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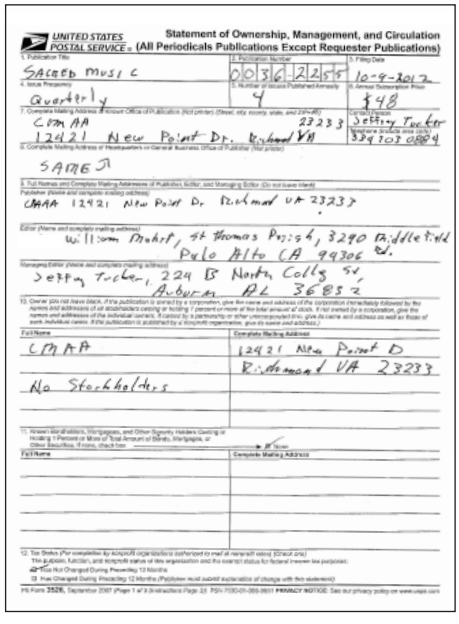
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EDITORIALS

By William Mahrt

Background Music

> The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. *Sacrosanctum Concilium,* ¶112.
>
> The treasure of sacred music is to be preserved and fostered with great care. ¶114.
>
> Gregorian chant . . . should be given first place in liturgical services. ¶116.

Readers of *Sacred Music* need not be reminded that the Second Vatican Council strongly supported the use of excellent music in the liturgy. In recent years, there have been encouraging developments in the use of better music, including the treasury of sacred music. Moreover, these days it is possible to view on television important liturgical ceremonies, which at least on occasion show a growth in the sense for the need for beautiful music in the liturgy. One rarely hears the sacro-pop music of the recent past on these occasions; indeed, Gregorian chant and classical polyphony are beginning to play a significant role. We are the beneficiaries of such broadcasts, for many of us, being busy Sunday mornings, rarely have the opportunity of hearing liturgies other than our own.

Those announcing the broadcasts, however, do not seem to share our interest in the excellence of the music of the liturgy, particularly at communion time. They talk during the entire communion, ranging over topics sometimes irrelevant to the liturgy at hand; occasionally they make mention of the music, but do not give the listeners the opportunity to hear it, for they keep talking. Thus for the viewers, they have made the communion music nothing more than background music. This is an issue for which much education needs to be done, for it pervades our secular culture, and sometimes affects the practice of sacred music as well. It must be acknowledged that a recent broadcast, of the installation of the Archbishop of Denver, had no commentator or announcer at all, nor was one needed.

Our culture is saturated with mediocre music, much of which serves, whether intentionally or by neglect on the part of listeners, as background music. We hear it in stores; the radio often puts out music we do not listen to. One hears on religious radio stations the recitation of prayers, or even the reading of the Gospel, accompanied by repetitious synthesized music of no character whatsoever, as if the words of the Gospel were not sufficient or the prayer not compelling enough. On the other hand, more rarely a beautiful piece of sacred music, by Tallis

William Mahrt is editor of *Sacred Music* and president of the CMAA. mahrt@stanford.edu

or Monteverdi, is used as a background, for instance, for the recitation of the rosary. In this case, the music competes with the prayer; the listener's attention is drawn to music that was composed to be listened to, and the rosary may well become the background for the music.

Thus a principle: music is to be listened to and heard. It is not just to set a mood, but to provide an element of beauty that conveys the importance of the context in which it is performed; this presumes the performance of a work in such fashion that it can be comprehended and understood. In this context, it makes little sense to play music while a prayer is being recited. It would be unthinkable to recite poetry as a background for the recitation of a prayer, or even for the performance of a piece of music. Rather, for the liturgy, the synthesis of text and music in Gregorian chant and in classical polyphony presents a suitable use of music integrated with a text.

"He who sings well, prays twice," an epithet sometimes attributed to St. Augustine, points to the synthesis of prayer and music. This is so important that liturgical law prohibits the use of recordings in the liturgy, with a precise rationale: music is an act of worship on the part of the singer; a record is not a person and cannot worship.

Even the chants of the priest may not be accompanied. Why? Is it because the accompaniment might risk compromising the clarity of what he sings, the integrity of his melody plus text?

What about music without text, particularly organ music? Is it background music? If it is, then the choice of repertory will be very different than if it is to be heard as music.

Music is to be listened to and heard.

Organ music can serve functions similar to those of chant: 1) Processional—it can provide a rhythmic accompaniment to the motion of a procession, similar to an introit, while at the same time adding an element of beauty and transcendence to the proceeding; this is not background music, but rather a music which forms an integral part of the rite, complementing the liturgical action with commensurable music. 2) Meditational—it can be the means of recollection, meditation, similar to a gradual, and that meditation is ideally the result of the perception of the beauty of the music and its significance. Improvisation upon a plainsong or a hymn-tune, when these are already known by the congregation, can add an implicitly textual component to the beauty, since the perception of a tune often brings intuitively a recognition of the text; and since it is clothed in a beautiful garment of harmony and counterpoint, the significance of the text is enhanced. This happens when there is an acute perception of the elements of the music.

This is particularly important in considering the organ prelude, played before Mass. I would propose that the functions of such music could be several: to convey to those coming into the church that this is a sacred place; music that is in an unmistakably sacred style functions like incense—once you get a whiff of it, you know you are in church—once you hear

the tone of the organ playing in a recognizably sacred style, the sacredness of the place becomes obvious; to create a sense of recollection that sets aside the disturbances of the day and prepares the soul in a spirit of quiet for the most important act of the day; to convey a sense of anticipation of what is about to be celebrated, again the week's focal point, the temporal equivalent of the *axis mundi*.

In the face of this, music that is played in church has to establish that it has a different purpose. This can be established by playing in styles which convey the necessity of listening to them. I think that contrapuntal styles do that, but also toccata styles at least momentarily attract attention. The combination of toccata and fugue may well be an effective way to do this—the *stylus fantasticus,* an overtly affective toccata style, attracts attention, saying listen up! The fugue, a more logical style which follows, bears the message that the toccata called attention to—the intricacies of the counterpoint, as well as the familiarity of the subject in the case of the use of a chorale or plainsong theme.

