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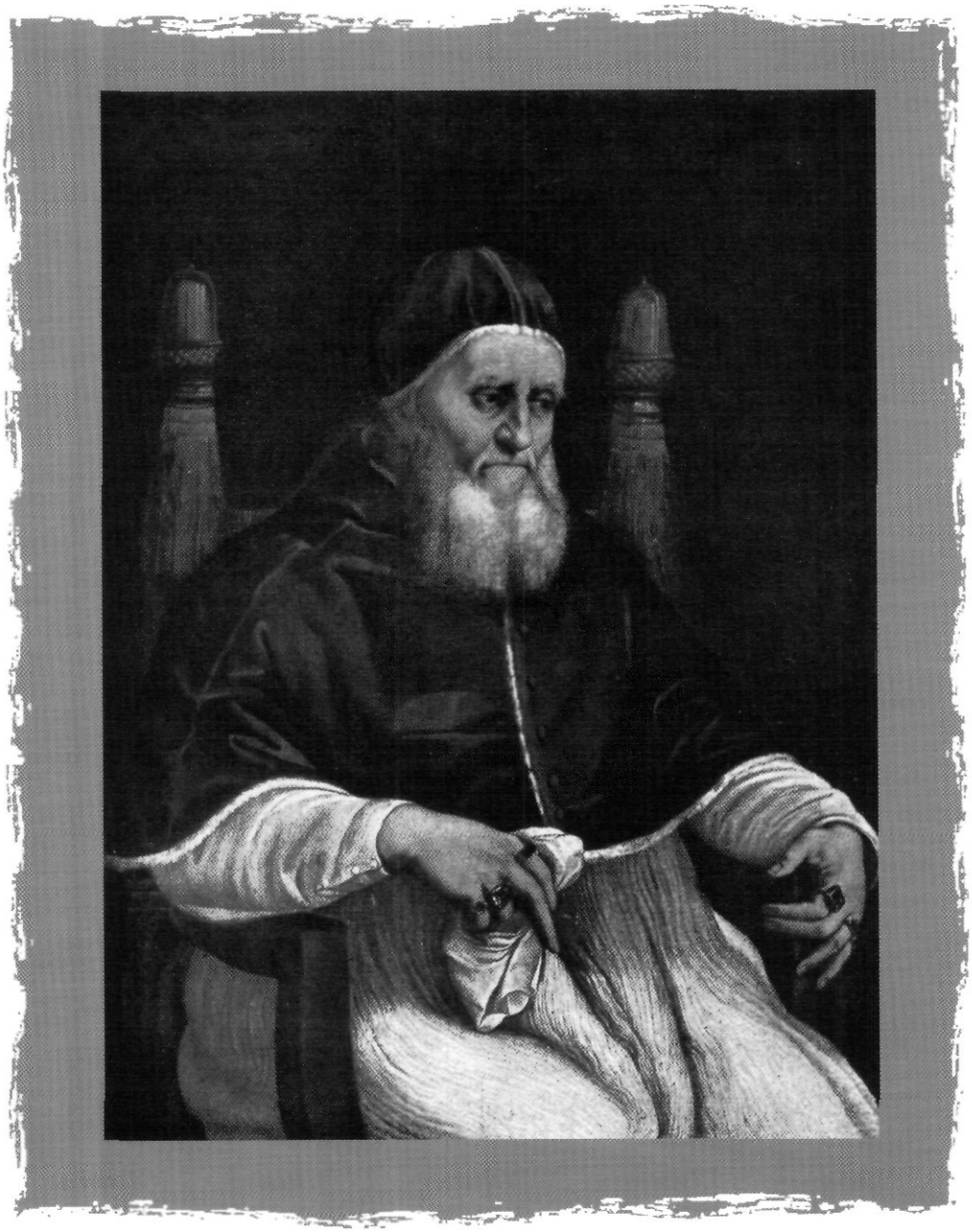

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SACRED MUSIC

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FROM THE EDITORS

This Issue

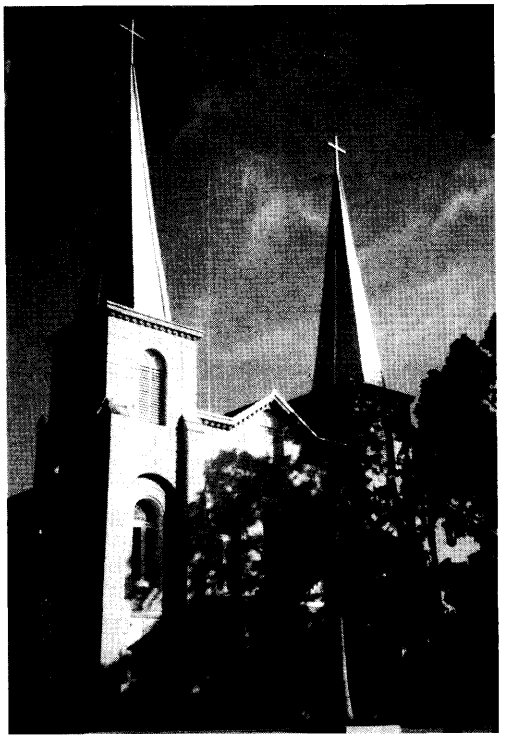
The articles in this issue were delivered as addresses at the 10th annual Sacred Music Colloquium, except for the address by Father Skeris to the Hungarian Association for Church Music, which was given March 11, 1999.

Acknowledgements

I would like to thank Michael Rose for the picture of the interior of Old Saint Mary's Church of Cincinnati, OH and Catherine Jenifer Guettler for the picture of St. Mary, Star of the Sea Church of Key West, FL.

Position Announcement

Christendom College invites applications from Roman Catholic priests for the position of ASSISTANT PROFESSOR OF THEOLOGY/CHAPLAIN to begin August 2001. The applicant should have at least a masters degree in Sacred Theology, preferably with experience in teaching patristics, historical theology or the dogmatic tracts. A love for the sung Latin Liturgy, which the College celebrates on Sunday and Feast days with great splendor, is essential. Interested applicants should send a cover letter and curriculum vitae to: Dr. William Marshner, Chairman, Theology Department, Christendom College, 134 Christendom Drive, Front Royal, VA 22630. The deadline is submitting applications is December 1, 2000.



St. Mary, Star of the Sea (Key West, FL)

LITURGICAL MUSIC EDUCATION IN AMERICA TODAY

As we near the end of this tenth Sacred Music Colloquium, let us reflect for a moment on why we have come. For many of us this has become an annual "retreat into the sacred." A place where we can experience liturgical music as it should be. A respite in our ongoing battle for beauty, holiness and true art against the vulgar, trivial and secular.

For those who are here for the first time, this week has been a sign of hope. We are inundated throughout the year with literature promoting conventions and workshops where sessions, "Explore a mariology and liturgical repetoire that is sane, inclusive, Catholic, and ecumenical," or help you to "Trust in the Lord and allow the Spirit to 'move' you [literally] in your prayer." We are then invited to a "Jubilee ritual celebration" where "lectors, cantors, choirs, the assembly and instrumentalists come together proclaiming to each other an arabesque of words and music, of call and response, of grace and tang that expresses the joy of Jubilee!" Or, we can learn why

"It takes a Parish to Initiate a Christian."[1]

If such has been your experience with liturgical conventions, finding this Sacred Music Colloquium has been for you a blessing.

But for those of us, like me, who were educated in Catholic schools in the first decades after the Council, where we learned little or nothing of our great heritage of sacred music, this Colloquium is where we come primarily to learn.

We offer thanks to our master teachers, Dr. Marier, Msgr. Schuler, Fr. March, Dr. Salamunovich and Fr. Skeris, who were educated and working in the field when sacred music was beginning to flourish in this country. We are grateful that they are willing, despite the disheartening process of beginning again, to pass on their knowledge to us, so that the great treasury of sacred music will not be lost.

It is this process of passing on, of education, which I would like to discuss with you this evening, an education in truth and beauty which is necessary in order to bring about a liturgical reform.

Although many of us may think of ourselves primarily as organists or choir directors, we are all actually, educators involved in an apostolate. In our work we teach, either explicitly or by example, not only music, but, more importantly, the truths of our faith. When we provide our choirs and congregations with truly sacred music, we give them not only beauty but an understanding of what the liturgy is. Through our dedication to sacred music our choirs should begin to understand that this is not just a weekly ritual but a sacred event.

Looking back into the history of our Church, it was from the liturgy that Catholics learned their faith. The Middle Ages produced many saints, yet, most of the population was illiterate. Their liturgy taught them. Their cathedrals depicted for them the stories of the Bible and the saints and the central place of Christ in their lives and worship. Their sacred music aided in their belief that what was happening at the Mass was a miracle: God descending to earth to be consumed for love of us.

The majority of Catholics in America as we enter the twenty-first century are not illiterate. Yet their faith is not as strong as the faith of the peasants of the Middle Ages. Partly because we live in a more secular world, but also because we have allowed this world to invade our liturgy. The approach to the liturgy in America today seems not to be, "Let us teach," but "let us make sure that everyone feels nice and has a good time."

In most parishes, the homily and the Liturgy of the Word take precedence over the Eucharistic prayer. We see this skewed focus when the Liturgy of the Word and the homily last for thirty-five minutes, and then the priest uses the Second or Third Eucharistic prayer to keep the Mass under an hour. The prayers of the liturgy itself seem not to be as important as what the priest can tell us in his homily. In many churches you see no statues, no stained glass, nothing to teach the children their faith. Christ is not given the central place, rather we focus on the priest's chair. Often we cannot even find the Blessed Sacrament. Liturgical music has become an eclectic mix to try and please all assembled.

What does the congregation learn from such a mix? Is it any wonder that people think that the liturgy is nothing other than a time when they come to enjoy a celebration that should make them feel good? Is it any wonder that they do not bother to come to Mass every Sunday or on holydays? (Although no one can be sure anymore which holydays to come to!)

