awareness of the impulse of the Holy Spirit at work within the traditional Latin Mass movement. By acknowledging that Spirit, without ignoring the dangers involved, the Holy Father has set the tone—a generous and loving tone—for responding to that movement. May we respond with similarly generous and loving hearts to the Spirit moving where He wills in His Church.

Richard Rice
Alexandria, VA

Father Pham Replies: One of the dangers of permitting one’s oral presentations to be edited and committed to writing is that something of the original context is, more often than not, lost. Such was the case with my reflections on the place of Latin in the liturgy today, which were presented at the Church Music Association’s Eighth Annual Colloquium.

The line excised from my contribution by Mr. Rice and by which he was “disturbed” has to be understood within its context. I made abundantly clear that I treasure the spiritual and liturgical riches of the Mass celebrated in the traditional Roman Rite. In fact, had he read the article carefully, our correspondent would have noticed that I need no lectures on Ecclesia Dei as I am invested with a celebret in virtue of that motu proprio.

My comment about the “straight-jacket” does not, therefore, refer to the venerable Roman Rite so much as to those who are so single-minded in their devotion to it that they would rather have no liturgia latina and no musica sacra latina unless it is that of the aforementioned Rite. If it is possible to celebrate the traditional

Mass with its proper music, laus Deo. However, my comments reflect two other realities. First, there is the sad situation that many faithful find themselves in: notwithstanding the admonitions of the Holy Father, many ordinaries will simply not allow the “old Mass.” If such is the case, should there be no Latin liturgy or music without the “old Mass?” In cases such as this, I would counsel saving what can be saved. Second, there are also many faithful who have legitimately become attached to the Novus Ordo Missae and have no desire to worship regularly in the Rite of their forefathers. Should not more efforts be expended to introduce these Christifidelis to at least the Latin text of the Novus Ordo Missae as well as to the Roman Rite’s patrimony of Latin sacred music?

In short, with all due respect to Mr. Rice, the tone of his letter appears to prove the point I tried to make: it needs to be remembered that Latin liturgy is not to be equated exclusively with the “traditional Mass.” Liturgia and the musica sacra which accompanies it have and will always be more dynamic.

Liturgical Common Sense and *La Question Guitare* Revisited

The letter of Marcus Arreguin (Summer 1998) was most passionate in defense of holiness and beauty. However, Mr. Arreguin apparently never read *Musicae Sacrae Diciphina* (12/55) of Pope Pius XII.

In this document, especially articles 58, 59, and 60, Pius XII issued a rather wide-ranging permission to church musicians, allowing ‘other instruments’ (besides the organ) “...so long as they play nothing profane...clamorous, or strident and nothing at variance with the sacred services or the dignity of the place.” Now there is a great deal written (and a great deal *not* written) in this short excerpt.

What is written is permission for other instruments, which has been used to allow the Mozart Coronation Mass to be played in St. Peter’s for a Papal Mass in the last several years. The Mass uses timpani, which are not to be confused with drums, for timpani are tunable: drums are not. Surely one would not classify the Coronation Mass as profane, clamorous, or strident. Surely it comports with the sacredness of the service and the dignity of the place.

On the other hand, for a Mass celebrated in a parish church, with only a priest-celebrant and a couple of servers, with no incense and no exten-

sive processions, nor lengthy communion, perhaps the 'Coronation' would simply be too much.

In a way, Mr. Arreguin's letter and the discussion following ("Sacred Music Workshop...") especially the controversy between the editor of *Sacred Music* and Mr. Robert Trempe (the author of the "Workshop" piece), are all part of the same sticky wicket. How does the church musician determine what fits? To use a classical guitar type accompaniment for *Stille Nacht* in the concert preceding Midnight Mass would certainly be appropriate—after all, that's likely what was done by Father Gruber. In contrast, the folk guitar silliness cannot fit with the dignity of the place referenced by Pius XII. For that matter, the good Pope would likely have ripped the hair from his head had someone attempted to play 'theater-organ' style in St. Peter's—but at the same time, he might well have approvingly nodded at the use of Beethoven's *Mass in C* or Haydn's *Paukenmesse*.

So what is the magic guideline? Really, it is common sense informed by the priority of Gregorian Chant and the organ as well as good taste, adequate resources, and the 'occasion' and moment of the particular celebration of the Mass. Could one use a tasteful classical guitar accompaniment of some piece, say a well composed *Ave Maria*? Why not? Could one use the *Cherubini Requiem* for a funeral Mass where attendance is expected to be 50 souls, the celebrant, and no extensive ceremonies? Why? The Chant is perfectly suited for this.

Perhaps another course-offering at some of the marvelous church music seminars offered through Adoremus or the CMAA could be entitled "Common Sense for Liturgists and Musicians." A good sense of balance, recognizing the legitimate beauty of various Mass settings, combined with the understanding that this is, after all, a Mass, not a concert, nor a dinner-with-entertainment as is the fashion in some places these days. Since Pius XII's letter is still quite valid, it should be studied. Many wonderful things can happen if we would simply unite around the Papal documents on music and liturgy, taking them at face value.

Lawrence A. Stich
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Editor's reply: I thank Mr. Stich for his intelligently written and very kind letter. However, I wish to state that I was using Mr. Trempe's letter as an opportunity to clarify the distinction between the pipe organ, as the sacred instrument of the Roman Rite (and Western Christendom), and other instruments, some of

which may be used in the liturgy and which thus fall into a totally different category. I did not make this distinction at the workshop and could hardly have expected Mr. Trempe to report it, so I don't know if he disagrees with a point I hadn't yet made to him.

Where there is some disagreement between me and Mr. Stich—and maybe Mr. Trempe—is on tactics. It is fine and well to talk about common sense, but I question how common good liturgical sense is and how easily it can be taught. As a teacher, I know that you do not teach students a principle by simultaneously presenting all of the possible exceptions to that principle. You never voluntarily provide an exception which you know could be used to subvert the principle you are trying to make. The students will come up with this on their own. For example, I made the comment in an address I once gave that "the pipe organ, not the piano, is the sacred instrument of the Roman Rite." I was immediately set upon by a certain contingent in the audience with questions about exceptional situations. ("But what if the parish is poor?" "But what if it is a convention Mass held in a hotel ballroom. Are you saying they have to buy a pipe organ for that?") The spirit of the questions did not seem to be one of honest inquiry, but merely an attempt to subvert a point of mine they didn't like.

If I were asked by a parish for advice on what instruments to use at Mass my reply would be: "PIPE ORGAN! PIPE ORGAN! PIPE ORGAN! ... and if you want to hire a brass quintet or string quartet for Christmas, Easter, or other feast days, fine." To add, "O, and a 'tasteful classical guitar accompaniment' from time to time would be nice" would only serve to confuse and dilute the basic point—especially in the current context. What is the average pastor or music director supposed to make of such a comment when the typical "liturgical guitarist" today would be both unwilling and incapable of playing the role of an "occasional Segovia"? Though I agree with Mr. Stich in theory, in practice the guitar has been so abused that it is hard to disentangle it from that abuse. It was, after all, the chief musical wedge of secularism into the liturgy. My approach is "first things first." First, let us help to re-establish the sacred in the liturgy by re-establishing the sacred instrument of the Roman Rite—the pipe organ. Then, of course, come the classical orchestral instruments which clearly "accord with the dignity of the temple." To bring about this change in liturgical-musical consciousness among American Catholics will take hard work and a long time. Once the firm foundation of this basic liturgical-musical "sense" truly becomes "common," then we can worry about the more exotic exceptions like the classical guitar.

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