Music that is played in church has to establish that is has a different purpose.

There is the Shakespeare phenomenon. A Shakespeare play has something for everyone. The simplest member of the audience can be engaged by the plot, following the story to see how it turns out and laughing at the humor. The more sophisticated listener will enjoy the poetic language and appreciate the literary references; the literary critic will understand Shakespeare's use of sources and be able to comprehend the dramatic strategies with which he deploys his plot. From top to bottom, the audience is engaged by one or another level of the work.

The same must be true of excellent music, for example that toccata and fugue of Bach. The wondrous sound of the instrument and of its harmonies and rhythms can attract the most unschooled listener. The more sophisticated listener will appreciate the intricacies of the counterpoint and the progress of the musical form. The critical listener will recognize the thematic material and its evolution from earlier history and comprehend what sort of technique it takes to make a fugue of that sort from that sort of subject; for all three of these listeners, these somewhat technical perceptions will form the basis of the apperception of the transcendent message of the work. Each of these listeners is engaged in the music at a different level, and really great music will sustain that interest; upon repetition, various listeners will also achieve a better perception of the piece, so that their appreciation approaches that of the next higher listener. And yet, each listener also will grasp somehow the transcendence of really great music, the way its beauty ascends to the contemplation of God, who is the source of beauty. This is an aspect of the "universality" of sacred music that Pope St. Pius X spoke of in his Motu Proprio *Tra le sollecitudine*.

The same could be said of each of the other liturgical arts. To enter Chartres cathedral, the most uninitiated observers will be awestruck at the overall impression of the place; their attention will be drawn upward and they will recognize that this is a distinctly sacred place. They will

be fascinated by the color and patterns of the windows and the design of the elevation and the vaulting. More sophisticated observers, perhaps those who have seen other cathedrals, will observe the unity and harmony of the elements of the architecture and may also pursue the thematic elements and their program in the windows. The experienced observers, who have studied Gothic architecture and read up on the particular building, will be able to appreciate the fine differences between this building and others, even those in the same style. This most sophisticated understanding does not in the least lessen the wonder and awe felt by the neophytes in first observing the building. There is something for everyone. This is extremely important for sacred works, of music, or architecture, or the other liturgical arts, since they must sustain the devotional and liturgical life of each of these individuals for a lifetime. It is possible that neophytes will come back to their initial experience time and again, and eventually, with application will achieve the sophisticated appreciation that the experts had achieved. Each liturgical work of art must contain that potentiality, to sustain the interest of the believer for a lifetime. My own experience of Gregorian chant bears that out. After fifty years of singing Gregorian chant, its beauties and its interest are to me as significant, even more so, as it was when I first encountered it and said "This is what I have been waiting for!" In the face of such high purposes, how can music really be just background? ❧

In the face of such high purposes, how can music really be just background?

Acdemic Programs of the CMAA

by Jennifer Donelson

The long-awaited winter 2011 and spring 2012 issues of *Sacred Music*, having finally arrived in your mailbox, will, I hope, be warmly welcomed, even if a bit late. The editorial team has been working diligently to catch up with publication in the midst of a transition of personnel, and we are delighted to present in this issue some excellent articles which are timely nevertheless. Evaluating the effect on sacred music of the new English translation of the *Missale Romanum* from the vantage point of the better part of a year since its implementation affords the happy opportunity to reflect upon the successes had since the first Sunday of Advent, 2011.

Jennifer Donelson is an assistant professor of music at Nova Southeastern University in Fort Lauderdale. She serves as Academic Liaison of the CMAA and associate managing editor of *Sacred Music*. jd1120@nova.edu

This issue highlights one of the main effects of the new translation: progress in a properly-understood notion of actual participation. The presence of the new text in parish life has re-engaged the faithful and clergy with the "givenness" of the church's liturgy, a gift which demands a response that firstly is interior, and secondly is manifest in external gestures. The use of language of a sacred character, the emphasis on fidelity to the Latin, the introduction of musical notation into the main body of the missal—all are gifts that may be accepted from the church, gifts which draw us closer to the bosom of our mother so that we may better learn how to worship Almighty God. The result for sacred music and musicians, even in this short period of time since the implementation, has been tremendous. The occasion to lay aside tired, frumpy music and introduce new and truly sacred settings of the Mass Ordinary has been taken in many parishes. Bishops and pastors have begun speaking with more frequency about the given texts of the Mass Proper. New resources for teaching worthy liturgical music to congregations are bordering on prolific; new hymnals have been painstakingly compiled in the hope of providing a remedy to the tragedies of the past decades; and of course, much new music has been written which is not only faithful to the sacred nature of the liturgy, but which is also capable of moving the hearts and minds of the faithful because it is beautiful.

Anyone interested in sacred music, history, philosophy, theology, or liturgy will feel "at home" in attending the conferences.

In the midst of the projects related to the new translation, the CMAA is also happy to introduce new academic initiatives. February of 2012 saw the CMAA's first academic symposium in Miami meet with much success. As a result of this initial conference on Catholic composer Charles Tournemire, other plans have been undertaken to expand the work of the CMAA in the realm of scholarship. The essays from the initial conference, along with a few other contributions, will be published as a printed and electronic volume of essays on this unjustly neglected composer. Additionally, a follow-up conference on Tournemire and organ improvisation is planned for October 21–24 at Duquesne University in Pittsburgh,[1] and a more detailed announcement is forthcoming for a conference on renewal movements within the church to be held at the historic parish of St. Agnes in St. Paul, Minnesota, during October of 2013.

While these events are "academic" in nature, anyone interested in sacred music, history, philosophy, theology, or liturgy will feel "at home" in attending the conferences. They will serve as excellent opportunities to deepen one's knowledge of the church's heritage, and to pave a hopeful path forward. It is anticipated that they will also be excellent opportunities for the many talented composers, performers, and scholars in the CMAA and elsewhere to present their work in an atmosphere appreciative of the church's immense cultural and liturgical treasures.