As liturgical music educators we are faced with many difficulties. The misunderstanding that the Eucharist is a community meal rather than a sacrifice is predominant. This is what is primarily the priest's duty to teach. Here, in the Arlington Diocese we are blessed with many orthodox priests. These priests must educate many of the faithful who do not accept what the Church teaches. Therefore, priests concentrate on homilies and catachesis to educate their flocks. This is all exemplary and is needed. However, they also often put the liturgy to the side, saying that they must wait for the people to be educated first. The people do not understand Latin and will be confused by a High Mass. Do they not see the value of the Mass as an instrument through which to teach? "Lex orandi, lex credendi," as we pray, so will we believe. If people are given a beautiful liturgy through which to worship, will not many of the truths of the faith become evident to them? As musicians, can we not help them distinguish between a community meal and a sacrifice, by the music we incorporate into the liturgy?

But then we find ourselves with an even more fundamental problem: How to offer truly sacred music to congregations who have never been taught to appreciate beauty and who are also musically illiterate. The majority of the faithful today have not been taught music as a discipline, a language to be learned and mastered. Both when I was in school and now when I teach in schools, music is seen as a "fun" class, a "special" or "elective" where children should be given time to relax and enjoy themselves. You can-

not appreciate what you do not know. Congregations do not understand this music, so they do not want it. You cannot appreciate what you do not know.

The focus of a restoration of the liturgy must then, I believe, be the education of children. Our taste is formed when we are young; as we grow older it becomes more difficult to learn and change. Children will love whatever they are given - if shown the tasteless and trivial they will crave that, if shown beauty they will love it.

Justine Ward, the founder of The Ward Method of Music Instruction, understood this problem very clearly. Following the Council she wrote in a letter to Dom Gajard of Solesmes

> They [referring to some of the theologians interpreting the Second Vatican Council's documents] wanted to lower the prayer of the Church to mud level in order to attract the most ignorant people. My opinion is completely different: I know that souls can be raised to the level of the Liturgy, by elevating the souls. Children have no preconceived ideas; if they are taught to pray in beauty, they are delighted. It is just as easy as feeding them on ugliness or poison.[2]

I would like to spend the remainder of my time with you this evening discussing this Ward Method which I have been teaching in the Arlington Diocese the past four years.

Ward's music method is based on the Shields Method of Education developed by Fr. Thomas Shields of Catholic University in the early 1900s. One of the first educational psychologists in this country, a contemporary of John Dewey, Shields believed that from the earliest years the child's emotions must be developed to lead to the formation of worthy character. The subjects of music and art were of primary importance in his method of education. Writing in the *Catholic Educational Review,* he once said, "The real foundations of character are not to be found in the intellect, but in the emotions and the will properly enlightened through the intellect, and it is through music and art that the imagination and the emotions may be reached and effectively developed."[3] Shields perceived this both as a psychologist and as a Catholic priest. The Catholic Church has, throughout history, promoted the arts. Knowing man to be composed of both body and spirit, the Church understands mans need for sensible, tangible things to relate body and spirit.

As a psychologist Shields knew that,

> We may choose to ignore the emotion and its need for cultivation in our schools and in our hours of leisure, but emotion will not disappear from life on that account. It will remain and find outlets of expression which, because of the absence of cultivation and appropriate guidance, will be likely to result in disaster to the individual and injury and annoyance to society.[4]

It is this that we see in the education of children today and in the way their parents were educated. Although the politicians may not realize it, this is the reason that education is one of the main topics of discussion in the 2000 campaign. Children have not been guided in the formation of their emotions and will. And, as we can see by the rate of shootings in our schools, it is essential that this occur. We must educate children so that they will "respond only to emotional stimulae of the highest order and ... discard automatically the vulgar and the trivial."[5] Unfortunately, there are few who have been educated in this manner and quite the opposite has happened. We now work with congregations who crave the vulgar and the trivial - who find the beautiful and the true too difficult to understand and for whom the effort to attain it does not seem worthwhile.

The basic principles of the Ward Method are as follows:

1. the importance of an education in truth and beauty
2. a belief that music should be taught to all children not a select few
3. the creative use by the child of fundamental musical principles rather than teaching by rote

4. a sound repetoire of folk songs, classical pieces and the vast collection of sacred music, especially Gregorian chant
5. a basis in the rhythmic method of Solesmes

The Ward Method demonstrates clearly that all children, if taught early enough, can learn to sing on pitch. The pedagogy consists of vocal exercises, which help the children hear and feel head tone. Those unable to sing on pitch are given lower pitches matching their speaking voices and do not always sing so that they may listen and learn by hearing the correct pitch. Intonation exercises consist of the use of moveable "do," solfege syllables and a number notation adapted from the French music educator Pierre Galin. Intonation exercises begin in the Major scale, but as the student progresses through the method, the minor scale and the church modes are introduced and mastered.

It has been said that

> The Ward Method is probably unique in providing a thorough modal training for pupils at junior level; the value of such training is inestimable in rendering their ears sensitive to much more than the ordinary Major and Minor of rudiments requirements; it prepares for the enjoyment of much folk and modern music, as well as the wide repetoire of Gregorian chant.[6]

Children should also not be taught to sing by rote. Mrs. Ward said of rote-singing "It is far more important in the early stages that the child should use what he knows in a vigorous and vital way than that he should acquire a large amount of memorized information."[7] The lessons are divided so that the elements of the songs, not the songs themselves are part of the drill. Ward believed that

> [w]e should begin by giving the child only as much music as he can really grasp and deal with in a living way, - that is a very few fundamental truths in germinal form. Two or three tones, a few simple rhythmic figures are all that his powers of assimilation can cope with. These, however, he should use for himself from the beginning. He should be encouraged to weave them into patterns of his own designing, to arrange and rearrange them according to his own fancy. His early efforts will be crude and obvious, and for a while purely imitative of what he has heard from the teacher, but gradually his phrases grow in beauty of form and feeling, and the result of his efforts will be real musical development instead of passive imitation.[8]

The child's repetoire, in the early stages, consists of a few folk songs and pieces of chant. The child uses only the notes and rhythm patterns he can read. By the time the student has completed Book Three, which, ideally, would be the end of sixth grade, he is able to read complicated chants, Renaissance polyphony, and many great Classical pieces.

Up to this point, we find in the Ward Method a basic musical theory developed through a sound pedagogy based on psychology and the Catholic Faith. However, we have not yet spoken of rhythm.

Rhythmic training in the early stages of the Ward Method was confined to beating time on the desk and marching. The manuals state "Children beat time with teacher, striking their desks on 'down' and raising their hands to original position at 'up'."[9] At this stage they were simply naming the notes while beating time with their hands or feet.

Ward then met Dom Mocquereau, the founder of the Solesmes Method, when she organized the second International Congress of Gregorian Chant in 1920. The first day of the Congress 3500 children from forty-seven schools in New York sang the chants of the liturgy. Mocquereau was impressed with the sound of the children. Following the Congress, however, he told Ward "One thing worries me greatly, that you know nothing about Gregorian Chant." Ward asked him "Nothing?"

Then will you teach me?"[10] He agreed and she spent the next two years with him, learning his method and revising her own.

There is much controversy about the rhythm of the chant and the Solesmes Method which we learn at this Colloquium. Most critics of it, however, do not seem to understand Mocquereau's approach. He did not invent rules to be followed when singing the chant. His ideas went much deeper than this. He redefined rhythm in the light of his study of ancient and medieval theory. Rhythm does not consist of varied patterns of strong and weak beats. It is not a matter of intensity, but of movement. You can hear this in the Solesmes recordings of Dom Gajard, the recordings of the Roger Wagner Chorale and in the recordings of the Los Angeles Master Chorale with Maestro Salamunovich. It is the same principle at work.

Rhythm becomes for these choirs, not a material thing, a matter of strong and weak beats in succession, but rather a series of undulations. The touching point, which marks the end of one series and the beginning of another undulation, is Mocquereau's controversial "ictus." He did not create it - he defined it. He gave a name to something already in the music.

Mrs. Ward was able to take these principles of rhythm and through movement of the body, or cheironomy, show them in such a way that a child of six can begin to grasp them. The child of six may not know all the terminology but he can feel these principles in the music he sings.

Mocquereau praised Ward for the revision of her method. As a pupil Ward not only had assimilated her teacher's knowledge, but expanded and developed it. His doctrine was now accessible to all people, children and adults, who make up the Church's congregations. Mocquereau told Ward that in the beginning he was skeptical of her first attempts. However, he soon changed his mind. He wrote to her saying,

> The art of beautiful movement – of hands, of feet, of the whole body - the Gregorian movement became in your eyes the principle means of engrafting in the souls of your little pupils a sense of that winged rhythm – supple and soaring – of our melodies, from the simplest to the most elaborate. The idea was a real stroke of genius, for by this means the humblest can enter deeply into the spirit of the melodies, yet as though at play, and all can arrive rapidly at a full understanding of Gregorian rhythm and at the technique required for an intelligent and perfect rendering. Your plan realizes and puts into execution the Platonic definition of rhythm as "Order in movement," and that of Saint Augustine: "Rhythm is the science of beautiful movements." And note well that, at one stroke, every other element which enters into the composition of a melody is placed in a secondary rank: pitch, intensity, duration, etc. Have I not good reason for thanking you?[11]

It is this method of music instruction that I use in my work here in the parochial schools of the Arlington Diocese. The children are given through the Ward Method, not only instruction in basic music theory but, more importantly, the experience of beauty, and an understanding of rhythm as movement. They are educated at the early age of five and six, not as I was, an imitator, pressing keys to the sound of a metronome, but as musicians. If we begin to educate children in this manner we will restore sacred music to its proper place for we will have congregations who will not accept anything but the beautiful as worthy of praise and thanksgiving to God.

AMY GUETTLER

NOTES

[1] Taken from NPM 1999 Convention Bulletin.

[2] Combe, D. (1987). *Justine Ward and Solesmes.* (P. Lacoste & G. Lacoste, Trans.) Washington, D.C.: The Catholic University of America Press.

