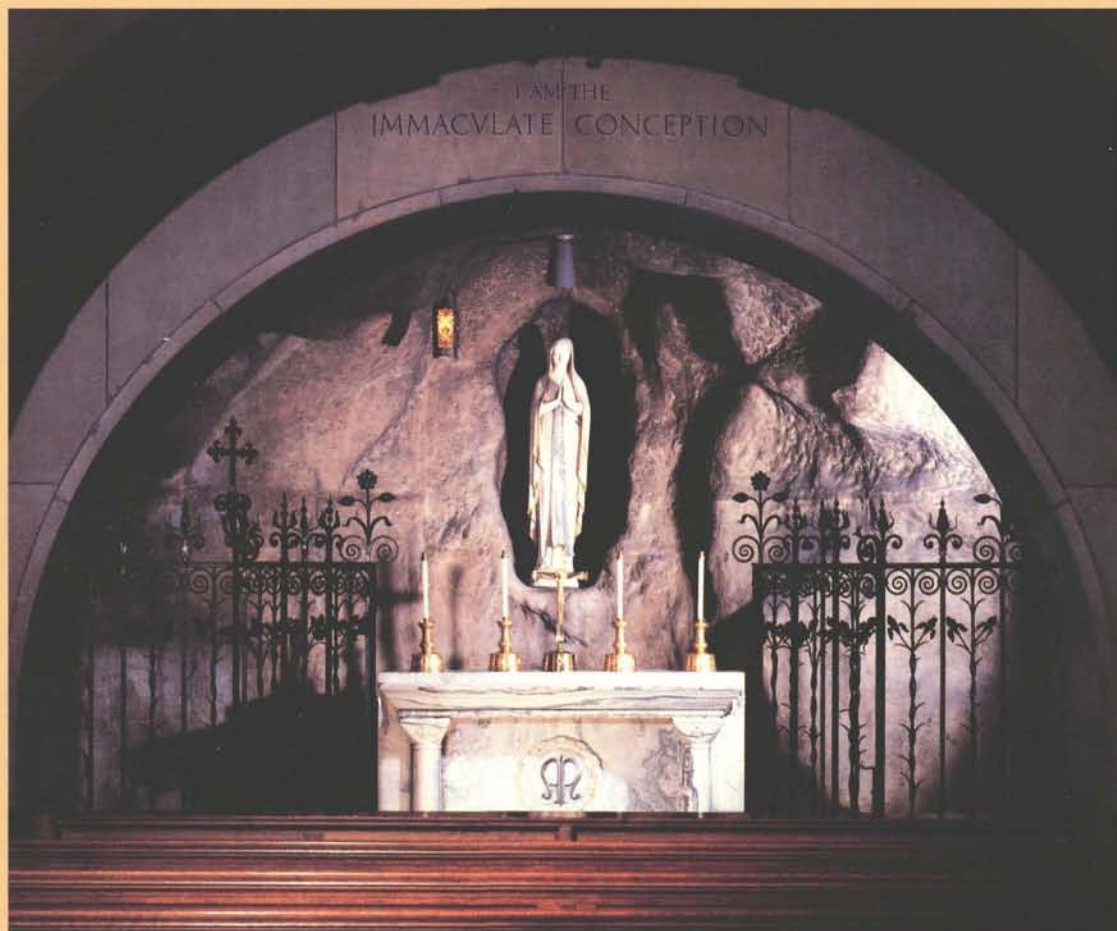
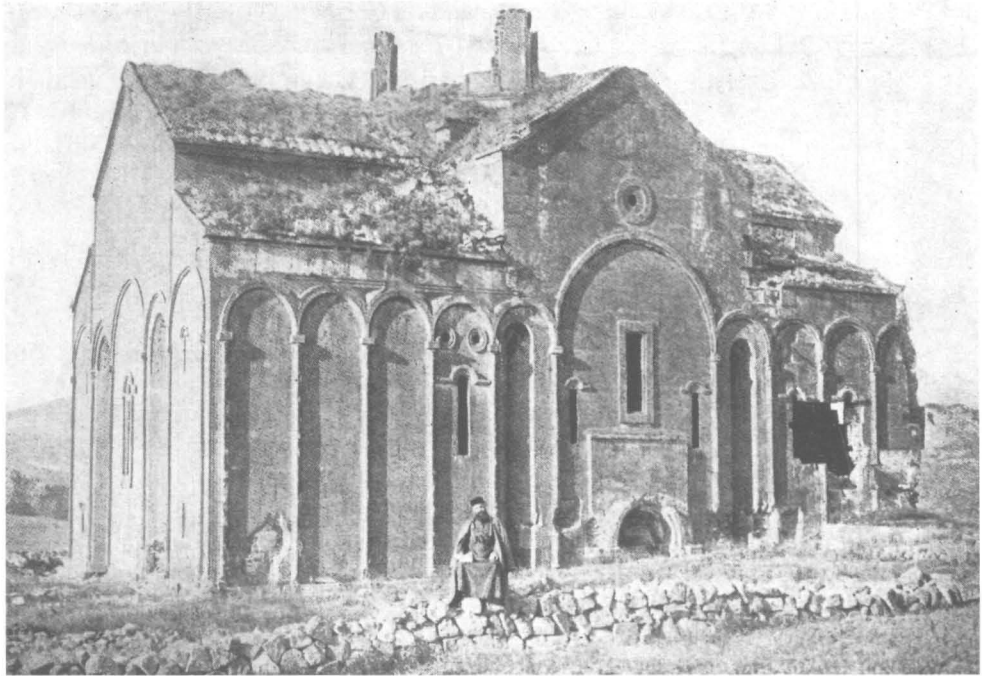