[1]See www.musicasacra.com/tournemire for more details.

ARTICLES

Ut mens nostra concordet voci nostrae: Sacred Music and Actual Participation in the Liturgy

by Dom Alciun Reid. O.S.B.

In the summer of 2009 the schola of the school at which I was teaching gave a Sunday afternoon concert in a parish church. Their program included Joseph Haydn's striking motet, *Insanæ et vanæ curæ;*[1] apposite, certainly, for schoolboys. In thanking the schola, the parish priest highlighted this motet, assuring his people that if they did not quite follow the Latin, the boys of the schola would explain its meaning over tea. Tea, however, saw a rather large number of anxious choristers seek urgent help. It rapidly became apparent that even though all had been taught some Latin, we had failed in ensuring that the boys' minds had properly connected with the material they sang.

Ut mens nostra concordet voci nostræ Saint Benedict taught his monks in Chapter Nineteen of his rule, "that our minds and voices may be in harmony" when we pray.[2] These words came to mind as translations were hastily repeated into embarrassed ears. Later these words motivated a revision of our education of the choristers in Latin and the sacred liturgy, for we had succeeded in training excellent choristers, some of whom were quite adept at the Latin subjunctive, but who sang in apparent ignorance of the meaning of the words upon their lips and of the realities which inspired them. We had neglected the boys' liturgical formation. It is perhaps a happy and unusual problem to have—of providing the internal connections necessary for transforming the singing of sacred music into an act of worship, into prayer. It was a delight to hear from both pupils and colleagues how just a little formation had changed the choristers' approach to their excellent repertoire. Formerly they sang the sacred music; henceforth they were able actually to participate in it.

Dom Alcuin Reid is a monk of the Monastère Saint-Benoît in the Diocese of Fréjus-Toulon, France. After studies in Theology and in Education in Melbourne, Australia, Dom Alcuin was awarded a Ph.D. from King's College, University of London, for a thesis on twentieth century liturgical reform (2002), which was subsequently published as *The Organic Development of the Liturgy* with a preface by Joseph Cardinal Ratzinger (Ignatius Press, 2005). He has lectured internationally and has published extensively on the sacred liturgy, including *Looking Again at the Question of the Liturgy* with Cardinal Ratzinger (2003), *The Monastic Diurnal* (2004), *The Ceremonies of the Roman Rite Described* (2009). His new edition of *A Bitter Trial: Evelyn Waugh and John Carmel Cardinal Heenan on the Liturgical Changes* was published by Ignatius Press in 2011.

This paper appeared in *Benedict XVI and Beauty in Sacred Music: Proceedings of the Third Fota International Liturgical Conference, 2010*, ed. Janet E. Rutherford (Dublin:Four Courts Press, 2012), pp. 93–126; reprinted with permission of Four Courts Press.

[1]"Insanæ et vanæ curæ invadunt mentes nostras saepe furore replent corda, privata spe. Quid prodest O mortalis conari pro mundanis, si cœlos negligas. Sunt fausta tibi cuncta, si Deus est pro te." (Vain and raging cares invade our minds, Madness often fills the heart, robbed of hope, O mortal man, what does it profit to endeavor at worldly things, if you should neglect the heavens? If God is for you, all things are favorable for you).

[2]Justin McCann, O.S.B., ed., *The Rule of Saint Benedict in Latin and English* (London: Burns Oates, 1952; reprint, Fort Collins, Colo.: Roman Catholic Books, n.d.), pp. 68–9.

However such a "happy" problem is indeed rare. Sacred music in liturgy of the Western Catholic Church is by no means in a healthy state. Flawed concepts of participation are not infrequently "in possession" in our churches and can seriously skew what and how music is employed in the sacred liturgy. Before looking at how actual participation and sacred music have fared in the twentieth century before and after the Second Vatican Council, and before offering some considerations for the present time, it would be best first to consider the nature of actual participation and of sacred music.

Actual Participation

Actual participation must be distinguished from what is often understood by "active" participation. Without repeating previous studies on the question,[3] actual participation refers to that fundamental engagement of the mind and heart in the liturgical rites, which is essentially more contemplative than externally observable, though clearly, as we are creatures of flesh and blood, sensual engagement and bodily activity is an integral component of actual participation in the sacred liturgy.

Saint Benedict's dictum, *ut mens nostra concordet voci nostræ,* provides the basis for understanding what actual participation in sacred music is. He, of course, was regulating for monks singing psalms, and was insisting that they be conscious of, and enter into the meaning of, what they sing in the divine office. But not all that is sung in the church's liturgy is within the capacity to sing of everyone. Our voices are sometimes quite rightly silent as others (sacred ministers, cantors, choirs) sing in the liturgy. Also, much sacred music is in the Latin tongue. Both ability and language can at times preclude direct vocal participation.[4]

Sacred music in liturgy of the Western Catholic Church is by no means in a healthy state.

In the preface to his Latin-English parish hymnal Dr. Adrian Fortescue extolled the office hymns that they sang in Latin each Sunday afternoon: "We shall [not] find a better expression of Catholic piety than these words, hallowed by centuries of Catholic use, fragrant with the memory of the saints who wrote them in that golden age when practically all Christendom was Catholic," he wrote. But, he warned, "If people do not understand what is sung, all this is lost."[5] With the help of an organist whom Dr. Fortescue formed, and a choir, his small, infant, rural parish participated in the liturgy through the riches of the church's tradition of sacred music.

They did so because of his conviction that not only should the minds of those who sing be in concord with their voices, but that all present at the sacred liturgy should be united with what is sung, even by others. *Ut mens nostra concordet voces eorum*, as Saint Benedict might say. Whether we ourselves sing,

[3]Cf. Alcuin Reid, "Active Participation and Pastoral Adaptation," in *Liturgy, Participation and Sacred Music* (Rochester, Kent: CIEL UK, 2006), pp. 36–40.