[3] Ward, J. (1921, April). "Music restored to the people." *Catholic Educational Review*, 277286.

[4] Ibid.

[5] Ibid

[6] More, T. (1969, January). "Some great music educators: Justine Ward (concluded)." *Music Teacher*, 48, 21ff.

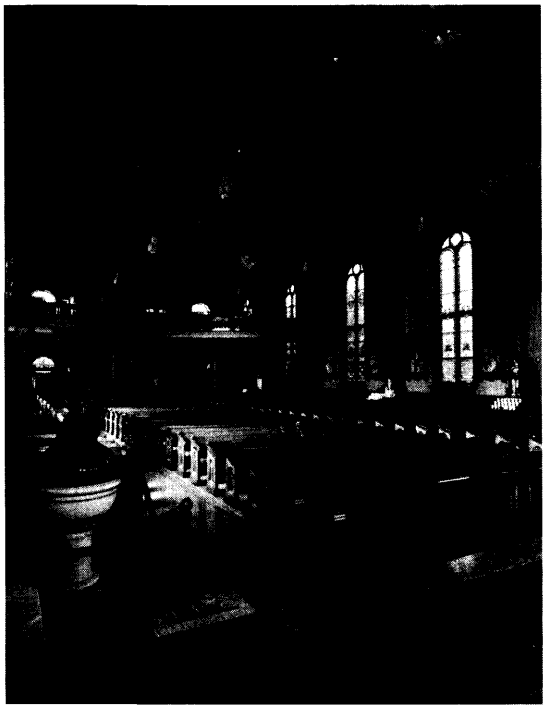
[7] Ward, J. (1919, November). "How to teach music in the primary grades." *The Catholic School Journal*, 19, 277-278.

[8] Ibid.

[9] Ward, J. and Perkins, E. (1920). *Music first year*. Washington, D.C.: The Catholic Education Press.

[10] Ward, J. (1950, June). "Solesmes and a Centenary." *Catholic Choir Master*, 36 (2), 108-11ff.

[11] Ward, J. (1923). *Music fourth year — Children's manual: Gregorian chant according to the principles of Dom Andre Mocquereau of Solesmes.* Washington, D.C. : The Catholic Education Press.



Old St. Mary's (Cincinnati, OH)

ON BALANCING THE CHOIR LOFT AND THE SANCTUARY: THE RELATIONSHIP BETWEEN THE LAITY AND THE CLERGY IN *MUSICA SACRA*

I began my career in sacred music relatively late. While many people at least begin playing church organ in their teen years, I had had no involvement in liturgical music until I was a graduate student. My involvement with music up to that point had been almost exclusively as an instrumental musician, both as a performer and a composer/arranger. At that time no one would have predicted my soon-to-be intense commitment to *musica sacra*, since not only was I an instrumental musician, but the types of music I was most involved with were concert band music, jazz, and—in graduate school—20th century *avante garde* concert music.

What had happened was that a few years earlier I had had an epiphanic experience—a powerful experience of the sense of the sacred unlike any I had ever had before. I sang briefly in a choir which had been invited to sing at an Anglo-Catholic High Mass at an Anglican church and I had been told by someone that "this was what the Catholic Mass used to be like before Vatican II—only it was in Latin." After this strong experience of the sacred—and in my innocent naiveté—I asked my parents, "if that is what the Mass used to be like, why was it changed?" They had no answer. I was very puzzled and curious. I walked away with the conviction that the *sense* of the sacred needed to be restored to the Mass. It took a number of years for me to get around to it but I finally de-

cided that, since I was a musician, the most logical thing for me to do would be to go into liturgical *music*. So for the first time in my life I began taking organ lessons. I also joined the choir at the local parish. It had a decent enough liturgical music program. Eventually, I worked my way up to being the assistant director as well as the "senior" organ scholar on staff at this parish.

It was only two years later that I met Father Skeris at the very first Colloquium here at Christendom. Via a correspondence that followed, he encouraged me in my studies in liturgical music, recommending books to read, workshops and classes to attend, etc. It was a kind of an informal correspondence course in Catholic liturgical music—the best of its kind, certainly.

After a few years at this parish I decided to move on. I realized that I would be stuck for a long time as assistant director—the director was not going to retire anytime soon—and I had some differences of opinion with him on the music that was done. The director's approach was what I would term "classy NPM eclecticism." It was well done and some of the music was quite good—I certainly learned a lot as an apprentice—but it was not really a traditional Catholic approach to liturgical music. It was an odd mixture of Gregorian chant, Negro Spirituals, Renaissance polyphony, some Glory and Praise and other sacro-pop, classic hymnody, and just about everything else—including the kitchen sink—all mixed together. But at its best, on some Sundays, the music approached something of the *spirit* of a High Mass. What I started to notice, however, was that while the musicians in the back of the church were—no matter how imperfectly—groping and grasping for something "higher" and more liturgical, the clergy in the front of the church seemed to have little interest in even trying. They would speak—not sing—their parts of the Mass and rarely do anything approaching ceremonial. This seemed weird to me. It was as if the choir loft and the sanctuary were a gigantic scales, which was dramatically tipped. All of the weight of liturgical energy and effort was in the back of the church.

After this parish I took a job as organist/assistant director of the *Schola of St. Peter*—a lay-organized chant ensemble that sang at a weekly Novus Ordo Latin Mass in Grand Rapids, MI, my hometown. Although the Mass took place at a parish church—with the pastor's approval,—it was organized (and largely attended by) a group of home schooling families, not parishioners. We had a rotation of five older priests who knew Latin and, at our request, said the Mass. The pay was much better and I thought this was going to be my "dream job." Unfortunately, I was to experience once again this imbalance between the choir loft and the sanctuary.

Many of the laity who were involved with this Mass were enthusiastic and becoming well read in the liturgical traditions of the Roman Rite as well as current movements such as "the reform of the liturgical Reform." We lay members of the choir loft would plan some of the most musically elaborate liturgies—and every Mass was *supposed* to be a *Missa Cantata*. It was not an unusual experience, however, for the priest to show up five minutes before the Mass and proceed to breeze his way through what he conceived of as a quick Low Mass (i.e. he would not sing, he would not use incense, etc.). It made an odd contrast. In speaking to the priests, only two or three showed anything approaching a mild enthusiasm for what we were doing. We were grateful that they were willing to say a Latin Mass for us, but . . .

What we were looking for was leadership from the priests, but none was forthcoming. They seemed quite content with the liturgical status quo and some of them even seemed a tad resentful when we suggested (no matter how delicately) that our Mass was the ideal—the way things should be done. They seemed most comfortable seeing us as a special interest group—the "young right-wing wackos," I suppose—which they were willing to accommodate pastorally. Frankly, that is how most of the parishioners—who shunned our Mass—saw us, too.

Finally, when the position here at Christendom opened up last Summer I applied and was hired. Again, I thought this would be my dream job—and in many ways it is. The

pay is very good and I have benefits for the first time in my life. (I had been stringing together part-time church music and part-time college teaching positions.) The students and faculty are great. There is a strong spirit of Catholic piety and orthodoxy and a great love of the liturgy. My formal title is that of Adjunct Professor of Music. I teach two music courses and one in the theology of worship and its music. My main duties, however, fall under the title of *Kapellmeister*—or chapel music master—for the college chapel. Although I work in coordination with the chaplains, I suppose I am somewhat like the Precentor in the old foundation English cathedrals in that I am the final authority on matters musical. According to the Christendom College Vision Statement, since the Chapel of Christ the King is

> an *ecclesia major* or larger church outstanding by reason of its artistic and historical importance, the College strives to carry out the Divine Liturgy with all due splendor. Part of this effort naturally includes the cultivation, in performance by volunteer student groups such as the College Choir and the *Schola Gregoriana*, of the "treasury of sacred music" whose integral parts include Gregorian chant and the sacred vocal polyphony of great Catholic masters such as Palestrina, Victoria, and Josquin des Prez. In this way, the Christendom student is able to experience Catholic culture at its best, indeed, to "breathe Catholic air" when the community gathers for worship. No other Catholic college in America offers a program even remotely approaching this unique initiative.

As *Kappellmeister* I am charged with helping to maintain the "high liturgical culture with *musica sacra*" that for the past ten years this college has been known for through the "planning, the supervision, and the implementation of the liturgical music program." This involves the music especially for Sunday and Holy Day Masses, but also weekday Masses as music is needed, and potentially any official college liturgy.

Typically, our Sunday High Mass, which is always in Latin, has a polyphonic Ordinary and one or two motets sung by a mixed choir of about 25 out of a student population of about 250 (thus 1/10 of the student body sings in the choir). The Propers are chanted by a male schola made up of about 5-7 members. The Choir rehearses as a group every week for an hour and a half, while men and women each have an hour and a quarter long sectional every Monday night. Each group has a half-hour run-through before Mass. Although the vast majority of choristers and scholiasts are students, we do have some "auxiliary members." (These can be anything from faculty to former faculty and former students who still live in the area.). I am the main organist who plays preludes and postludes as well as a closing hymn. I use student organists for weekday Masses and occasionally to accompany the choir at Sunday Masses. Although most of the mixed choir's repertoire is currently *a cappella*, I will be adding more pieces accompanied by organ. Thus I will be cultivating student organists for more frequent use at Sunday Masses, so I will be free to conduct.

Overall, things have gone very well this first year. Unfortunately the same old problem of "lay/clerical liturgical imbalance" of which I had spoken earlier exists in small ways even here. Though all of the priests are quite orthodox doctrinally, a few of them are less than "gung ho" about the "high liturgical culture" established at the college.