SACRED MUSIC

Summer 2004

Volume 131 No. 2





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SACRED MUSIC

Volume 131, Number 2, Summer 2004

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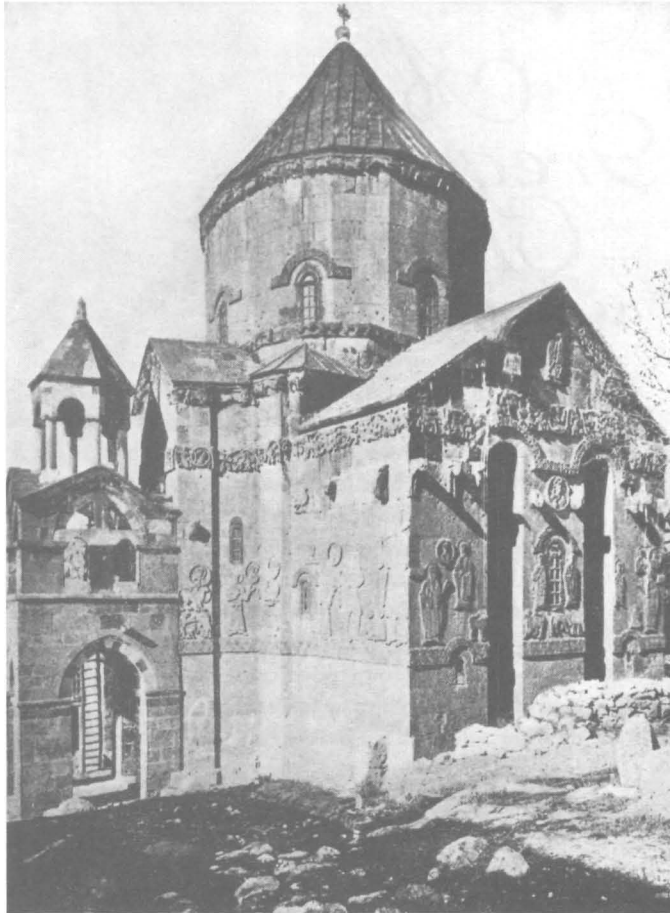
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Monastery Church, Akhtamar
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FROM THE EDITOR

With this issue of *Sacred Music* we finish our survey of Pope Pius X's motu proprio on sacred music, with an article by Professor Calvert Shenk on sections V-IX of this famous papal document. We publish also the relevant sections of the motu proprio as well as Pope John Paul II's chirograph of last November 22nd, celebrating the centenary of Pope Pius X's motu proprio.

Finally the last of our original English Ferial Mass compositions is published in this issue. Please review it along with the other two from the last two issues and vote for your favorite by sending an e-mail to skeris@cua.edu. The winner will be performed on Saturday June 26 at a Mass at the Summer Colloquium.

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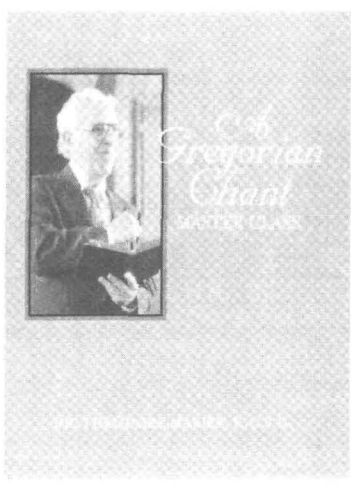
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EDITORIAL

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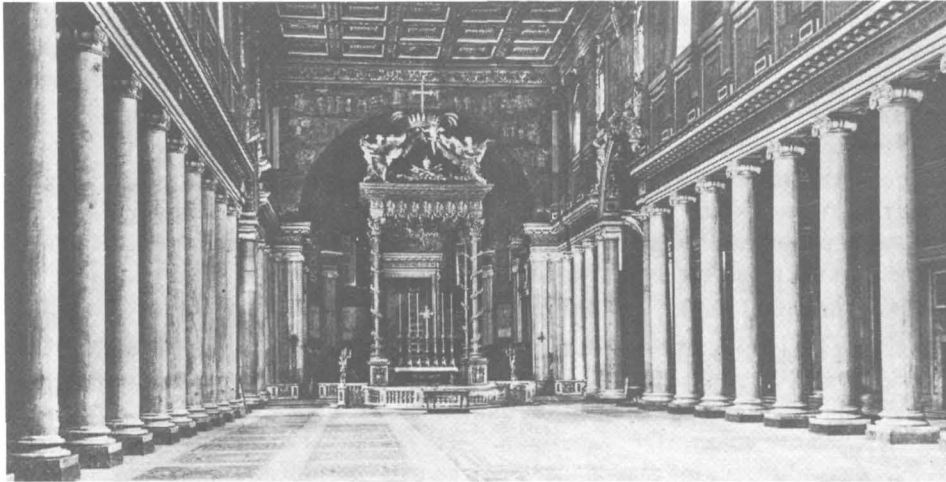
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Interior, Santa Maria Maggiore, Rome
Early Christian, 432—440 A.D. Later Alterations

ST. PIUS X AS PRACTICAL REFORMER: THE MOTU PROPRIO OF 1903, SECTIONS V - IX

After enunciating the great principles of Catholic liturgical music, recommending paradigmatic styles, and dealing with some issues of text-setting and formal musical structure, at the end of the *Motu Proprio* Pius X turns his attention to a number of fairly miscellaneous practical matters.

In Section V he considers the choir, first admonishing us that the sacred music of the Church is primarily choral and that therefore solo passages should not predominate. In the course of reaching this conclusion, he specifies that the “melodies proper to the celebrant at the altar and the ministers [deacon and subdeacon] must always be sung only in Gregorian chant without any accompaniment of the organ,” a principle which could well be respected in our time, when a number of Broadway-style settings of the Canon of the Mass involve unneeded keyboard accompaniments to the melodic ramblings of the celebrant.

The pontiff goes on to renew the prohibition against women’s voices in the choir, prescribing boys’ voices for the treble parts. This injunction, which was very widely disregarded, was finally definitively abrogated in Pius XII’s Encyclical *Musicae Sacrae Disciplina* (25 December, 1955) in the following passage:

“Where it is impossible to have *scholæ cantorum* or where there are not enough choir boys, it is allowed that a group of men and women or girls, located in a place outside the sanctuary set apart for the exclusive use of this group, can sing the liturgical texts at Solemn Mass, as long as the men are completely separated from the women and girls, and everything unbecoming is avoided.” (#74.)

Pius X continues with some remarks about the necessity for choirmen of “piety and uprightness of life” as well as “devout and modest demeanor during liturgical services.” He recommends cassock and surplice for the singers, and suggests that they be “hidden behind gratings” when they are too visible.

Section VI treats of instruments in liturgical music, allowing for organ accompaniment of the singing, along with other instruments with the permission of the Ordinary. There

are some fairly conventional caveats regarding the organ not overpowering the chant, and proscribing long preludes to the chant and interruptions by “intermezzo pieces.” (But in Section III he had allowed for the long-standing custom of *alternatim* verses of psalms and hymns to be played only by the organ, while the text was quietly recited.)

Then the pontiff expressly forbids certain instruments, including the piano, snare drums, bass drums, etc. Subsequent official documents on the subject have unfortunately been less specific, giving rise to considerable subjective interpretation as to the suitability of various instruments for the sacred liturgy. Vague references to “common consent” and “whatever recalls the secular” have been less than effective. Experience tends to show that relying on a consensus of opinion in this matter is hardly helpful; people are likely to accept as “suitable for sacred use” whatever they have grown accustomed to. We may well long for a stern and specific listing of acceptable and unacceptable instruments from someone in authority, be it the local Ordinary or an even higher legislative voice.