[4]There is evidence that the use of cantors or specialists in liturgical singing is an ancient feature of Christian worship; cf. Alban Nunn, O.S.B., "The Understanding of Participation in Sacred Rites in the Early Christian Church," *Ministerial and Common Priesthood in the Eucharistic Celebration* (London: CIEL UK, 1999), pp. 35–49; Christopher Page, *The Christian West and Its Singers: The First Thousand Years* (New Haven: Yale University Press, 2010).

[5]Adrian Fortescue, *Latin Hymns Sung at the Church of Saint Hugh Letchworth* (Letchworth: Congregation of St. Hugh, 1913), pp. viii, v.

or hear the choir or liturgical ministers sing what is theirs to sing in the sacred liturgy, in Latin or in that vernacular, our minds are to be engaged, not by way technical, musical or any other form intellectual appreciation or criticism, but by way of entering into the liturgical reality, into the act of worship to which the particular musical form employed (which may not necessarily be vocal),[6] is integral.

When my heart and mind are caught up in the liturgical action as a whole, when words, gestures, sounds, and the many other "things" the sacred liturgy employs to her ends capture me and better dispose me towards receiving God's grace, I am actually participating in the sacred liturgy. The reality of that disposition, sustained and nourished by sacred music and by so many other material things in the liturgy, is actual participation. It is liturgical prayer.

Sacred Music

But what is sacred music? A composition such as Handel's oratorio, *The Messiah*, undoubtedly presents sacred realities and has a religious purpose. However an oratorio is not liturgical music. That is not its primary purpose. Its domicile is not the sacred liturgy. Such music may more appropriately be called religious music. For the Catholic, sacred music is liturgical music: music that has become liturgical, that has come to live harmoniously in the church's public worship and which itself thereby shares in the sacrality of the liturgical action. What we call sacred music is, therefore, distinct from other music with religious content or even purpose.

How one defines liturgical music will depend upon one's liturgical theology. A Protestant liturgical theology with its rejection of ritual and sacramental efficacy, ordained ministry, and with its emphasis on the Bible and preaching, will use music accordingly. In contemporary Protestant worship, hymns and gospel-songs in the vernacular, even oratorios, will naturally predominate at services which are regarded as gatherings of the baptized expressing and affirming their identity as a community of believers in Jesus Christ and members of an invisible church. Such music may dominate Protestant worship and largely determine its character. The makeup of the congregation itself and its circumstances and tastes will influence the music it employs. The styles may well range from the metrical hymns of Wesley to contemporary Christian rock. Such musical subjectivity and de-regulation is entirely consistent with Protestant theology and ecclesiology.

But this is not so in Catholic worship. We do not hold that the liturgy is primarily a gathering of the baptized expressing and affirming our identity as a community of believers in Jesus Christ. That is a secondary aspect of the liturgy, not its nature. The liturgy is *God's* saving action in *our* midst, which is made present through the visible church's hierarchical celebration of the rites and prayers handed on in tradition from the apostles and developed by the church throughout history and offered by the church to the Father in unceasing worship. It is, first and foremost, where God gives himself for us, and we respond as best possibly we can in order to enhance this sacred encounter and render it worthy. We utilize all manner of our gifts—words, gestures, vessels, vestments, art, architecture, and indeed music, vocal and (in the West) instrumental—to this end, and in that use the very things we employ themselves become sacramentals, they take on a sacred character.[7]

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[6]I am thinking here particularly of the improvisations on liturgical melodies by the great organists which afford an extension and contemplation of the liturgy.

[7]Contrary to Anthony Ruff, O.S.B. who, in *Sacred Music and Liturgical Reform: Treasures and Transformations,* Hillebrand Books (Chicago: Liturgy Training Publications, 2007), chapter 1, discusses and rejects the use of "sacred music" as a defining term for liturgical music: "'Sacred music' is one useful term among many for describing worship music. It expresses an important aspect of Catholic liturgical music, but it is not helpful as an

In Catholic theology, music is one of the many created gifts that we use in the liturgy better to facilitate the sacred liturgical encounter and better to open the hearts and minds of us fleshly beings to God's saving action, so that we may partake more fully of his uncreated gifts and that they may bear more fruit in our Christian lives. Sacred music renders the liturgy more spiritually efficacious. We offer the best of our (musical) creativity to God in the liturgy, and rightly. But the liturgy is not the place to celebrate our musical accomplishment—our offering is an act of worship, not a display of talent.[8] Sacred music is an integral part of the fabric of the liturgical action: it is music that the liturgy has made its own,[9] and is thereby ordered to the supreme end of the salvation of souls. It thus has true pastoral importance.

Accordingly, the sacred liturgy employs music appropriate to its nature; it is not *determined* by musical tastes or fashions. As Sir Richard Terry, the first Director of Music at Westminster Cathedral put it rather bluntly in 1931, in the sacred liturgy "music should *serve* as a handmaid and not *dominate* as a mistress."[10]

Pope Saint Pius X, in his 1903 motu proprio on the restoration of church music, *Tra le sollecitudini,* specifies this relationship further:

> Sacred music . . . participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. . . . its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.
>
> Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.
>
> It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.
>
> It must be true art, for otherwise it will be impossible for it to exercise on the minds

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all-encompassing term. Liturgical music has a sacramental dimension, but this sacramentality should not be understood in terms of an alleged sacred characteristic that can or should be distinguished from secular or profane characteristics. 'Sacred music' is a useful term for some aspects of Catholic liturgical music, but the more helpful general term for Catholic worship music remains 'liturgical music'" (p. 29). Here, following the twentieth century Popes, Saint Pius X, Pius XI, and Pius XII, whose teachings are referenced below, and the Second Vatican Council's Constitution on the Sacred Liturgy, *Sacrosanctum concilium,* the term "sacred music" is retained.