My experiences have led me to reflect upon how a priest should contribute to liturgical music. To me, there are three ways he can do so:

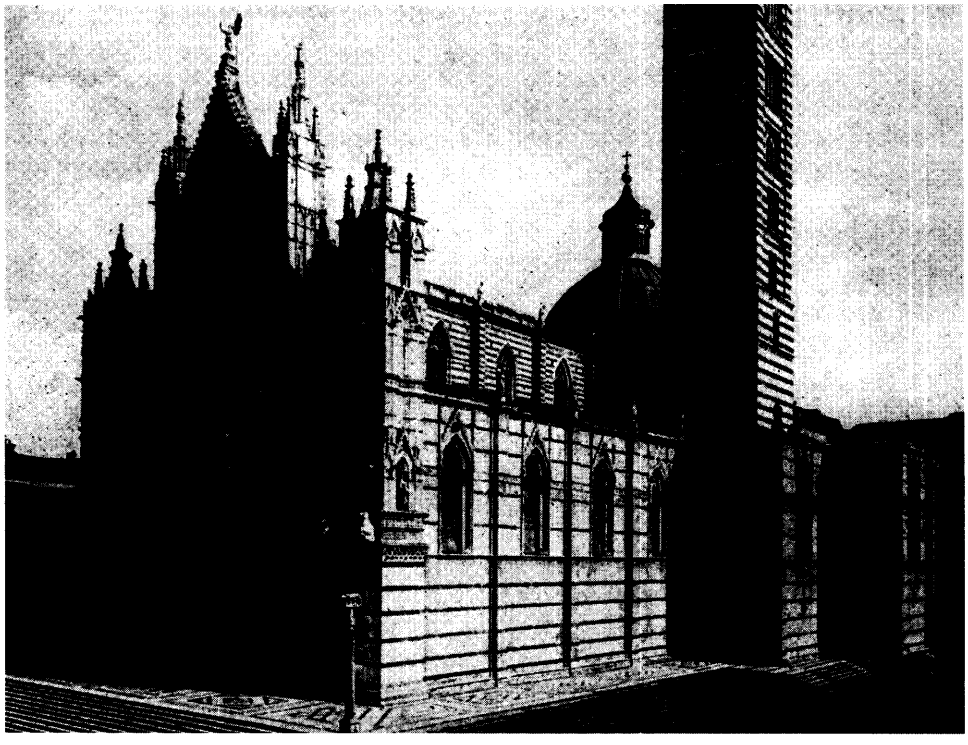
1) The most important *indirect musical* contribution a priest—in particular a pastor—can make is to love and prefer the sung High Mass. It's the law! (I refer you to article 113 of the Liturgy Constitution, "Liturgical worship is given a more noble form when it is celebrated in song, with the ministers of each degree fulfilling their parts and the people participating in it.") A pastor should know what the Church teaches, what She asks for, what the musical tradition of his particular rite is, and hire a competent music director to bring this about.

2) be able to sing (in Latin and English) a *Missa cantata*—a sung Mass. A priest should be able to sing the simple parts-such as the *"Dominus vobiscum,"*—which are listed under the first degree of participation in the instruction *Musicam sacram*. (article 29) He should do this regularly—at least once a week. This is the most important *direct musical* contribution that a priest can and should make to the liturgy. (This will also help to "balance" the sanctuary and choir loft. As I have said before it seems very strange to have a choir and schola sing Gregorian Propers and polyphonic Ordinary while the priest talks his way through the Mass, even if he does so in Latin. The same principle applies to an English Mass.)

3) Finally, the most important *non-musical* contribution that a priest can make is to celebrate the Mass with as much beautiful ceremonial as possible, especially on Sundays and Feast days. Very few parishes have anything even faintly resembling a High Mass. To the extent to which they do it is because of the *choir* doing something "special." The more ceremonial in the sanctuary, the more this helps to balance the choir loft and the less it seems like the choir is just "showing off." The key is to have an *integrated* ritual and the priest's contribution is indispensable.

If the clergy make these three contributions, then a real liturgical renewal is possible. Otherwise, the musical portion of the liturgy will always seem like something extra "added on" and not an integral part. It is high time that the clergy, who represent Christ the Head, start providing true leadership in this area.

KURT POTERACK



Cathedral of Siena (Italy)

CHURCH MUSIC IDEALS AND REALITIES AFTER VATICAN II: COMPETITION OR COOPERATION?

I.

The Second Vatican Council found very nice words for church music in Chapter VI of its Liturgy Constitution:

> The musical tradition of the universal Church is a treasure of immeasurable value . . . . Sacred music increases in holiness to the degree that it is intimately linked with the liturgical action. This Sacred Council maintains the norms and precepts of ecclesiastical tradition and discipline. . . . Great importance is to be attached to the teaching and practice of music in seminaries . . . and also in other Catholic institutions and schools. Gregorian chant should be given pride of place in liturgical services. Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music, . . . The texts intended to be sung . . . should be drawn chiefly from Holy Writ and from liturgical sources.

The Constitution outlined a view of church music in which Gregorian chant (as most suitable for the liturgy), polyphonic music of artistic qualities and religious hymns of the congregation are balanced with each other and "give a more noble form to the liturgical action;" a church music in harmony with the ecclesiastical traditions having "the spirit

of the liturgical action," "the spirit of the liturgy" as its highest norm; church music under the care of diligent bishops and priests receiving a solid musical education.

In actual fact, however, church music fell, after the holy Council, into such a deep crisis as never before in its history. In a great part of the Church in the world, church music is not cultivated but neglected; musical rubbish prevails; sacred music fell in many places into the hands of uneducated dilettantes; its fate and daily practice depends upon decisions of priests who stand in this matter very far from the true spirit of the Council; the "treasure of immeasurable value" is dissipated; in many churches the most frivolous music resounds without one warning word of the hierarchy; and the music which predominates can be called anything but "the expression of true art." The responsibility for this decline lies firstly with the ambiguous instructions of the post-conciliar committees, secondly with the church authorities who neglected to fulfill the will of the Council, in third place with the clergy and in fourth place with the church musicians themselves.

Before entering into details, I mention briefly that in my opinion the matter of church music is not a musical question. Good church music irradiates pastoral practice, spirituality, church discipline, morals and even theology. Bad church music affects all this destructively. And vice versa, behind the liturgical lapses of church music, liturgical lapses lie hidden, behind the liturgical lapses an incorrect image of the Church, and, in the final analysis, implicitly heretical views. It ought to have been the task of theologians familiar with church music or church musicians expert in theology to express clearly the deeper roots of the theology of worship and of its music, in order to expel the suspicion of being cultural aristocrats and defenders of purely aesthetic values.

The diagnosis which follows is not true for every country, every diocese, or every parish church—at least not to the same extent. But I very much regret to say that these symptoms are far from being rare exceptions.

II.

1. The first problem is the neglected state of church music. The new ideal of the liturgy is an overtalked celebration, and the role the music plays is not an organic part but rather an emotional addition. After the Council, music has been totally expelled from the liturgy in many places, the musicians dismissed, and the church contented with the activity of amateur groups and their amateur leaders. A consequence of this degradation in attitude is a decline in financial resources. In one of the largest and most respectable dioceses in Italy only one single professional musician in charge, valuable old organs are out of use, in poor condition or perished whilst trashy electroniums or guitar ensembles replaced them. Church authorities are simply uninterested in the state of church music and fail to consider honestly the tasks of forming the minds of the faithful and the challenges of pastoral practice. Nothing has happened by way of promoting the musical culture of priests, or the other wish of the Council: that composers and singers, especially boys, must be given a genuine liturgical training . . . liturgical instruction of servers, readers, commentators and singers to imbue them deeply with the spirit of the liturgy. The root cause is the underevaluation of the role of music in the liturgy and religion in general. Today the Church finds herself "at home" in the movements, activities and appearances of secular society, and values music in the measure it can be utilized in this context. The music has in this view no value of its own, no value in building a bridge between the Christian soul and God, between the Church and God.

2. The second problem is the consequence of an anthropocentric view of the liturgy. The liturgy was traditionally understood as the priestly activity of the eternal Church: she conducts the highest matters of salvation before God's throne and at the same time, it is her intimate communication with her divine Bridegroom. The greatest honor for the faithful is to join this divine work (*opus Dei*) as a member of the Mystical Body, and whilst the believer strives to live his life hidden in Christ and the Church, while he thus

"loses" his life, he finds it, in fact. The liturgy is not something we create but an objective reality we share in. With respect to the prayers and chants, this truth is expressed by St. Benedict's classic saying, *mens concordet voci*: the mind should be concordant with the voice. It is not the soul who speaks in the voice, but it is the Church and the Holy Spirit. The harmony between soul and voice comes not from expressing the soul in the voice but by adapting the souls to the sounds the Church and the Holy Ghost put upon our lips.

The Liturgy Constitution of the Council says nothing contradictory to this traditional view. And yet according to the postconciliar approach it was precisely modern man, man *hic et nunc*, who became the focus of interest and the norm of the liturgy. Consequently, the liturgy and its chant is supposed to express the religious experience of the individuals and communities, which means: *vox concordat menti* (i.e. the voice is concordant to the state of the mind). The result of this approach is that the liturgy is unable to elevate and raise up heavenwards the individual and communities: they express themselves and so they remain where they are.

This liturgical approach influenced church music, too. A great part of the clergy can accept music only as the chant of the assembly. The demand for *actuosa participatio* is taken in a sense which excludes the possibility of silent and attentive listening to the chant of singers or choir.

To anyone who reads the Liturgy Constitution it is clear that this fate was not intended by the Council. Paragraph 28 says that "each person should perform his role by doing solely and totally what the nature of things and liturgical norms require of him." "Even in the new Missal of Paul VI we find the names of items belonging to the *schola*. Things are even clearer if we examine the *natura rei*, the nature of things: the liturgy is a dramatic event and the assembly participates "actively" in the ritual by performing the parts of its role. The Council was moved to stress *actuosa participatio* because the role of the assembly had been taken over by others during the course of centuries. But this does not mean that now the assembly has to take over the role of others!

Another consequence of the anthropocentric view is that the assembly does not sing what *should* be sung but what it *can* sing (or what is judged good by the priest or the local music leader). The role of the assembly would be:

- first, to sing the responses and the Ordinary (which was itself originally a special kind of response), and
- second, to sing the Divine Office. (We know that the Office was performed by the assebly in the early 4th or 5th centuries, and even in our days the Office is in some Eastern churches not te task of the priests but of the laymen.)