Pius then addresses the case of “bands” in church - presumably addressing a mainly Italian abuse common in his time. He permits such ensembles in processions outside the church “provided that no profane pieces are in any way rendered.”

Section VII deals with the length of liturgical music, prohibiting long delays because of the music, and laying down the principle that “music is simply a part of the liturgy and its humble handmaid.” This description, which was hardly encouraging to the humble handmaid’s devotees, contrasts poignantly with the characterization by the Second Vatican Council of music as an “integral part of the solemn liturgy,” whose contribution is “greater than that of any other art.”

In Section VIII the pontiff addresses specific means of reforming sacred music, directing the bishops to set up diocesan music commissions, emphasizing the importance of training in Gregorian chant and sacred polyphony in seminaries, even advising the consideration “in the ordinary classes of liturgy, moral, and canon law given to students of theology. . . [of] those points which refer more directly to the principles and laws of sacred music. . .” He urges “instruction on the aesthetics of sacred art, in order that the clerics may not leave the seminary ignorant of all these ideas, so necessary for full ecclesiastical culture.” Such instruction was an important part of seminary training well up into the 1960’s, at which point there came a sudden change. In recent decades, “full ecclesiastical culture” has rarely been seen as a relevant component of clerical life; hence sacred music as such has been sorely neglected in seminary instruction. We are now witnessing a revival of efforts along these lines in some seminaries in this country, scarcely a moment too soon.

Pius directs the restoration of *Scholæ Cantorum* in principal churches, and recommends their institution even in smaller, rural churches, and encourages the promotion of “higher schools of sacred music.” Again, many such schools flourished in the first half of the twentieth century, notably in this country with such successful efforts as the Pius X School in New York, the Pio Nono Institute in Milwaukee, and the Palestrina School in Detroit. The liturgico-musical gospel of Pius X was reaching a wide and diverse constituency. But, alas, the theological, liturgical, and cultural revolutions of the 1960’s resulted in the abrupt disappearance of all these institutes, and it is not possible, so far as this writer is aware, to find their equivalent in North America today, or indeed to receive a thorough professional training in the principles and practice of *musica sacra* at any institution of higher learning in the western hemisphere.

Section IX simply calls upon everyone involved in any authoritative way with liturgy to promote the reforms of the *Motu Proprio* with zeal.

In these later sections of the document, the holy Pontiff gives some practical counsel and some heartfelt encouragement in the cause of making sacred music “holy, artistically good, and universal in appeal.” Most of his strong recommendations are still relevant in our day (with some timely adaptations); would that all might earnestly heed them.



Cathedral and Leaning Tower, Pisa
Romanesque. 1063—XII Cent. Tower XII-XIV Cent.

MOTU PROPRIO— TRA LE SOLLECITUDINI (SECTIONS V - IX)

PART V. THE SINGERS

12. With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung in Gregorian Chant, and without accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of levites, and, therefore, singers in the church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music.

By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate to such an extent as to have the greater part of the liturgical chant executed in that manner; the solo phrase should have the character or hint of a melodic projection (*spunto*), and be strictly bound up with the rest of the choral composition.

13. On the same principle it follows that singers in church have a real liturgical office, and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.

14. Finally, only men of known piety and probity of life are to be admitted to form part of the choir of a church, and these men should by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise. It will also be fitting that singers while singing in church wear the ecclesiastical habit and surplice, and that they be hidden behind gratings when the choir is excessively open to the public gaze.

PART VI. ORGAN AND INSTRUMENTS

15. Although the music proper to the Church is purely vocal music, music with the accompaniment of the organ is also permitted. In some special cases, within due limits and with proper safeguards, other instruments may be allowed, but never without the special permission of the Ordinary, according to prescriptions of the *Caeremoniale Episcoporum*.

16. As the singing should always have the principal place, the organ or other instruments should merely sustain and never oppress it.

17. It is not permitted to have the chant preceded by long preludes or to interrupt it with intermezzo pieces.

18. The sound of the organ as an accompaniment to the chant in preludes, interludes, and the like must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to sacred music as above enumerated.

19. The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like.

20. It is strictly forbidden to have bands play in church, and only in special cases with the consent of the Ordinary will it be permissible to admit wind instruments, limited in number, judiciously used, and proportioned to the size of the place—provided the composition and accompaniment be written in grave and suitable style, and conform in all respects to that proper to the organ.

21. In processions outside the church the Ordinary may give permission for a band, provided no profane pieces be executed. It would be desirable in such cases that the band confine itself to accompanying some spiritual canticle sung in Latin or in the vernacular by the singers and the pious associations which take part in the procession.

PART VII. THE LENGTH OF LITURGICAL CHANT

22. It is not lawful to keep the priest at the altar waiting on account of the chant or the music for a length of time not allowed by the liturgy. According to the ecclesiastical prescriptions the *Sanctus* of the Mass should be over before the elevation, and therefore the priest must here have regard for the singers. The *Gloria* and the *Credo* ought, according to the Gregorian tradition, to be relatively short.

23. In general it must be considered a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid.

PART VIII. PRINCIPAL MEANS

24. For the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special Commission composed of persons really competent in sacred music, and to this Commission let them entrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.

25. In seminaries of clerics and in ecclesiastical institutions let the above-mentioned traditional Gregorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions, and let the superiors be liberal of encouragement and praise toward their young subjects. In like manner let a *Schola Cantorum* be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.

26. In the ordinary lessons of Liturgy, Morals, and Canon Law given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doc-

trine with some particular instruction in the aesthetic side of sacred art, so that the clerics may not leave the seminary ignorant of all those subjects so necessary to a full ecclesiastical education.

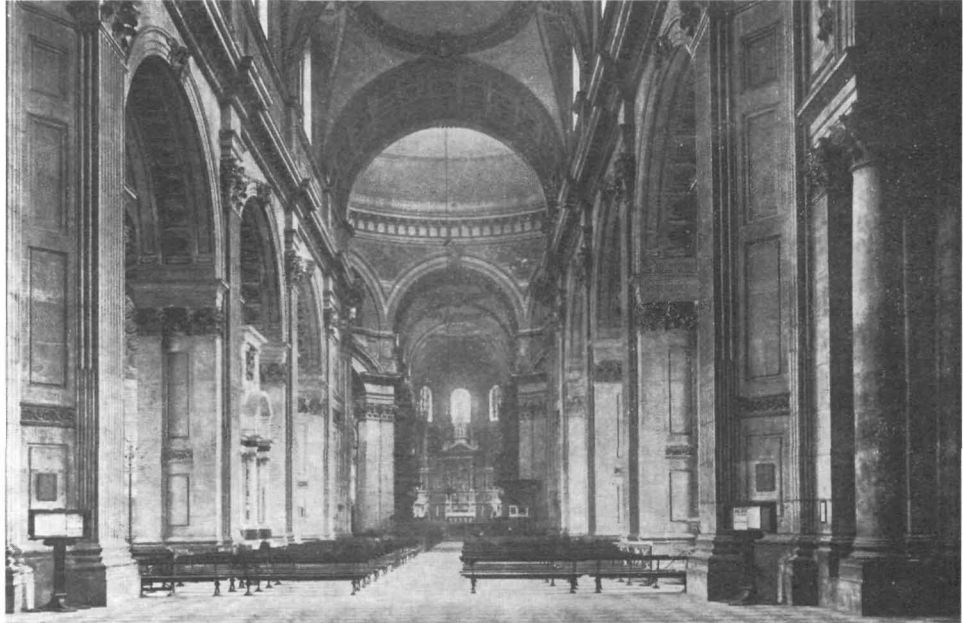
27. Let care be taken to restore, at least in the principal churches, the ancient Scholae Cantorum, as has been done with excellent fruit in a great many places. It is not difficult for a zealous clergy to institute such Scholae even in smaller churches and country parishes—nay, in these last the pastors will find a very easy means of gathering around them both children and adults, to their own profit and the edification of the people.