[8]Which is why applause for musical performances in the sacred liturgy is always out of place, and very often an indication that those involved do not understand the nature of the sacred liturgy.

[9]At the 1941 American National Liturgical Week, the Director of Liturgical Music for the Archdiocese of San Francisco, Father Edgar Boyle, offered this definition of liturgical music: "That the music which accompanies the liturgical text, whether Gregorian chant, Sacred Polyphony or Harmonic, and which coincides with a liturgical action or function, and is officially recognized by the Church, this may be termed liturgical, e.g., the music for the Proper and the Common of the Mass, the sequences, the chanting of the Divine Office with its antiphons, hymns and psalmodic formulae, music for the Forty Hours, the Litany of Saints, procession hymns, antiphons or responsories, the *Te Deum*—and I do *not* mean *Holy God, We Praise Thy Name,*" Edgar Boyle, "Liturgical Music in a Living Parish," in *National Liturgical Week 1941* (Newark: Benedictine Liturgical Conference, 1942), p. 114. The exclusion of popular hymns, even when based on a liturgical text (the *Te Deum*/*Holy God, We Praise Thy Name*) is noteworthy.

[10]Richard R. Terry, *The Music of the Roman Rite* (London: Burns, Oates, and Washbourne, 1931), p. 2. Emphases original.

> of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.
>
> But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.[11]

Speaking of the kinds of sacred music, Saint Pius extols Gregorian chant, "the chant proper to the Roman Church," and "classical polyphony, especially of the Roman school." He welcomes new compositions by way of the principle of "admitting to the service of worship everything good and beautiful discovered by genius in the course of the ages—always, however, with due regard to the liturgical laws." He enjoins that: "the musical compositions of modern style which are admitted in the church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces."[12] These principles were consistently repeated by the church's magisterium on at least four further occasions in the twentieth century before the Second Vatican Council.[13]

The Liturgical Movement

Although directed towards the restoration of sacred music, the fundamental principle of Saint Pius X's 1903 motu proprio became the cornerstone of what came to be known as "the liturgical movement":

> It being our ardent desire to see the true Christian spirit restored in every respect and preserved by all the faithful, we deem it necessary to provide before everything else for the sanctity and dignity of the temple, in which the faithful assemble for the object of acquiring this spirit from its indispensable fount, which is *the active participation in the holy mysteries and in the public and solemn prayer of the Church.*[14]

Sacred music was integral to the movement's aims and activity. The first of its three aims, as articulated in 1914, were:

> 1. The active participation of the Christian people in the holy Sacrifice of the Mass by means of understanding and following the liturgical rites and texts.

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[11]Pius X, *Tra le Sollecitudini*, ¶1–2; R. Kevin Seasoltz, *The New Liturgy: A Documentation 1903–1965* (New York: Herder and Herder, 1966), pp. 4–5.

[12]Ibid., ¶3–5, pp. 5–6.

[13]Pius XI, Apostolic Constitution, *Divini Cultus*, December 20, 1928; Pius XII, Encyclical Letter, *Mediator Dei*, November 9, 1947, part IV; Pius XII, Encyclical Letter, *Musicæ Sacræ*, December 25, 1955; Sacred Congregation of Rites, Instruction, *De Musica Sacra*, September 3, 1958; see further: Robert F. Hayburn, *Papal Legislation on Sacred Music*, (Collegeville, Minn.: Liturgical Press, 1979; reprint: Harrison N.Y.: Roman Catholic Books, n.d.), chapter 11.

[14]*Tra le Sollecitudini,* Introduction in Seasoltz, *The New Liturgy*, p. 4, emphases added; for the liturgical movement see: Alcuin Reid, *The Organic Development of the Liturgy*, 2nd ed. (San Francisco: Ignatius Press, 2005), chapters 2–3.

> 2. Emphasis of the importance of High Mass and of the Sunday parish services, and assistance at the restoration of the collective liturgical singing in the official gatherings of the faithful.
>
> 3. Seconding of all efforts to preserve or to re-establish the Vespers and the Compline of the Sunday, and to give to these services a place second only to that of the holy Sacrifice of the Mass.[15]

Over the decades leading up to the Second Vatican Council the promotion of Gregorian chant and of peoples' direct participation in it was a pillar of the liturgical movement's apostolate. As the early twentieth century American apostle of Gregorian chant, Justine Ward, stated in 1926:

> The desire of the Church that *the people should take an active part in the liturgical singing would be pointless unless that singing* were one of the essential ingredients of a full Catholic life, unless its vivifying influence were like oxygen to the body, required by each of us, whether rich or poor, talented or not—winged words of eternal life.[16]

A secular priest responsible for social work in Charleroi, Belgium, explained to the 1924 Malines Liturgical Congress that the work of reviving Gregorian chant

> has been established in many parishes already, and the results are there, and they are very consoling and very encouraging. Everywhere, in fact, where this work of liturgical restoration has been undertaken seriously, it has been crowned with success: entire parishes have been transformed or are in process of transformation; attendance at services is becoming more and more numerous—Communions have increased—the celebration of feasts, with an enthusiasm hitherto unknown, contributes powerfully to strengthen the faith in the hearts of parishioners and forms an eloquent apologetic for our beautiful and holy religion—it itself is better known and better practiced; there is more participation, the faithful understand better the greatness of worship and the excellence of the Holy Mass, the church is no longer for them just a big word, but they experience it in action, it becomes for them a living reality; the church's pastoral mission emerges more clearly; the children are finally usefully occupied during the services, for which they show themselves to be more aware and more respectful, with their faith becoming clearer, and making sense to them; their taste for divine things develops in this liturgical atmosphere, which becomes a breeding ground for the blossoming of vocations.[17]

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[15]Lambert Beauduin, *Liturgy the Life of the Church,* 3rd ed. (Farnborough: St. Michael's Abbey Press, 2002), p. 52.

[16]Justine B. Ward, "Winged Words," *Orate Fratres, 1, no.* 4 (1926), 112. Emphasis original.