The people can join, of course, in the Proper chants, too, although this part belonged in history rather to the psalmist or the group of psalmists. Large mixed choirs have been introduced into churches quite recently; in the beginning the "professional" singer is the sole psalmist and out of the group of psalmists was formed later the *schola*. Also, between the 11th and the 18th centuries the polyphonic pieces were performed by a group of 6 or so singers.

After the Council, when in many churches the chant was given over entirely to the congregations, very little has been done for bringing them up to their double role: to sing what are genuinely their own parts, and to sing in some way the parts that belonged earlier to the professional singers. As a result, active participation does not mean in current practice that the congregation sings the liturgy, but it sings *something* during the liturgy, in other words, replaces the chants of the liturgy by ready-made or recently composed strophic songs. Do we remember the words of the Council? "The texts intended to be sung . . . should be chiefly drawn from Holy Writ and from liturgical sources."

In the 19th century, the congregation sang its own folk ("congregational") hymns whilst the priest at the altar whispered the text of the liturgical chants. The great fathers

of the liturgical reform wanted the people to sing the Mass instead of singing something during the Mass. Now the congregation sings the same or worse than before, and it is declared "liturgical;" while neither do the priest's words maintain the message of the liturgical chants.

3. The third problem with the new situation, is the lack of norm in the matter of liturgical chant.

Earlier, the sung liturgy was regulated by the three principles:

- the first was the text (i.e. the Proper of the given Mass that had been created under the influence of the Church Fathers' liturgical explanations and theological reflections). The text-material guaranteed universality, a universal norm for the chant. Not the ideas of individuals but the message of the praying Church defined what the chant is about.
- The second regulating principle was the order of celebration. The Lord's Prayer needs a melody of a different kind than the *Gloria in excelsis* or the Communion or the Offertory does, that is, a melodic style in harmony with the natura rei, "the nature of things." The liturgico-musical genres did include liturgical features and a noble ritualism (in the correct sense of this word) and so they defined in some way also the norm of holiness. The later polyphonic settings already blurred, to some degree, this distinction of genres. The 'tone' of the chant depended rather upon the emotions inspired by the words and not the liturgical genres. But today, rarely if at all are the songs sung by the people defined by a liturgical moment.
- The third element was the requirement of an absolute artistic quality. Of course, musical works can embody or achieve artistic quality on different levels of difficulty. It is not necessary that musical quality always also means technical difficulties. No doubt, recent development of art music produced more and more complex material, and simple but good-quality music can be found today in early repertories more easily than really good contemporary music. But the composers are not to be blamed for that; it is a historical necessity. However, there is a great deal of good music for any technical level of performers.

When church music lost its norms, one single principle took over their place: whether it appeals to the people (or rather: whether the leaders suppose it will appeal to them). The new principle could not but lead to the invasion of more and more inferior fashions into the church, in each case finding justification in "taste." Moreover the human being who became the measure of music is not a person destined for greatness and called to spiritual qualities; no, he is the marketable man, *homo oeconomicus*, subject to any manipulation. I think that nobody thought over the short-sighted nature of this principle with respect to pastoral tasks either. How can the Church ask to be accepted in her teaching if she makes her liturgical action relative? Who will not think: if the liturgy and church music should be adapted to different tastes, then also matters of faith and morals should be submitted to the different social and psychological requirements?

This appeal to "different tastes" forgets how persons (especially children and youth) entering the church are open and thirsty for all the good they will learn there. If the Church gives her own goods with motherly mildness, people will love just these and they will be brought up, educated to these goods. As we read in St. Augustine's Office, *Cibus sum grandium, cresce et manducabis me, nec tu me mutabis in te, sicut cibum carnis tuae, sed tu mutaberis in me*: (I am the food of adults; grow up and eat me; it is not you who will change me into yourself, as is true of bodily food, but you will be changed into me.) This is valid for liturgy and church music, as well as for teachings of faith and morals. When we say, "The people like this," we regard them as being unable to develop, as though they were animals rather than human beings, and so simply neglect our duties in

helping them towards a true human existence—indeed, in this case, a Christian existence.

III.

The response of the church musicians to this kind of "apostasy" of the Church was, first of all, protest. However, as soon as they found it hopelessly impossible to change matters, they shifted their tactics and chose what I consider a bad tactic. And here lies the responsibility of church musicians in the crisis.

What they ought to have undertaken, by way of accepting the challenge was hard intellectual work and almost superhuman courage. Church musicians ought to have learned again the theology (the *theologia perennis* and not the *nouvelle theologie*) of worship and of its music, and the liturgy, along with the history of church music, so as to be able to diagnose the deepest causes of the illness and to find the tools of healing. They ought to have formed a stable league in the defense of values, and I mean 'defense,' not in a rigidly conservative way, but rather a creative way. It might be that even this struggle would have ended in defeat, but a future generation could perhaps have built on this spiritual foundation.

Instead the church musicians closed themselves back into the narrow, restricted area left to them. One or two Masses were left to them to enjoy, to conduct a choir or orchestra, to perform the favored Palestrina or Mozart pieces (or their own compositions), and they could organize festivals, church concerts, courses, Gregorian Days and Masses. This gives the illusion of rescuing in narrow-sphere use the "treasure of immeasurable value" bequeathed to the universal Church.

The path of history is clear. In the first centuries of Christianity there is no "church music," but only the liturgy sung. In the course of time, two by-ways have been opened: the first is artistic church music (starting as early as the 7th/8th century), the second is the folk hymn (which appears in the 10th/11th century). At first the use of both was limited, and they remained in close proximity to the liturgy. As their autonomous life has developed they moved away from the liturgy: art music toward compositions inspired by religious motives, the vernacular congregational hymn toward the popular genres. Although the church musicians of today have some control of the folk hymn through the hymnals, in fact they left the church music of the weekdays and the normal Sundays to its own fate. They failed to protest resolutely as a group against the corruption and to search for the path of a real renewal in the spirit of the liturgy. They regarded their main task as the rescue of ecclesiastical art music, and found satisfaction in the artistic production of solemn Masses and concerts.

So church music has been broken in two, reflecting the disruption of the church herself into a low and a high church. The high church music is in this case the sphere of Gregorian chant and polyphonic Masses. The low church music is the multitude of Masses celebrated with popular *canticunculae*, ditties, and amateur light music compositions. (Somewhere between the two we find a "traditional" low church music: congregational hymns led by organ mixed with pretty poor Ordinary compositions) Add up the percentages: high church music in one or two percent of Masses and churches, low church music in the remaining ninety-eight percent.

IV.

Is there any solution at all? Is it not the case that church music was imbued for over a thousand years by an idea untenable in our own age, and the church musician cannot do more than to keep the memory of these one-time values in "museum Masses."

The question is not quite groundless. It seems clear that an 18th century orchestral Mass composition is linked with such special forms of celebration and religious mentality as can be recalled today only in exceptional cases. It is enough to think how much

longer a polyphonic Gloria and Agnus is, than the time allowed for it in a Mass today. An Offertory of Palestrina exactly fits the time of an offertorial rite if the celebration is done with suitable care and slowness, complete with incensations—but this exceeds the one or two minutes in which the Offertory is commonly dispatched today. Of course, the musicians can ask politely: is the action of "offertory" in a strictly liturgical sense worth only a minute or two? The question then becomes not merely whether it is suitable for preserving the treasures of church music, but also whether the liturgy today is suitable to its own dignity.

And yet, the task is not simply to fight for the restoration of a liturgy hospitable to church music. It is the original balance of the liturgy which must be recovered along with the organic relationship of the three kinds of church music mentioned earlier. Of course, this question has not only musico-technical, but also spiritual and, moreover, financial dimensions. But let us first speak briefly about actual practice.

To the inner structure and dramatic form of the liturgy no other music corresponds as perfectly as the Gregorian chant (or possibly a new setting of the liturgical texts patterned after the Chant). Only such music offers appropriated language for the dialogues; the alternating chant of celebrant, singer and congregation is able to adapt itself to the characteristics of the liturgical parts and lets the liturgical words themselves sing (instead of substitutions) while preserving the peculiarities of the words instead of compelling Biblical prose into a network of alien measures, bars and rhythms. If Gregorian chant (or similar vernacular chant) appeared at the structural points of the service, the will of the Council would also be fulfilled, and *cantus Gregorianus* would in fact retain "pride of place."

But some points of misunderstanding would in fact call for clarification. First, when it comes to Gregorian chant, I am not thinking of an exclusive use of the *Graduale Romanum*. The long Gregorian melodies could surely not be sung for each Mass by the choir or by the congregation alone. The Gregorian repertory includes, however, layers which differ greatly according to their manner of expression, style and difficulty. These differences make it easier to find a solution applicable to the conditions and circumstances of different services. In Christian Antiquity congregational chant included the Ordinary (evolved from the recitative style, as can be seen in the so-*called Missa Mundi or Missa Primitiva*) and the psalm refrains, whilst the more elaborated pieces were left to solo singers. This means that we have already encountered at least two types of musical language. The recitatives, melodic responses, short antiphons and hymns belonged to the congregational repertory, and the melismatic pieces, or individual compositions, belonged to the soloist(s), later to the schola. In this most ancient musical material a given text is not linked definitively to a single given melody. The basic melodies might bring many texts, and this fact made it much easier to learn the tunes. And that means that the smallest parish church can find a simple repertory of liturgical chant to be learnt, quite realistically. Proceeding this stage upwards one arrives without any gaps at the level of a full Gregorian Mass in monasteries, cathedrals, large parish churches ("*ecclesiae majores*") or groups of intellectuals.