28. Let efforts be made to support and promote, in the best way possible, the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of her choirmasters, organists, and singers, according to the true principles of sacred art.

PART IX. CONCLUSION

29. Finally, it is recommended to choirmasters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, and religious communities, parish priests and rectors of churches, canons of collegiate churches and cathedrals, and, above all, to the diocesan ordinaries to favor with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt.

Given from Our Apostolic Palace at the Vatican, on the day of the Virgin and martyr, St. Cecilia, November 22, 1903, in the first year of Our Pontificate.



*Nave and Choir, Looking East, St. Paul's, London
Renaissance. 1675—1710 Architect. Sir Christopher Wren*

CHIROGRAPH OF THE HOLY FATHER ON THE CENTENARY OF THE MOTU PROPRIO “TRA LE SOLLECITUDINI” ON SACRED MUSIC, NOVEMBER 22, 2003.

We publish below the chirograph of the Holy Father John Paul II on the occasion of the centenary of the motu proprio “Tra le sollecitudini” on the renovation of sacred music, issued by Pope Saint Pius X (November 22, 1903):

1. One hundred years ago, my predecessor Saint Pius X, who was moved by the overwhelming desire “of maintaining and of promoting decorum in the House of God,” issued the motu proprio *Tra le sollecitudini*. Its object was the renovation of sacred music in acts of worship, and it was intended to offer concrete directions concerning this essential aspect of the Liturgy—to present the Church with “a kind of juridical code of sacred music.”¹ This intervention also corresponded with the purpose of his pontificate, synthesized in his motto, “*Instaurare omnia in Christo.*”

The centenary anniversary of this document provides me with the opportunity to recall the important function of sacred music, which Saint Pius X represented as both a means of elevating the spirit to God, and as a precious aid for the faithful in the “active participation in the most sacred mysteries and in the solemn and public prayer of the Church.”²

As the holy Pontiff recalls, the special attention properly reserved to sacred music derives from the fact that sacred music is “an integral part of the solemn Liturgy, participat[ing] in its general end, which is the glory of God and the sanctification and edification of the faithful.”³ In its interpretation and expression of the profound sense of the sa-

cred text to which it is so intimately bound, sacred music is capable of “adding greater efficacy to the same text, so that the faithful [...] are better disposed to receive the fruits of the grace proper to the celebration of the most holy mysteries.”⁴

2. This idea is expressed once again in chapter six of the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, in which the Second Vatican Council clearly defines the ecclesial function of sacred music: “The musical tradition of all the Church constitutes a patrimony of inestimable value, exceeding that of other expressions of art. This superiority follows upon the fact that as sacred melody united to words, sacred music is a necessary and integral part of the solemn liturgy.”⁵ In addition, the Council points out that “sacred song is praised by the Sacred Scripture, by the Fathers, and by the Roman Pontiffs, who in more recent times, beginning with St. Pius X, have persistently emphasized the ministerial function of sacred music in the service of the divine.”⁶

Throughout her entire history, in fact, the Church has continued in the ancient biblical tradition, to which Our Lord and the Apostles themselves adhered, employing song in the Liturgy. Thus has the Church been furnished with marvelous examples of melodic commentary on sacred texts according to the creative skills of every culture, both Eastern and Western.

The attention of my predecessors to this delicate area has indeed been constant. They have consistently recalled the fundamental principles that must enliven the production of sacred music, the sort of music destined for the Liturgy. Beside Pope St. Pius X should also be mentioned, among others, Pope Benedict XIV with his encyclical *Annus Qui* (February 19, 1749), Pope Pius XII and his two encyclicals *Mediator Dei* (November 20, 1947) and *Musicae Sacrae Disciplina* (December 25, 1955), and also Paul VI with his illuminating remarks in various speeches throughout his pontificate.

The fathers of the Second Vatican Council did not fail to reinforce these principles with a view to their application in the changing conditions of the times. A specific instance can be found in the sixth chapter of *Sacrosanctum Concilium*. Pope Paul VI then ensured the translation of these principles into concrete norms, particularly through the instruction *Musicam Sacram*, issued by his approval on March 5, 1967 by what was then the Sacred Congregation of Rites. It is ever necessary to remember these principles of conciliar inspiration in order that there be a development in conformity with the exigencies of liturgical reform, as well as the liturgical-musical tradition of the Church. The text of the Constitution *Sacrosanctum Concilium* wherein it states that the Church “approves and admits into divine worship all forms of true art, endowed with due quality”⁷ finds appropriate criteria for application in n. 50-53 of the instruction *Musicam Sacram* mentioned above.⁸

3. In several instances, I too have noted the important role and great significance of music and song for more active and intense participation in liturgical celebrations.⁹ I have also emphasized the necessity of “purifying the cult of insipid styles, informal modes of expression, and uninspired musical texts which have little to do with the greatness of the mystery being celebrated,¹⁰ in order to insure dignity and appropriate forms of liturgical music.

With this perspective, in light of the teachings of St. Pius X and my other predecessors, and especially taking into account the pronouncements of the Second Vatican Council, I desire to propose once again some fundamental principles for this important aspect of Church life. I intend to ensure that liturgical music correspond ever more fully to its specific function.

4. In keeping with the teachings of St. Pius X and the Second Vatican Council, it is first and foremost necessary to emphasize that music destined for the sacred rites must have sanctity as its reference point: indeed, sacred music “becomes that much holier the more closely united it is to the liturgical action.”¹¹ It is precisely for this reason that my pre-

decessor Paul VI, in commenting on a decree from the Council of Trent, so wisely stated that “not all which is distinguished outside the temple (*profanum*) is worthy to cross its threshold.”¹² He further clarified that “if it does not at once possess the sense of prayer, of dignity and beauty, music—both instrumental and vocal—is precluded from admission into the sacred and religious sphere.”¹³ Meanwhile, the category of “sacred music” has been broadened so far as to include repertoire incapable of entering the celebration without violating the very spirit and norms of the Liturgy itself.