[17]"a été compris dans nombre de paroisses déjà, et les résultats sont là, bien consolants et bien encouragants [sic]. Partout, en effet, où cette œuvre de restauration liturgique a été entreprise sérieusement, les efforts ont été couronnés de succès: des paroisses entières se sont transformées ou sont en voie de transformation; l'assistance aux offices se fait de plus en plus nombreuse—les communions se multiplicent [sic]—la célébration des fêtes, avec un éclat inconnu jusque là, contribue puissamment à affermir la foi dans le cœur des paroissiens et forme une apologétique éloquente de notre belle et sainte religion—celle-ci, mieux connu et mieux pratiquée; y participant davantage, les fidèles comprennent davantage la grandeur du culte, l'excellence de la Sainte Messe; l'Église n'est plus pour eux simplement un grand mot, mais, s'y sentant actifs, elle leur devient une réalité vivante; la mission pastorale se dégage, plus lumineuse; les enfants enfin utilement occupés durant les offices, s'y montrent plus attentifs en

He goes on to give a plan of action for such transformation, which he summarizes thus: "In a word, to work for the liturgy and not for musical art."[18]

Whilst today we may marvel at the powers of transformation ascribed here to chant, we ought to note the priest's last word: this is not a *musical* endeavor, it is a *liturgical o*ne. The music of which we are speaking—the chant—is itself inseparable from its liturgical habitat in this endeavor; a great deal of attention must be paid to it, but as part of the fabric of the liturgy, not as an "extra" art-form.[19] In other words, if a parish fully lives and participates actually in the sacred liturgy, of which sacred music is an integral part, it will be transformed. The movement's ongoing plans for liturgical restoration,[20] including the promotion of the celebration of sung Vespers in parishes,[21] were based on this conviction. This vision was promoted in even the smallest of parishes, so that all could participate in the sacred liturgy,[22] and it was maintained that it was just as realizable in poorer as in wealthier parishes.[23]

Pope Piux XI reiterated the commitment of the Holy See to the implementation of Saint Pius X's vision for sacred music in his 1928 Apostolic Constitution, *Divini Cultus,* noting that "Wherever [St Pius X's] regulations on this subject have been carefully observed, a new life has been given to this delightful art, and the spirit of religion has prospered . . ." However Pius XI also had to note that "these most wise laws in some places have not been fully observed, and therefore their intended results have not been obtained."[24] Hence the necessity for his apostolic constitution setting forth further regulations to the same end.

The widespread realization of these popes' vision had real obstacles to overcome. Dom Stephen Thuis explained to the first American National Liturgical Week in 1940 that

> the trouble is that we are suffering from a long period of mal-education, especially in this matter of church music. We are strangely inconsistent. We would not build our churches in the style of a theatre or moving picture palace; we demand the proper architecture—and rightly so. We would heartily resent it if our priests were to come to the altar to celebrate the august mysteries of the Mass attired in full evening dress; we demand the sacred vestments proper for this great action—and rightly so. Yet we welcome music that is every bit as much out of place in our churches, simply because

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plus respectueux; pour eux aussi, la religion s'éclaire, prend un sens à leurs yeux; leur goût des choses divines se développe dans cette atmosphère liturgique, qui devient ainsi un terrain favorable à l'éclosion des vocations." G. Dubuquoy, "Les Grégoriennes," in *Cours et Conférences des Semaines Liturgiques: Tome III Cinquième Semaine* (Louvain: Abbaye du Mont-César, 1925), p. 384.

[18]"En un mot, faire œuvre de Liturgie et non d'art musical." Ibid., 385.

[19]One could advance similar arguments with respect to the other liturgical arts: vestments, vessels, architecture, etc.

[20]Cf. Chanoine Simons, "Méthode et Restauration Liturgique," in *Cours et Conférences des Semaines Liturgiques: Tome IV "La Paroisse"* (Louvain: Abbaye du Mont-César, 1926), pp. 123–4.

[21]Cf. G. Dubucquoy, "Les Vêpres Paroissiales," in *Cours et Conférences,* IV, 157–169.

[22]"A côte de la grégorienne, il y aura *la foule* qui prendra une part active aux mystères sacrosaints et aux autres cérémonies du culte"; H. Annoye, "Comment une Paroisse de 400 âmes prie et chante la Sainte Messe," in *Cours et Conférences des Semaines Liturgiques: Tome V "La Saint Messe"* (Louvain: Abbaye du Mont-César, 1927), p. 53.

[23]G. Dubucquoy, "Le chant de la Messe par une schola grégorienne a-t-il donné un certain résultat au point de vue de la piète ?" in *Cours et Conférences* V, 228; G. Dubucquoy, "La participation active dans les paroisses," in *Cours et Conférences des Semaines Liturgiques: Tome XI "La Participation Active Des Fideles Au Culte"* (Louvain: Abbaye du Mont-César, 1934), pp. 204ff.

[24]Pius XI, Apostolic Constitution *Divini Cultus* in Seasoltz, *The New Liturgy,* 59.

> "we like it . . . it sounds nice"—forgetting that such music may be very beautiful on the stage, in the theatre, in the opera, yet have absolutely no place in our churches. . . .
>
> The difficulty lies, largely at least, in our attitude. We too often expect to be entertained by the music in our churches. Yet certainly we do not come to church to be entertained. We come to pray. We come to sacrifice. And the music too must *pray—it must detach itself from secular and profane associations, even as we strive to forget the world as we come to pray. Our music must beget and otherworldliness—it must be different.*[25]

Dom Thuis was no romantic monastic or fanatical musical purist. He knew well that the realities of parish liturgy may fall short of artistic perfection, but he also knew the overriding importance of actual participation in the sacred liturgy through its music:

> Perhaps one of our greatest mistakes has been that we have confused pageantry and the aesthetic beauty of our services with liturgy, neglecting the more basic idea of participation. . . . I fear we have, though with the best of intentions, too often overstressed the technical side of the Church's song, we have exalted the aesthetic side of the chant at the expense of its sacrificial character, we have too often feared to give the people their chant to sing lest the apparent musical beauty of our services suffer thereby. We forget that the over-wrought technicality produces an artificiality which chills rather than warms devotion. The prayer sung as an integral part of the celebration of the holy mysteries is not to be judged by the same cold standards as the performance of an oratorio. Mark well, the Church wishes her prayer and her prayer-music to be beautiful. And as true art, it will always supply abundant material for the efforts of the most gifted musician, particularly in the parts sung by the trained schola. . . . I am by no means advocating contentment with a slovenly and haphazard singing by the congregation. However, the liturgical restoration should not be retarded or thwarted by having to wait until its musical expression has been technically mastered, with overemphasis on details of musical perfection. We must keep in mind that the chant is prayer first, music second—prayer sung, not music rendered.[26]

The theological basis and value of "prayer sung" was articulated by the Director of the Gregorian Institute of Paris at the liturgical days held in Vanves, to the southwest of Paris, in January 1944:

> Who does not see that through sung prayer, man enters entirely into the liturgical action, with his mind, his heart and his senses? To sing thus, in fact, it is necessarily to participate, body and soul, in a collective act of prayer marked by the essential characteristics of the liturgy. The latter, in solemn worship at least, was in fact conceived for, and is ordered to, the "Mystical Body" of Christ. It is for the whole assembly of the baptized, it is to show their *unity* in Christ, that [the church] displays the splendor of her rites. And, by integrating the chant, she has enriched all of the Christian life, by the affirmation of a common belief, which can bring, to the side of the faithful, the uninterrupted exchange of prayer and grace.[27]

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[25]Stephen Thuis, O.S.B., "Parish Worship: Its Artistic Expression," in *National Liturgical Week 1940* (Newark: Benedictine Liturgical Conference, 1941), p. 194, emphases original.

[26]Ibid., 197.

[27]"Qui ne voit que, par la prière chantée, l'homme entre tout entier dans le jeu liturgique, avec son esprit, son

It was, then, with theological conviction as well as a certain parochial realism that the liturgical movement continued to seek practical ways of enhancing the actual participation of the people in the liturgy through sacred music. These efforts received further impetus from Pope Pius XII's 1947 encyclical letter on the sacred liturgy, *Mediator Dei*, in which he underlined the statements of his predecessors, noting also that "modern music and singing" that is not "profane or unbecoming to the sacredness of the place and function" should not be entirely excluded, and exhorted the bishops of the world "to promote with care congregational singing, and to see to its accurate execution with all due dignity, since it easily stirs up and arouses the faith and piety of large gatherings of the faithful."[28] Pius XII reiterated his stance in an encyclical letter on sacred music in 1955, setting forth detailed regulations "in order that this noble and distinguished art may contribute more every day to greater splendor in the celebration of divine worship and to the more effective spiritual life among the faithful."[29]

The 1958 instruction of the Sacred Congregation for Rites, *De Musica Sacra,* is, perhaps, the consummate act of the liturgical movement in respect of sacred music and actual participation.[30] The instruction stated that:

> Of its nature the Mass demands that all those who are present should participate, each in his own proper way. . . . This participation should, above all, be interior, exercised in devout attention of the mind and in the affections of the heart. . . . The participation of the congregation becomes more complete when this interior intention is joined to an outward participation manifested by external acts, such as the position of the body (kneeling, standing, sitting), ceremonial gestures, and above all, by the responses, prayers, and singing.[31]

And it laid down that:

> The noblest form of the Eucharistic celebration is found in the solemn Mass, in which the cumulative solemnity of the ceremonies, the ministers and sacred music manifest the grandeur of the divine mysteries and prompts the minds of those present to devout contemplation of them. . . .

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cœur et ses sens? Chanter de la sorte, en effet, c'est nécessairement participer, corps et âme, à un acte collectif de prière marqué des caractères essentiels de la Liturgie. Celle-ci, dans le culte solennel tout au moins, a été en effet conçue, et est réalisée en vue du « Corps mystique » du Christ. C'est pour l'assemblée entière des baptisés, c'est pour manifester leur *union* dans le Christ qu'elle déploie la splendeur de ses rites. Et, en s'intégrant le chant, elle s'est enrichie de tout ce que la vie chrétienne, par l'affirmation d'une croyance commune, pouvait apporter, du côté des fidèles, à l'échange ininterrompu des prières et des grâces"; A. Le Guennant, "Le rôle d'une schola paroissiale," in P. Duployé & A.-M. Roguet, O.P., *Lex Orandi 1: Études de Pastorale Liturgique—Vanves, 26–28 Janvier 1944* (Paris: Éditions du Cerf, 1944), pp. 315–6; emphasis original.

[28]Pius XII, *Mediator Dei,* Part IV, in Seasoltz, *The New Liturgy,* 156. Lest anyone find here a foundation for the congregational singing of religious songs, and not the liturgical texts, which became fashionable within two decades, let us be clear that if one reads Pius XII is context, he is in no way departing from either the priority of Gregorian chant or the principle laid down by his predecessors that the liturgical text, not some other composition, is what is to be sung in the sacred liturgy.

[29]*Musca Sacra Disciplina,* ¶1, in Seasoltz, *The New Liturgy,* 218; see also Reid, *The Organic Development of the Liturgy,* 234–237.

[30]Sacred Congregation for Rites, *De Musica Sacra,* ¶22, in Seasoltz, *The New Liturgy,* 255–282; see also Reid, *The Organic Development of the Liturgy,* 258–262.

[31]*De Musica Sacra,* ¶22.