The second misunderstanding is, that Gregorian chant is bound to the Latin language. We could discuss this theme for hours, presenting many, many examples; but for now it suffices to say that the Gregorian style lived unchanged or with (slight) modification in different languages during the historical past. In fact, some of these repertories are in use also in our day, even outside the Catholic liturgy. (For example, I let Gregorian pieces be sung in English as found in Anglican collections, with full success, even at concerts) The bad experiments do not argue for the impossibility of adaptation, but rather for the need of good work and adequate talent in this field. In earlier times, the melody was regarded more as an elastic musical thought to be adapted to the text, rather than as an invariable *opus perfectum*. Similarly, in the case of vernacular chant the task is not to break a text under the single notes of a stable melody, but to perform the text using the given melodic type.

The third misunderstanding is to think the problem is already solved by publishing some devotional Latin pieces in the congregational hymnals. Some church musicians regard it as a great success to include in the hymnal the *Adoro te devote, the Salve Regina, Ave verum corpus* or other hits. These insertions have nothing to do with the solution of the main problem. The task is solved if the main parts of the Mass, the Proper included, can be sung on the proper language of the liturgy. In musical terms, this task can be accomplished. It can be accomplished also in the pastoral sense, provided one wants, in fact, to accomplish it. But the task must be regarded as being as important as it really is; the chant has to be included in the regular course of catechism and other forms of instructions, and the psalmist (or schola) should be positioned at the head of the congregation.

Once such a firm ground has been established, the polyphonic music and the vernacular hymns will also find their place. There are points within the Mass where either of them works well without any break in the liturgy. But not without a distinction. The first rank belongs to the settings that take their words from liturgical texts or are their paraphrase. Then come pieces borrowed from the repertory of the day or season (e.g. translation of the hymns, polyphonic setting of liturgical text). In the third place are pieces equally worthy in content and music to strictly liturgical material. And there is no fourth grade: what is below this standard must be rejected by the church musician on the grounds of his professional conscience and moral obligation.

It is better if the three components (liturgical monophony, polyphony, congregational hymnody) are combined in each Mass in a stable hierarchical order. Such a stable structure is illustrated by the following plan, adopted in some 100-150 parish churches in Hungary for the past three decades.

Before Mass: an introductory congregational hymn.

Introit: Proper of the day in the vernacular or simple antiphon melodies with congregational participation, occasionally closed by the Latin version from the *Graduale*.

Kyrie: One of three simple Gregorian melodies in alternation.

Gloria: Mass XV in the vernacular.

Responsorial Psalm: one year cycle (texts from the *Ordo Cantus Missae*) on the tone of short responsory.

Alleluia: refrain by the congregation from a collection of 8-10 melodies; the verse is a melismatic piece from the *Graduale*, or a polyphonic setting.

Before the Homily: a short congregational hymn that expresses succinctly the thoughts of the day or season.

Offertory: motet or congregational hymn.

Sanctus: always the same, from Mass XVIII in the vernacular or Latin.

Agnus: from Mass XVIII in the vernacular or Latin; or on other days, an Ambrosian recitative Agnus.

Communio: Proper of the day or season in the vernacular on simple antiphon melodies with participation of the congregation, occasionally closed by the Latin version from the *Graduale*, and followed by a congregational hymn.

Thanksgiving: a polyphonic piece.

At the End: a congregational hymn.

In this scheme, all the elements are in a fixed place, as demanded "by the nature of things," by the liturgy itself. Except for the Offertory, the full Proper is performed. The congregation has a part in almost every item, except one or two. The soloist or the schola has a distinctive part in five or six items. Four or five traditional congregational hymns and two or three polyphonic pieces are included.

This structure can be realized under the leadership of one single psalmist (in which case the motets are replaced by a solo psalm, a congregational hymn, or organ piece). But it can also be realized with a schola or a small choir prepared in a one-hour rehearsal.

The proportion of professional art music can of course be higher if the conditions and provision of the church permit. Sometimes one item of the Ordinary (in exceptional cases, all of it) can be performed in a polyphonic setting, and a part of the Proper sung from the *Graduale*. As a *ne plus ultra* in some places, we can arrive at the full Latin Gregorian Mass or the High Mass with a combination of Gregorian and polyphonic pieces. This causes no division in the liturgical usage, because the same system can be realized in all Masses of all churches, the difference being only on the level of musical realization. The gradual steps or degrees lead from the vernacular to Latin, and form simple antiphons to great pieces as well. In its own sphere each realization can be equally perfect.

Such a system will be full and complete, however, only if the Divine Office is also chanted. The introduction of the regular Office is a key question, not only for the sake of liturgical integrity, but also to offer the best school of liturgical singing to the choirs and congregations.

Redefined tasks may require changes in personnel along with financial provisions too. It is fine if the church has a large choir with a well-paid conductor. But it is fundamentally more important to have a music director who keeps his eyes on the full musical life of the Church and governs everything. He needs, for each single Mass and Hour of the Office, a well-prepared psalmist or a group of psalmists. A true liturgical music program cannot be directed from the organ bench, though the organist is a good helper and colleague of the "archicantor" (taking this title from its original meaning!). Perhaps the whole system of training church musicians has to be changed accordingly.

As far as financial provisions are concerned, the stable salaried positions should be completed by resources for paying the psalmists who lead the Mass and help the music director in teaching the children, young people and congregation from case to case.

It is much more difficult to lay the spiritual foundations. Such a liturgical music needs a deep theological foundation. The return to chant based on Biblical and liturgical texts will be fruitful only if the liturgical meaning of the words are fully understood by both singers and congregation. Moreover, it is not enough to understand them, they must penetrate the spiritual and mystical sphere of the individual souls, as well as catechesis, preaching, and church life outside the liturgy. The sung words and tunes built into the memory of communities and individuals will deeply influence their way of thinking. Such a church music is able to contribute to the re-sacralization of our view of the Church. In other words, church music will not be able to fulfill its task if its position is separated from the other activities of the Church. The ideal relationship is that the life of the praying Church governs church music. But the direction is sometimes reversed: church music may influence the Church's life. Remember that the renewal of the liturgy in the 19th century began with the Gregorian reform of Solesmes!

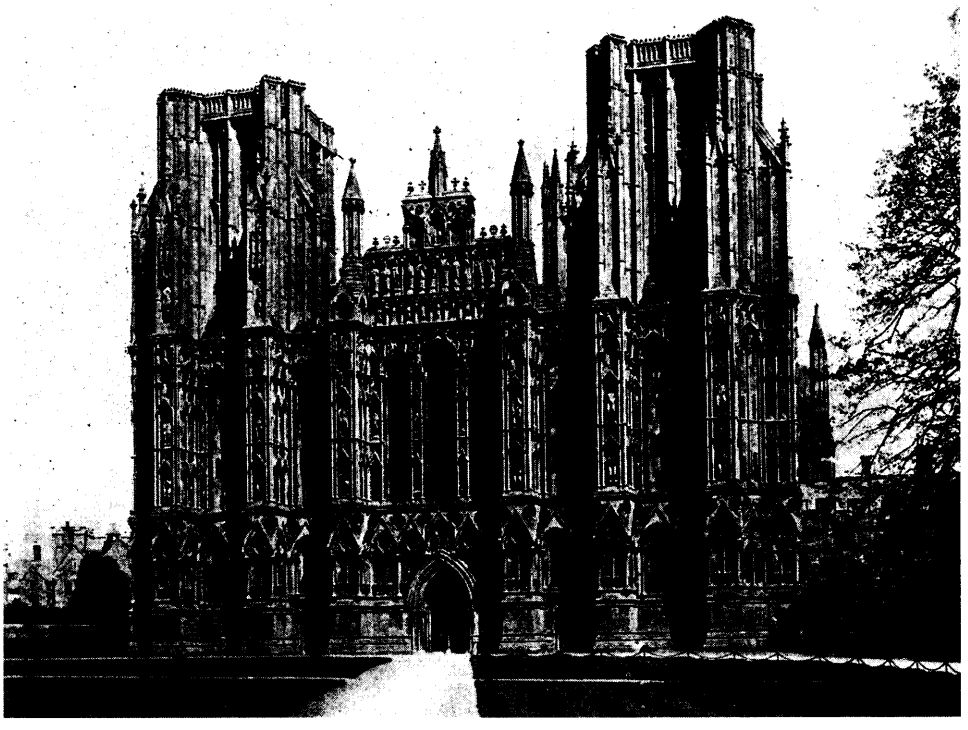
My dear friends! In order to carry out the program I have discussed here, church musicians will have need of four "cardinal virtues."

- They need stability in principles, rejecting any compromise on the most important points.

- They need continued learning and workshop activity in order to be able to realize the great principles in the small details.
- They need collaboration, for there is no chance today to surmount the crisis except by a unanimous standpoint and common strategy concerning the main points.
- And they need a great deal of individual and common prayer, because they themselves may plant and water, but God alone gives the growth.

Quod Deus bene vertat!

PROFESSOR LÁSZLO DÓBSZAY



Wells Cathedral (England)

TO THE HUNGARIAN ASSOCIATION FOR CHURCH MUSIC

Mr. President, Dr. Kalman,
Ladies and Gentlemen!

It is a great joy for me to speak a word of greeting and hearty congratulation here in Papa in the name of the Church Music Association of America, on the occasion of the Fourth National Congress of the Hungarian Association for Church Music. I thank you for the kind invitation, and I hope that this visit may inaugurate a mutually beneficial relationship between our two National Associations.