The reform of St. Pius X was directed specifically at the purification of church music from the contamination of profane theatrical music, which in many countries had polluted liturgical music repertoire and praxis. This ought to be a careful consideration in our times as well, as I have noted in the encyclical *Ecclesia de Eucharistia*. Not all expressions of the figurative arts and of music are capable “of adequately expressing the Mystery worshipped in the fullness of the Church’s faith.”¹⁴ As a consequence, not all musical forms can be considered suitable for liturgical celebrations.

5. Another principle enunciated by Saint Pius X in the motu proprio *Tra le sollecitudini*, a principle moreover intimately connected to the preceding, is that of goodness of form. There can be no music destined for the celebration of the sacred rites that be not first “true art,” capable of having that efficacy “which the Church intends to obtain by receiving into her liturgy the art of sounds.”¹⁵

And still such quality by itself is not enough. Liturgical music must indeed comply with its specific requirements: full adherence to the texts that it presents, consonance with the liturgical season and moment to which it is destined, adequate correspondence to the gestures that the rite proposes. The varied liturgical moments demand, indeed, their own musical expression, apt at one time or another to bring out the particular nature of a given rite, now proclaiming the marvels of God, now manifesting sentiments of praise, of supplication or even sadness brought about by the experience of human ache, an experience that faith always opens to the perspective of Christian hope.

6. The song and music demanded by the liturgical reform—it is worthwhile to remember—must also satisfy the legitimate demands of adaptation and inculturation. Yet it is clear that every innovation in this delicate area must respect special criteria, such as the search for musical expressions that answer to the necessary involvement of the entire assembly in the celebration and that avoid, at the same time, whatever concession to levity or to superficiality. On the other hand are also to be avoided, in general, those forms of “inculturation” of an elitist stripe, which introduce into the Liturgy ancient or contemporary compositions which are perhaps of artistic value, but which indulge in a most incomprehensible language.

It was in this sense that Saint Pius X indicated—using the term universal—a further requirement of liturgical music: “while allowing all nations,” he commented, “to admit into ecclesiastical compositions what constitutes in some way the specific character of their own music, these compositions, nevertheless, must remain subordinate to the general characteristics of sacred music so that no one of another nation might receive a bad impression on hearing them.”¹⁶ In other words, the sacred realm of the liturgical celebration must never become a laboratory for experimentation or compositional and performance practices introduced without careful control.

7. Among musical expressions that best respond to the quality required by the notion of sacred music, especially liturgical, a particular place is occupied by Gregorian chant. The II Vatican Council recognizes it as “the song proper to the Roman liturgy.”¹⁷ It is therefore necessary to reserve to Gregorian chant first place in sung liturgical actions celebrated in the Latin language, all things being equal.¹⁸ Saint Pius X observes how the Church has “inherited” Gregorian chant “from the ancient Fathers,” has “guarded” it “jealously over the centuries in her liturgical codices” and still “proposes” it “to the

faithful” as her own, considering it “as the supreme model of sacred music.”¹⁹ Therefore even today, Gregorian chant continues to be an element of unity in the Roman liturgy.

As Saint Pius X already had, so also does the II Vatican Council recognize that “other genera of sacred music, and especially polyphony, are not at all excluded from celebrations of the divine office.”²⁰ It is necessary, therefore, to sift through new musical languages with attentive care, so as to test the possibility of expressing with them the inexhaustible riches of the Mystery represented in the Liturgy and thus foster, thereby, the active participation of the faithful in the Liturgical celebrations.²¹

8. The importance of preserving and increasing the age-old patrimony of the Church leads us to take up in particular the specific exhortation of the constitution *Sacrosanctum Concilium* that, “Scholae cantorum are to be zealously promoted, especially in cathedral churches.”²² In its turn, the Instruction *Musicam Sacram* specifies the ministerial task of the schola: “The role of the choir (*cappella musicale* or *schola cantorum*) in the carrying-out of the liturgical celebration is worthy of particular attention. Following the conciliar norms regarding liturgical reform, its task has become of still more importance and prominence. It is exceedingly necessary for the choir to attend to the exact execution of the parts proper to itself, according to the various genera of songs, in order to accommodate active participation of the faithful in song. Therefore, [...] scholae are to be promoted with special care, in cathedrals and other large churches, in seminaries and religious houses of studies.”²³ The task of the schola has not decreased. Rather, it acts as guide and support in the assembly and, at certain moments of the Liturgy, fulfills a function utterly unique to itself.

From the harmonious coordination of all—the priest celebrant and the deacon, the acolytes, the ministers, the lectors, the psalmist, the schola cantorum, the musicians, the cantor, the assembly—arises that propitious spiritual climate that renders the liturgical moment truly intense, participatory, and fruitful. The musical aspect of liturgical celebrations, then, can be left neither to improvisation nor to the will of individuals, but must be entrusted to a well-concerted direction with respect to norms and competencies, arising from adequate liturgical formation.

9. There also remains in evidence, in this field, the urgency of promoting a solid formation not only of pastors but also of the lay faithful. Saint Pius X particularly insisted on the musical formation of clerics. A call in such a sense is also found to be reinforced by the Second Vatican Council: “Care is to be taken for musical formation and practice in seminaries, in novitiates of male and female religious and in houses of studies, as also in other Catholic institutes and schools.”²⁴ This directive awaits full realization. Therefore, I deem it appropriate to recall it, so that future pastors will be able to acquire a fitting sensibility in this field as well.

In such formational works, a special role comes to be developed for schools of sacred music, which Saint Pius X exhorted to be maintained and promoted,²⁵ and which the Second Vatican Council recommends to be formed where possible.²⁶ A concrete fruit of the reform of Saint Pius X was the erection in Rome, in 1911, eight years after the *motu proprio*, of the “Pontifical Higher School of Sacred Music,” afterwards becoming the “Pontifical Institute of Sacred Music.” Near this now almost-centenary academic institution, which has rendered and renders a specialized service to the Church, there are many other Schools founded in individual Churches, which deserve to be supported and developed for an ever better understanding and execution of good liturgical music.

10. Considering that the Church has always recognized and favored progress in the arts, it should not be amazing that, besides Gregorian chant and polyphony, she also admits into her celebrations more modern music, provided it be respectful as much of the liturgical spirit as of the true values of art. It is accordingly permitted to the Churches in various nations to value, among those compositions destined for worship, “those par-

ticular forms which constitute in some way the specific character of their own music."²⁷ In keeping with the desires of my Predecessor and the further directives established recently by the constitution *Sacrosanctum Concilium*,²⁸ I have also intended, as stated in the encyclical *Ecclesia de Eucharistia*, to make room for new musical contributions by mentioning, next to the inspired Gregorian melodies, "the many and often great composers who have ventured to set the liturgical texts of the Holy Mass."²⁹

11. The past century, with the renovation brought about by the Second Vatican Council, came to see a special development of popular religious song. Of this song *Sacrosanctum Concilium* says that it "is to be zealously promoted, so that in pious and sacred exercises, as also in liturgical actions themselves, [...] the voices of the faithful may resound."³⁰ Such song presents itself as particularly suitable to the participation of the faithful not only at devotional practices, "according to the norms and dispositions of the rubrics,"³¹ but also at the Liturgy itself. Indeed, popular song constitutes "a link of unity and a joyous expression of the praying community, promotes the proclamation of unique faith, and grants to large liturgical assemblies an incomparable and collected solemnity."³²

12. With regard to liturgical music compositions, I make my own the "general law" that Saint Pius X formulated in these terms: "The more closely a composition for church approaches the Gregorian form in its movement, inspiration and flavor, the more sacred and liturgical it is; and the more it departs from that supreme model, the less worthy it is of the temple."³³ Evidently, this does not mean copying Gregorian chant, but rather seeing to it that new compositions be pervaded by the same spirit that gave rise to and so molded that chant. Only an artist profoundly immersed in the *sensus Ecclesiae* may try to perceive and translate into melody the truth of the Mystery that is celebrated in the Liturgy.³⁴ With this idea in mind, I wrote in the *Lettera agli Artisti*: "How many sacred compositions have been produced over the course of the centuries by persons profoundly imbued with the sense of mystery! Countless believers have fed their faith with melodies sprung from the hearts of other believers and thus into the Liturgy. At the very least, such music has proven a strong aid in the proper development of the faith of individuals. In song, faith experiences itself as the exuberance of joy, of love, of confident expectation of the salvific intervention of God."³⁵

Hence what is necessary is a renewed and further deepened consideration of the principles which must be at the base of the formation and of the diffusion of a repertoire of quality. Only in this way can it be granted to musical expression that it serve in an appropriate way its ultimate end, which "is the glory of God and the sanctification of the faithful."³⁶ I know well that even today there is no lack of composers capable of offering, in this spirit, their indispensable contribution and their competent collaboration in order to increase the patrimony of music at the service of a Liturgy ever more intensely lived. To them goes the expression of my confidence, united to my most cordial exhortations that they make every commitment to increase the repertoire of compositions which might be worthy of the height of the mysteries celebrated and, at the same time, suitable to today's sensibility.

13. Finally, I yet wish to mention that which Saint Pius X provided on the operative plane, with the end of accommodating the effective application of the directions given in his *motu proprio*. Addressing himself to Bishops, he prescribed to them that there be instituted in their dioceses "a special commission of persons really competent in matters of sacred music."³⁷ In places where this pontifical provision has been put in practice, its fruits are not lacking. At present, there are numerous national, diocesan, and interdiocesan Commissions that offer their valuable contribution to the preparation of local repertoire, seeking to utilize discernment which takes into account the quality of texts and

music. I wish the Bishops to continue to uphold the commitment of these Commissions, favoring in them their efficacy in the pastoral realm.³⁸

In light of its experience that has matured in these years, to better assure the fulfillment of its important task of regulating and promoting the sacred Liturgy, I ask the Congregation for Divine Worship and the Discipline of the Sacraments to intensify its attention, according to its institutional end,³⁹ to the area of liturgical sacred music, availing itself of the competencies of the diverse Commissions and Institutions specializing in this field, as well as of the support of the Pontifical Institute of Sacred Music. It is indeed important that the musical compositions utilized in liturgical celebrations conform to the criteria opportunely pronounced by Saint Pius X and wisely developed both by the II Vatican Council and by the successive Magisterium of the Church. In view of this, I am also confident that the episcopal Conferences will carefully complete the examination of the texts destined for liturgical song,⁴⁰ and pay special attention to valuing and promoting melodies that might be truly suitable to sacred use.⁴¹

14. Continuing on a practical level, the motu proprio which comes to its one hundredth anniversary also faces the question of musical instruments that are to be used in the Latin Liturgy. Among these is recognized without hesitation the prevalence of the pipe organ, about the use of which it establishes opportune norms.⁴² The Second Vatican Council has fully accepted the guidance of my sainted Predecessor in establishing that: "In the Latin Church is held in great honor the pipe organ, the traditional instrument, the sound of which is of a position to add wonderful splendor to the ceremonies of the Church, and to powerfully elevate souls to God and celestial things."⁴³

Nevertheless, it ought to be remembered that contemporary compositions often utilize musical forms that do not lack their own dignity. In the measure to which they are of help to the prayer of the Church, they can reveal in themselves a valuable enrichment. Yet, it is necessary to be vigilant in making sure that the instruments be suitable to sacred use, conform to the dignity of the temple, have the quality of sustaining the song of the faithful and favor their edification.

15. I desire that the centenary commemoration of the motu proprio *Tra le Sollecitudini*, by the intercession of its sainted Author, united with that of Saint Cecilia, patroness of sacred music, be of encouragement and stimulus for as many as concern themselves with this important aspect of liturgical celebrations. May those devoted to sacred music, dedicating themselves with renewed momentum to a sector of such vital import, contribute to the maturation of the spiritual life of the People of God. May the faithful, for their part, expressing in a harmonious and solemn way the faith itself in song, experience ever more deeply its richness and conform themselves to the commitment to translating these impulses into their behavior in everyday life. So may be reached, thanks to the concord of zeal of pastors of souls, musicians, and faithful, that which the constitution *Sacrosanctum Concilium* defines as the true "end of sacred music;" namely, "the glory of God and the sanctification of the faithful."⁴⁴

May she be also in this an example and model the Virgin Mary, who knew how to sing in a unique way, in the Magnificat, the marvels that God works in the history of man. Under this patronage, to everyone do I impart with affection my Benediction.

Given at Rome, at Saint Peter's, the 22nd of November, the Memorial of Saint Cecilia, of the year 2003, twenty-sixth of my Pontificate.