Your Congress days are days of grateful remembrance and of responsible reflection. *Grateful remembrance*, as we recall the meritorious personages whose efforts on behalf of a music worthy of the God we worship, a music which deserves to be called "sacred," have led to the establishment of this Association. And *responsible reflection* as well, as our thoughts turn to the situation of Church Music on the threshold of the 21st century. As we reflect upon this topic, we do well to remind ourselves that in spite of all the pressures resulting from rapid social and technological developments causing immense change in the external conditions of life, change which seems to increase in rapidity each day, there are certain important aspects of human life which do not change, certain truths which remain unaltered. The fact that truth exists, for example; that there is a God Who created all things and Who sent His Son to become man for the redemption of the world; that man's essential nature has not changed, nor the sources of man's happiness, the meaning of his life, man's very metaphysical situation as a contingent being. There is no such thing as "modern man;" there are only more or less widespread intellectual

trends. Man's essential nature is not altered by a change in the spirit of the age (the Zeitgeist), and a prevailing ideology may not be mistaken for an unalterable fate! (Dietrich von Hildebrand). But any truly living Church music is continually developing, and thus it is situated amongst all the tensions of a given age. As liturgical art, Church music is obliged to conform to ecclesiastical law. But to construct artificial polarities here, between "legalistic" order and a "dynamic" Church music allegedly called for by the needs of the day, would be to forsake the firm foundation of a music rooted in liturgical experience. What is in fact the "pastoral" value" of the shoddy, the profane, the third-rate? Evaluation of the *sacred* and the *profane* is in any case decisive; their relationships are admittedly shifting in a spatial, temporal, and social sense, but they cannot be realized meaningfully without taking into account the praying community, which, in its various groupings, offers its worshipful praise to the Father of Lights.

From our point of vantage upon the threshold of the new millennium, we can easily see that Christian worship today often reflects differing tendencies and divergent views concerning its own nature and purpose. This fact poses questions for the Church musician who is directly concerned. Does Church music have to imprint upon memory and heart the "pure" Word of God as found in the Psalms, for instance? Or can the divinely inspired poems of David be replaced by hymns of "human composure" (e.g. Isaac Watts 1707-1719)? Is the theological justification for music in worship "liturgical" or is the purpose of music in church to "meet people where they are with the message of the Gospel" as in evangelistic or revivalist styles based upon secular models? Are we to cultivate the subjective songs of Pietism or the rationalist "preachiness" of Enlightenment hymns? How are we to balance artistic concerns and functional liturgical goals? Without basic agreement upon fundamental questions such as the relationship between chant and cult or the very nature of the *Sacrum* and the *Saeculum*, no tensions can be resolved or dissonances mitigated. It is dashing, perhaps, but supremely witless to deny that in the wake of the cultural revolution of the Sixties there has been a marked shift in attitude toward the role of music in worship, from the artistic to the functional (Gelineau), from the "traditional" to the "contemporary," from specifically sacred to overtly secular styles, most frequently motivated by pragmatism of the evangelistic sort along with that desire to be (or to be perceived as) "relevant" to modern man which is emblazoned upon the shields of "pastoral" functionaries of every denomination.

It is a truism to say that many of our attitudes toward music both within worship and without have been "culturally conditioned." Indeed, how could they be anything else, and remain at all viable for more than a generation at best? Is "multiculturalism" the answer, combining any number of sharply contrasting musical styles and forms within a given service according to the sociological profile of the congregation? One may be permitted to doubt it, if the results of many current multicultural efforts at "synthesis" are any indication.

In any event, many persons remain uncertain and perhaps disoriented. What is the relationship between cult and chant? Are they essentially linked, and if so, on what basis? The question may fairly be put to the history of religion and culture, and the answer seems clear. Music has always been a basic element whose form helps to mold the very rites of worship itself. There exists a basic human tendency to present any solemn statement in a musical or quasi-musical fashion: public speech, instruction, prayer—all received a sonic form, a musical garb. No matter how different and varied the acoustical and musical means of expression are among the various races and peoples, no matter how primitive or highly developed they may be, one thing they all have in common: the elevated expression of divine words, or texts directed to the Deity, by means of special musical composition. Worship which makes use of words is the spiritual realm of singing—of singing carefully distinguished from profane song.

And so it is not surprising that when we turn to the history of the liturgy and the tradition of the Christian Church, we find that from the very beginning the worship services of the Christian community have been accompanied by songs, hymns and psalms

which have a counterpart in the heavenly liturgy described in the Apocalypse (Apoc. 14:3, ode kaine). The Christian Church has always insisted upon the effects of song upon the worshippers who participate in the cult: elevation of the affective sentiments, touching and moving of hearts, harmony of wills, deepening knowledge of the faith, reawakening the love of God. And the Church who knows the force and power with which words set to suitable music can open the heart and expand the soul to perceive the meaning and message of that text. For all these reasons, the Church has never been without singing whenever she celebrated her liturgy in the full sense of that word.

It is safe to say that this will still be the case after the new millennium has dawned. And so we can rest assured that the *Creator Spiritus* will continue to proclaim through men filled with the Spirit the wonderful works of God in the celebration of sacred liturgy. Here, human beings filled with the Spirit give joyful voice to the New Song of the Redeemed which was first intoned in the Father's honor by the Word made Flesh when He entered this world as the Founding Father of a new humanity. Indeed, Christ's life and work of redemption is the "New Song" to the Father in Heaven. And it is His Holy Spirit Who communicated Himself in tongues of fire to his apostles and disciples, Who made their tongues eloquent and allowed them, to join in his "New Song" to the Heavenly Father. In the same spirit, the bishop and martyr, St. Ignatius, admonished the Christians to "[t]ake our pitch together from God, and sing with one voice through Jesus Christ to the Father, that He may hear you . . ." (Eph. 4:2). And if no one is able to say "Lord Jesus" from a believing heart "but by the Holy Ghost" (1 Cor. 12:3), then neither is anyone capable of praising the Father through Christ if not in the Holy Spirit. And thus the Church's worship is at all times the work of the Holy Spirit because "the Spirit of Truth, Who proceedeth from the Father, He shall glorify Me!"

Church musicians from many lands feel themselves united in this enriching belief. Confiding in the *Creator Spiritus*, they put their human spirits and their human voices at the service of the sacred liturgy. Decisive here is not some particular nationality, but rather the Psalmist's idea: "Let every spirit praise the Lord!" (Ps. 150:5) "But the (Holy) Spirit blows where He wills." He does not permit Himself to be captured, one cannot tie Him down, because the Holy Ghost is divine life and mysterious as is all life. He can only unfold His full activity when men make room for Him within themselves, when they become empty for Him, indeed give up their human spirit in order to receive the divine Spirit. The Spirit is only active where a selfless and self-bestowing love is present. It is such a love with which the unction of the Spirit amalgamates men of all nations in the one language of love,, in the language of music inspired by the Holy Ghost. Such a love is the inexhaustible fountain from which song gushes forth in streams incessantly new. Such a love is the fiery tongue of the Pentecostal Spirit Who makes men truly creative! This love is "poured forth in our hearts by the Holy Ghost" Who is given to us (Rom. 5:5). And it is in this love, therefore, that the whole world rejoices with very great joy (the Preface of Pentecost). However, mere words are unable to do justice to such exultation of the heart, to such joy in the Spirit, which actually compels one to break forth in the "*jubilatio*" of song (St. Augustine, Enarrat in Ps. 32). A man who has been touched by God's Spirit necessarily becomes a man who sings before God! Verily, in new Church music, too, there find fulfillment those words of Our Lord: The Spirit of Truth Who proceeded from the Father, He shall glorify Me!"

Permit me now a word to the Catholic Church Musicians present here this evening.

The Catholic pastors of Hungary and their Church musicians—cantors and singers, organists and composers, choirmasters and conductors—are united in acknowledging that the basic thrust and real intention of the council are nowhere more clearly expressed than in article 23 of the Second Vatican Council's Liturgy Constitution: 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 expe-

rience 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 Catholic church musician recognizes his obligation not to neglect the cultivation—even in Hungary during the third millennium!—of that precious legacy of Gregorian chant and of the liturgical works which grew up organically during the long history of *musica sacra*, and which we know as the *thesaurus musicae sacrae*. But the Catholic church musicians 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 Council's norms, to which a moderate use of the vernacular also belongs, in accordance with the fundamental principle established in article 36 of the Liturgy Constitution.

My dear friends! I can think of nothing better than to wish the Hungarian Association for Church Music, its officers and members on the threshold of the 21st century than much happiness and fruitful activity,

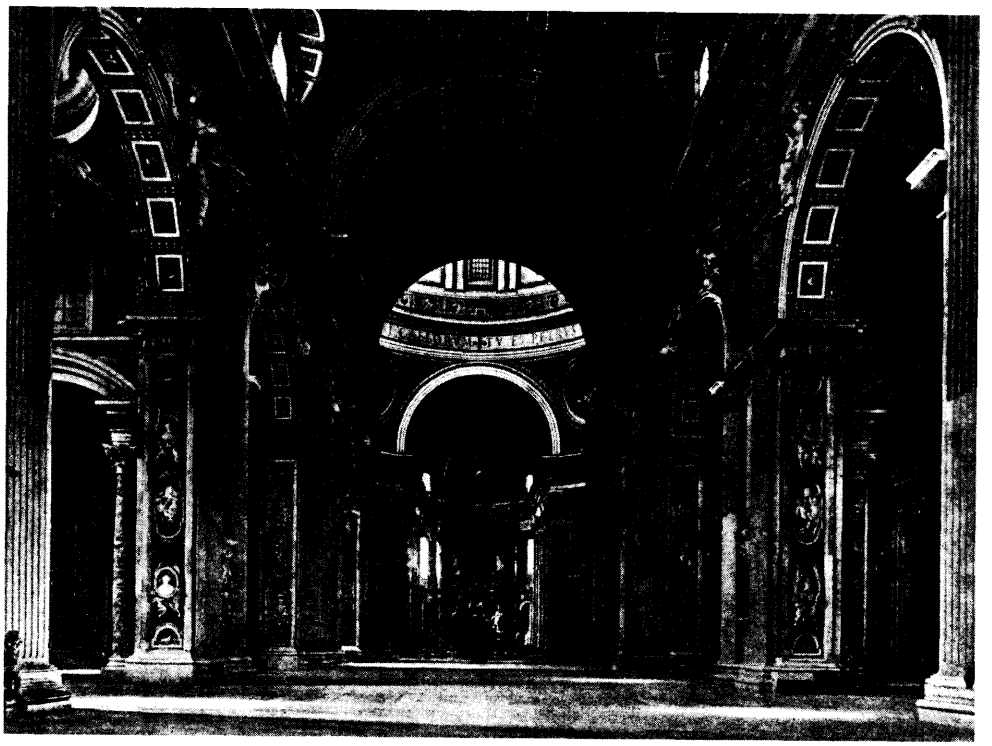
in the service of music arising from faith,

in the service of a music for faith, and

in the service of a music worthy of the faith,

whose holy and healing powers we may not withhold from people, least of all from contemporary man!