IOANNES PAULUS II

NOTES

- 1 Pii X Pontificis Maximi Acta, vol. I, p. 77.
- 2 Ibid.
- 3 Ibid., n. 1, p. 78.
- 4 Ibid.
- 5 N. 112.
- 6 Ibid.
- 7 Ibid.
- 8 Cf. AAS 59 (1967), 314-316.
- 9 Cf., for example, Discourse to the Pontifical Institute of Sacred Music on the 90th anniversary of its foundation (January 19, 2001), 1: *Insegnamenti XXIV/1* (2001), 194.
- 10 General audience on February 26, 2003, 3: *L'Osservatore Romano*, 27 febbraio 2003, p. 4.
- 11 Ecum. Council Vat. II, Const. on the sacred Liturgy *Sacrosanctum Concilium*, 112.
- 12 Discourse to the participants in the general convention of the Italian Saint Cecilia Association (September 18, 1968): *Insegnamenti VI* (1968), 479.
- 13 Ibid.
- 14 N. 50:01AAS 95 (2003), 467.
- 15 N. 2, p. 78.
- 16 Ibid., pp. 78-79.
- 17 Const. on the sacred Liturgy *Sacrosanctum Concilium*, 116.
- 18 Cf. S. Congregation of Rites, *Istr. sulla musica nella sacra Liturgia Musicam sacram* (5 marzo 1967), 50: AAS 59 (1967), 314.
- 19 Motu proprio *Tra le sollecitudini*, n. 3, p. 79.
- 20 Const. on the sacred Liturgy *Sacrosanctum Concilium*, 116.
- 21 Cf. *ibid.*, 30.
- 22 Ibid., 114.
- 23 N. 19: AAS 59 (1967), 306.
- 24 Const. on the sacred Liturgy *Sacrosanctum Concilium*, 115.
- 25 Cf. Motu proprio *Tra le sollecitudini*, n. 28, p. 86.
- 26 Cf. Const. on the sacred Liturgy *Sacrosanctum Concilium*, 115.
- 27 Pio X, Motu proprio *Tra le sollecitudini*, n. 2, p. 79.
- 28 Cf. n. 119.
- 29 N. 49: AAS 95 (2003), 466.
- 30 N. 118.
- 31 Ibid.
- 32 John Paul II, Discourse to the International Congress of Sacred Music (January 27, 2001), 4: *Insegnamenti XXIV/1* (2001), 239-240.
- 33 Motu proprio *Tra le sollecitudini*, n. 3, p. 7.
- 34 Cf. Ecum. Council Vat. II, Const. on the sacred Liturgy *Sacrosanctum Concilium*, 112.
- 35 N. 12: *Insegnamenti XXII/1* (1999), 718.
- 36 Ecum. Council Vat. II, Const. on the sacred Liturgy *Sacrosanctum Concilium*, 112.
- 37 Motu proprio *Tra le sollecitudini*, n. 24, p. 85.
- 38 Cf. John Paul II, Ap. letter *Vicesimus quintus annus* (December 4, 1987), 20: AAS 81 (1989), 916.
- 39 Cf. John Paul II, Ap. Const. *Pastor Bonus* (June 28, 1988), 65: AAS 80 (1988), 877.
- 40 Cf. John Paul II, Enc. letter *Dies Domini* (May 31, 1998), 50: AAS 90 (1998), 745; Congregation for Divine Worship and the Discipline of the Sacraments, Instr. *Liturgiam authenticam* (March 28, 2001), 108: AAS 93 (2001), 719.
- 41 Cf. *Institutio generalis Missalis Romani*, editio typica III, 393.
- 42 Cf. Motu proprio *Tra le sollecitudini*, nn. 15-18, p. 84.
- 43 Ecum. Council Vat. II, Const. on the sacred Liturgy *Sacrosanctum Concilium*, 120.
- 44 Ibid., 112. [01906-01.03] [Original text: Italian]

Missa Sancti Antonii

An English Ferial Mass

Kyrie

Composer C

Adagio, Chantlike (♩ = 69)

Soprano

Alto

Tenor

Bass

Keyboard
Rehearsal Only)

Lord have mer - cy. Lord have

4

S.

A.

T.

B.

Kbd.

mer - cy. Christ have mer - cy. Lord

Missa Sancti Antonii

9

molto rit.

S. Lord have mer - cy.

A. *cresc.* have mer - cy. Lord have mer - cy.

T. *cresc.* have mer - cy. Lord, Lord have mer - cy.

B. Lord have mer - cy.

Kbd. *molto rit.*

Sanctus

Moderato (♩ = 80) Chantlike (♩ = 69)

Soprano: Ho - ly! Ho - ly!

Alto: Ho - ly! Ho - ly!

Tenor: Ho - ly! Ho - ly! Ho - ly! Lord God, of pow²-er and Might heav-en and

Bass: Ho - ly! Ho - ly! Ho - ly! Lord God, of pow³-er and Might heav-en and

Piano: Accompanying piano part with dynamics *f*, *rit.*, and *mf*.

Tempo Primo

Soprano: Ho san - na in the

Alto: Ho san - na in the

Tenor: earth are full of your glo - ry. glo - - - - ry. Ho san - na in the

Bass: earth are full of your glo - ry. glo - - - - ry. Ho san - na in the

Piano: Accompanying piano part with dynamics *mf*, *rit.*, and *mp*.

Missa Sancti Antonii

Chantlike (♩ = 69) *mp* *rit.* *Tempo Primo* *mf*

S. high - est. Bless - ed is he who comes in the name of the Lord. Ho -

A. high - est. Bless - ed is he who comes in the name of the Lord, of the Lord. Ho -

T. high - est. Ho -

B. high - est. Ho -

12

S. san - na in the high - est.

A. san - na in the high - est.

T. san - na in the high - est.

B. san - na in the high - est.

16

Agnus Dei

Andante (♩ = 74)

Musical score for the first system of the Agnus Dei. It includes parts for Soprano, Alto, Tenor, Bass, and Keyboard (Rehearsal Only). The tempo is marked 'Andante' with a quarter note equal to 74 beats per minute. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: 'Lamb of God, you take a-way the sins of the world; have'. The Tenor part has a 'mp' dynamic marking and the word 'have' is written below the staff. The Bass part has a 'mp' dynamic marking. The Keyboard part is marked 'mp' and '(Rehearsal Only)'. The Soprano and Alto parts are silent in this system.

Musical score for the second system of the Agnus Dei. It includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Keyboard (Kbd.). The tempo is marked 'Andante' with a quarter note equal to 74 beats per minute. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The lyrics are: 'mer - cy on us.' and 'Lamb of God you take a-way the sins'. The Soprano part has a '5' above the staff. The Alto part has a '5' above the staff. The Tenor part has a '8' below the staff. The Bass part has a '5' above the staff. The Keyboard part has a '5' above the staff. The Soprano and Bass parts are silent in this system.

Missa Sancti Antonii

10 *mp*

S. have mer - cy on us.

A. of the world: have mer - cy on us. Lamb of God, you

T.

B. Lamb of God, you

Kbd.

15 *mp* *rit.*

S. grant us peace.

A. take a - way the sins of the world: grant us peace.

T. grant us peace.

B. take a - way the sins of the world: grant us peace.

Kbd.