REV. ROBERT SKERIS



St. Peter's (Rome, Italy)

MINUTES OF THE 1999 MEETING OF THE CMAA

The meeting began at 8:40 PM on Wednesday, June 23 , 1999.

The meeting was called to order by the President, Fr. Robert A. Skeris.

Minutes were accepted as read without correction.

Following the appointment of a new treasurer, Mr. Ralph Stewart, the president read a summary statement of financial condition. It revealed debits slightly in access of present assets. Therefore, members were asked to make early renewals to fund the mailing of new issues of the journal.

The cause of this temporary problem of debits was revealed in remarks of the new editor, Kurt Poterack, who explained that an advance had been paid for new covers for the journal. The editor also explained and stated that the journal would be back to regular issues by the end of the year 2000. A request was also made by the editor for material for the journal.

In a discussion of the renewal of the by-laws, it was made clear that Canada and the United States were included and that the by-laws do not exclude regional chapters. The By Laws were accepted as revised by unamimous vote.

Educational Activities of CMAA included the annual Colloquium and an invitation from Lazlo Dobzay to our President to attend the IV National Ecumenical Church Music Congress in Hungary.

New Business included:

1. The overwhelming sentiment that the Colloquium continue to meet here following Fr. Skeris' retirement from Christendom College.
2. A donor was willing to give a commission for a Mass for the Millenium
3. Kathy Reinhammer stated the possibility of establishing a series of Sacred Music Hours in cooperation with KIHM Reno Catholic radio and/or EWTN. It was suggested that a commission be established to examine possibilities in this area.
4. Further examination of a proposed graduate course entitled, "The Sacred in Music," resulted in contacts with Eastman school which, in consequence of a curriculum revision, may be in a better position to incorporate such a proposal.

The meeting concluded with the unanimous acclamation to grant Dr. Theodore Marier honorary membership in the association.

This concludes the minutes.

AMY GUETTLER, SECRETARY
CHURCH MUSIC ASSOCIATION OF AMERICA

(These minutes were approved at the June 21, 2000 meeting of the CMAA)

REVIEWS
Recordings

Panufnik: Westminster Mass (including works by Tavener, Part, Rubbra, Howells & Mawby). Westminster Cathedral Choir, directed by James O'Donnell. Teldec Classics International GMBH, 1999. 74'07". ISBN 0-3984-28069-2.

In listening to this recording of Roxanna Panufnik's *Westminster Mass*, which was commissioned for the 75th birthday of England's Basil Cardinal Hume, one notices right away that she writes in that NC-17 style of dissonance which was considered *de rigeur* in academic composition until recently. Now she is a very good composer and handles this style quite well, but the question is: Why? It is especially puzzling because two of the "spiritual composers" of the 1990's who broke out of that type of dissonance—Pärt and Tavener—are also featured on this disk. It was Pärt in particular who helped drive home the point—after the minimalists of the 1980's had softened up the ground—that there is no obligation, moral or otherwise, to write in such a dissonant manner in order to be considered "modern."

Although the *Westminster Mass* is written using the ICEL English translation at Cardinal Hume's request so as to "enhance the English liturgy for the new millennium" (which is a little like trying to enhance Gary, Indiana). What is most interesting is that, given that this work has a choral *Sanctus-Benedictus*, apparently the late Cardinal Hume was not in total agreement with the late Archbishop Bugnini and the other architects of the General Instruction of the Roman Missal (cf. Article 55b).

Actually, I would highly recommend this work for both the more conventional twentieth century sacred compositions (Mawby, Rubbra, Howells and Mathias) and for the more innovative but accessible works of Pärt and Tavener. James O'Donnell and the Westminster Cathedral Choir of Men and Boys as usual do an excellent job.

KURT POTERACK

Sacred Hymns & Motets. The Choir of Magdalen College. Magdalen College, 1999. www.Magdalen.edu. (603) 456-2656. 42'01".

I am somewhat hesitant to review the CD of a rival Catholic college choir—especially when we at Christendom are about to issue our choir CD; but I must say that I am favorably impressed with much of this disk. They certainly have a different sound than ours. At Christendom we go for a vocal sound which approaches more that of a men and boys choir (i.e. head tone in lower voices, trebles singing with a pure tone which is low on vibrato). The Magdalen choir, however, has more of a good "college glee club sound," and this is quite effective given that they recorded many English hymns for which this is appropriate. There are a few intonation problems on some of the *a cappella* pieces, but over all the two directors, Tom Pendergast and Donald Regan, do a very good job.

Our "neighbors to the North" should be very proud of their music program and I wish them every success for the future. (I was heartened by the quote from Don Bosco in the liner notes, "A school without music is like a body without a soul.")

K.P.

"Of Birth and Benediction." The Saint Agnes High School Concert Chorale. Directed by William E. White, 1998.

This choir is from the high school attached to Monsignor Schuler's St. Agnes Parish in St. Paul, MN. Of course, Monsignor would have settled for nothing but the best and this is certainly the case with this excellent high school choir. They are very well rehearsed, but even further away from the Christendom Choir sound than the Magdalen Choir is. They are—how shall I put this? —"St. Olaf belters." This fits their repertoire, which is largely music of the Classical and Baroque eras.

K.P.

NEWS

In the last issue, I had commented on Cardinal Medina's response to Bishop Trautman in the May 13th issue of *America*. I have some further thoughts on this. A theology professor friend of mine has pointed out that Vatican II really was the victory of the *nouvelle theologie* of the 1940's and 1950's, but of a more conservative branch of that school of theology. The battle after Vatican II, especially as fought by Pope John Paul II, has been the attempt of the right wing of the *nouvelle the-*

ologie to wrest the "hermeneutical key" from the left that has held it for the past three decades. Similarly, *Sacrosanctum concilium*—let us admit—was to a certain degree a victory of the pastoral liturgists. When we liturgical conservatives fight over vernacular translations, we are fighting for a saner, more conservative implementation of one of *their* experiments—the vernacular itself.

I have been on record as pointing out the problematic character of inserting the vernacular (i.e. the "contemporary" language of the people—no matter how dignified) into rites which are meant to be stable and signify the eternal. Contemporary language always changes. In order to avoid perpetual revision every generation or so, the vernacular language has to be left in place and become an archaic, or hieratic, language to some degree (in which case it is no longer the "vernacular"). No matter the short term gains—and I do not deny they clearly exist when the vernacular is done right—there are some long-term draw backs that are not being faced squarely.

An even clearer example of how we have gotten stuck cleaning up liberal messes is exemplified by Cardinal Medina's *implicit* defense of the current Roman Missal. When the good Cardinal worries in print that defective vernacular translations threaten "the authentic and integral transmission of the tradition" he does not mention that the integral transmission of the tradition has already been damaged by the radical revision of the traditional *Latin* prayers made in the 1969 Roman Missal (Rev. Anthony Cekada call your office!).

Of course, even if Cardinal Medina knows this (as I am sure he does) he isn't in a position to point such things out, because the Church is not officially willing to face up to this—at least not yet.

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On the subject of ICEL, I must formally apologize to the readers of *Sacred Music* for my naïve enthusiasm, expressed in the last two issues, about the potential reform of that organization. It seems clear that ICEL's new constitution is a deliberate attempt to dodge the Vatican's new hard-nosed attitude and to enlist the support of American bishops anxious to compromise. I mean neither to underestimate the difficult position many bishops find themselves in, nor to belittle what some of these men have done and will do for the Church. However when Cardinal George of Chicago says such things as "Ninety-five percent of what ICEL does—maybe ninety-nine percent of the work of what ICEL does—is good work," one has to wonder. Such a gross "kiss-up" line does not inspire confidence. Other bishops were concerned about "reestablishing trust." I am sorry but ICEL has made it clear that it is more than an inept group of translators: it is a group of theological wolves.

The sheep are in trouble when shepherds think it is their business to reestablish trust with wolves.

✞

The tenth annual Church Music Colloquium was held at Christendom College this past June 20-25. Workshops were held in chant, choral music and organ. Talks were also given on liturgy on a pastoral and theoretical level. The guest speaker was Professor Laszlo Dobszay of Hungary. What was most interesting was a three-day workshop within the Colloquium for priests who wanted to learn to sing their parts of the Mass. There were 80 attendees. The next Colloquium is tentatively scheduled for June 12-17, 2001.

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For those of you who surf the net, try the website: www.sacredmusicamerica.com. This is the special website devoted to "Sacred Music in the Western Tradition," started by Professor Donald Keyes of Duquesne University. The Roman Catholic portion is supervised by the Church Music Association of America.

✞

According to an Associated Press story, the latest edition of the historic Anglican hymnal, *Hymns Ancient and Modern,* has just been issued this summer renamed as "*Common Praise.*" The name change was designed to coincide with "*Common Worship,*" the collection of new Church of England liturgies to be introduced in December. It consists of 628 hymns and is described as "editorially conservative" because there is no drastic revision of texts before 1880. According to committee member Lionel Dakers, former head of the Royal School of Church Music, this was because "[it] was felt that Isaac Watts, Cardinal Newman and George Herbert are period pieces you wouldn't dare update any more than you would Shakespeare." However there was an attempt "to avoid sexist language in *modern* hymns" (emphasis added). I guess only *dead* white males were given a pass.

CONTRIBUTORS

Amy Guettler is the Secretary of the Church Music Association of America and music teacher at St. Timothy's School in Chantilly, VA.

Dr. Robert Skeris is the President of the Church Music Association of America and director of the choir and schola at Our Lady Help of Christians Tridentine Indult Parish in the Archdiocese of Milwaukee.

László Dóbszay is director of the *Schola Hungarica* and a frequent contributor to *Sacred Music.*