REVIEWS

Choral Music Reviews

Concentus Gaudii: Cantate Domino, by J. William Greene. SSA & piano or organ. Catalog #5211. \$2.10. CanticaNOVA Publications, PO Box 291, Oakmont, PA 15139-0291. www.canticanova.com

The lyrics of this macaronic motet have been “adapted from Psalm 13: 6” by the composer, who presents them in both Latin and English. At times the two languages alternate, and at others they are combined as one voice sings in English while the other two call out “Cantate.” Because this joyful motet is composed for treble voices the overall effect is of pealing silver bells. The accompaniment contains enough of the vocal parts that an accomplished children’s or a women’s choir should not find *Concentus Gaudii* difficult to learn, and there is an attractive amount of repetition. The composer provides registration suggestions for organists, but also encourages them to “feel free to further ‘orchestrate’ this accompaniment.” Recommended for Sundays that feature themes of praise and thanksgiving, this motet will please both the choir and those who pray with them.

Susan Treacy

Mass of Saint Agnes, by B. Andrew Mills. Unison voices & keyboard. Catalog #3118. 1 or 2 copies — \$4.00; 3 or more copies — \$2.85 each. CanticaNOVA Publications, PO Box 291, Oakmont, PA 15139-0291. www.canticanova.com

This attractive and simple setting of the Mass Ordinary seems to be loosely based on Gregorian psalm tone 1, therefore giving it an uncanny resemblance to Kurt Poterack’s excellent *Psalm Tone Mass*, found in *The Adoremus Hymnal*. Mills has set to music the Kyrie, Gloria, Sanctus, Memorial Acclamation, Great Amen, and Agnus Dei, while Poterack’s includes the Credo but not the Memorial Acclamation and Great Amen. The music has a one-flat key signature, but the vocal line lacks the presence of the leading tone, so it does have a very modal sound. The vocal part and the accompaniment are truly easy and repetitive, though without becoming boring. The accompaniment falls easily under the fingers of any

keyboard player, so non-professional musicians need have no fear of playing this lovely Mass setting. The Kyrie is set in Latin and the rest of the Mass in English, and the score comes with a congregational sheet that may be reproduced in “weekly or season liturgy sheets.”

S.T.

Myn Mair: A Prayer to Mary and the Saints, arranged by George Guest. SATB a cappella. PPM09839. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

Myn Mair is a Welsh pre-Reformation song that was somehow passed on for generations and exists in a manuscript *Song Book of Myra Evans* (National Library of Wales, Aberystwyth, Facsimile 7). Myra, evidently not Catholic, learned the song from her great-grandfather, who was born in the late 18th century. According to the notes by Dr. Meredydd Evans and Miss Phyllis Kinney,

The words of the song are indisputably Catholic with their references to purgatory [sic], the Mass and the intercession of the saints, and Myra’s mother was told that she must not sing this Dirge at the *Gwylnos* (the service held on the night before the funeral) as it was Catholic and that she would be thrown out of [Methodist] chapel membership if she did so, and would be disgraced. She was told that the song was ‘very old’ and was sung for the repose of a friend’s soul after death. Considering the background it is remarkable that a song like *myn Mair* (in the name of Mary), which may go back to the 16th century, or even earlier, has survived at all.

The tune—in 6/8 meter—has a lilting, lullaby-like quality to it, and has a D-minor or Dorian sound. Of the three stanzas, the first and third have the melody in the soprano, with a baritone solo in the second. George Guest’s arrangement is very lovely, with an accessibly modern harmonic language. The publisher indicates that the anthem’s level is Medium/Medium Difficult and that it is suitable for General or Funeral use.

S.T.

Of Righteousness, by Robert Powell. SATB *a cappella*. PPM09807. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

Robert Powell has chosen two Scripture verses (Matthew 5: 6 and Wisdom 5: 15) from the *King James* translation. This lovely anthem would be ideal for the 4th Sunday of Ordinary Time (Year A), when the Gospel reading features the beginning of the Sermon on the Mount, and a parish music director might do well to coordinate with the pastor, and plan to sing *On Righteousness* in conjunction with a related homily. Powell's music is contemporary but accessible, with very few gratuitous dissonances. The texture is predominantly homophonic, with just a very few imitative sections. The publisher indicates that the anthem's level is Medium/Medium Difficult and that it is suitable for General use.

S.T.

I Am the True Vine, by Margaret Vardell Sandresky. SSATB *a cappella*. PPM09816. \$2.10. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

This Scripture-based anthem (John 15: 5, 8, 9, 12) would be appropriate for the 5th Sunday of Easter (Year B), when most of these verses are part of the Gospel reading. Another alternative would be to program it for Sundays in Ordinary Time when we want encouragement in following the path to holiness. Margaret Sandresky's five-voice setting is full of beautiful harmonic progressions and modulations that are not too difficult to sing because they are handled enharmonically, so choristers have a secure way to go from key to key. The texture of *I Am the True Vine* is homophonic overall and the meter stays mostly in 3/4. The publisher indicates that the anthem's level is Medium/Medium Difficult and that it is suitable for General use, though it might also be appropriate for use at Communion.

S.T.

NEWS

The Centre for Ward Method Studies of the B.T. Rome School of Music at The Catholic University of America in collaboration with the Church Music Association of America (CMAA) will sponsor *The Fourteenth Annual Summer Music Colloquium: Liturgical Music and the Restoration of the Sacred* which will be held on the campus of the Catholic University of America from June 22-27. Highlights will include liturgies in English and Latin, Choral Clinics, and an international guest faculty including Wilko Brouwers of s'Hertogenbosch, The Netherlands, Gisbert Brandt, Cologne, Germany, and William P. Mahrt of Stanford University. For further information look to the cua-summer@cua.edu website or contact the President of the CMAA, Fr. Robert Skeris, at skeris@cua.edu.

†

The Centre for Ward Method Studies at Catholic University also announces the Summer 2004 workshop study courses in Gregorian Chant and the Ward Method of Music Instruction. These include three three-week courses which meet five days a week between June 28 and July 16, Monday through Friday. The courses include MUS 543-Ward I, MUS 544-Ward II and MUS 547-Ward IV. Information can be obtained from the cua-summer@cua.edu website or by contacting Fr. Skeris at the above e-mail address.

†

The long-awaited juridical document on liturgical norms, *Redemptionis sacramentum*, was released Friday, April 23rd at a press conference in Rome. Although the text has little to do with liturgical music it will be of interest to all interested in a reverent celebration of the Mass.

†

A draft of the new English translation of the Ordinary of the Mass can be found on the website www.abc.net.au/rn/talks/8.30/relrpt/liturgy/

†

CONTRIBUTORS

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