> The active participation of the faithful in the solemn Mass can be accomplished in three stages: In the first stage the faithful chant the liturgical responses. . . . In the second stage all the faithful chant parts of the Ordinary of the Mass. . . . In the third stage all those present are so proficient in the Gregorian chant that they can also chant the parts of the Proper of the Mass. This full participation in the chant is to be urged especially in religious communities and seminaries.
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> The *Missa cantata* must also be highly esteemed because, even though it lacks the sacred ministers and the full splendor of the ceremonies, it is enriched with the beauty of chant and sacred music. It is desirable that the parish or principal Mass on Sundays and feast days be sung.[32]

The Instruction sets forth detailed regulations for the application of these principles, specifying the correct use of chant and polyphony as well as instrumental, modern and popular religious music. *De Musica Sacra*'s achievement was to take the goal of the liturgical movement (actual participation in the sacred liturgy) and to arrange around it the church's musical heritage, ancient and modern, giving to each its proper place for the achievement of that goal.

Fifty-five years after St Pius X's motu proprio, the liturgical movement had musically (officially at least),[33] come of age. Singing *the* liturgy rather than singing *at* the liturgy was (re-)established as the church's norm. Actual participation in the liturgy, rather than attendance at it (sometimes with musical stimulation or even entertainment), was to be the rule.

Why all this concern about sacred music? The answer is perhaps encapsulated in the title of a textbook for students published in 1955 by a religious sister, which says all that needs saying about the liturgical movement and sacred music. The title is *Singing the Liturgy: A Practical Means of Christian Living.*[34]

The Second Vatican Council

"But Vatican II changed all that." If I may lapse momentarily into autobiography, it is possibly because I was constantly beaten with this phrase throughout the first decade of my adult life that I took an interest in researching precisely what Vatican II did say about the sacred liturgy. "*Ex malo bonum,"* as St. Augustine might say.[35] What in fact did the Second Vatican Council's Constitution on the Sacred Liturgy lay down in respect of sacred music? Did it intend continuity with or rupture from what came before?

Chapter VI of the Constitution is devoted to sacred music. In any exegesis of parts of *Sacrosanctum concilium* we must be clear that it rests on two fundamental principles, without which its individual parts cannot stand and the reforms they mandate lose their context and meaning. The first principle is that of *actuosa participatio*—actual participation—that "full, conscious and actual participation in liturgical celebrations which is demanded by the very nature of the liturgy" spoken of in article 14. This

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[32]Ibid., ¶24–5. The terms "solemn Mass" (sung Mass with celebrant and ministers—deacon and subdeacon, etc.) and "*Missa cantata*" (sung Mass celebrated by a priest without deacon and subdeacon) are defined in ¶3 of the instruction. The term "high Mass" is sometimes erroneously used in place of either.

[33]There was certainly resistance from some church musicians; cf. Joseph A. Jungmann, S.J., "Constitution on the Sacred Liturgy," in *Commentary on the Documents of Vatican II*, vol. I (London: Herder and Herder, 1967), p. 76.

[34]Sister Marietta, S.N.J.M., *Singing the Liturgy: A Practical Means of Christian Living* (Milwaukee: Bruce, 1955).

[35]Cf. sermon LXI.

is the "why" of the liturgical reform mandated by the council, "the inspiring and directive principle in all the work of liturgical renewal and reform aimed at by the Second Vatican Council."[36]

Article 30, one of the "Principles drawn from the Hierarchic and Communal Nature of the Liturgy" specifies

> To promote actual participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons and hymns, as well as by actions, gestures and bodily attitudes. At the proper times all should observe a reverential silence.

It is instructive that this article opens with the words "*Ad* actuosam participationem promovendam . . ." The "acclamations, responses, psalmody, antiphons and hymns" etc. are not themselves actual participation, but a means to it. Actual participation remains that integration of the mind and heart with the liturgical act. The things that we sing, say or do are but means to that end.[37]

The second and widely-ignored fundamental principle of the constitution is also found in article 14: "it would be futile to entertain any hopes of realizing [*actuosa participatio*] unless the pastors themselves, in the first place, become thoroughly imbued with the spirit and power of the liturgy and undertake to give instruction about it." The liturgical formation of both clergy and laity is, according to the Second Vatican Council, the necessary precondition for achieving its primary goal of *actuosa participatio.* Writing in the mid 1960's one of the Council's *Periti*, William Baraúna, O.F.M., stated almost prophetically "Even if all the liturgy of the future were in the vernacular, it would avail nothing unless people were first prepared by a deep and persevering indoctrination into [formation in] the spirit of the liturgy."[38]

Chapter VI comprises ten articles (¶112–121). The first contains two significant statements. One is to note with approval "the Roman pontiffs who in recent times, led by St Pius X" have expounded the role of sacred music, thus approving and by no means repudiating, earlier twentieth century developments. The other is to state that the "treasure of inestimable value" of sacred music "as sacred song united to the words . . . forms a necessary or integral part of the solemn liturgy." This assertion of the dignity of sacred music—it "is not an adornment and embellishment of the liturgy, it is liturgy itself"[39]—came into the constitution's text by way of revision at the suggestion of Council Fathers.[40]

Article 113 states that the liturgy is "given a more noble form" when "celebrated solemnly in song, in which sacred ministers assist and the people actively participate," underlining the 1958 instruction's emphasis on the importance of solemn Mass. However the reference to the use of Latin for this optimal form of celebration, present in the constitution's *Schema,* was dropped at the request of Council Fathers

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[36]Sic. William Baraúna, O.F.M., "Active Participation: the Inspiring and Directive Principle of the Constitution," in *The Liturgy of Vatican II*, vol. I, William Baraúna & Jovian Lang, O.F.M., eds. (Chicago: Franciscan Herald Press, 1966), p. 132.

[37]See also ¶11 of *Sacrosanctum Concilium* which, echoing Saint Benedict, states: "In order that the liturgy may be able to produce its full effects, it is necessary that the faithful come to it with proper dispositions, that their minds should be attuned to their voices, and that they should cooperate with divine grace lest they receive it in vain."

[38]Baraúna, "Active Participation," 148, emphasis; original pages 148–156 of Baraúna's article are a valuable exposé of how liturgical formation is a necessary precondition for liturgical reform.

[39]Jungmann, "Constitution on the Sacred Liturgy," 77.

[40]Cf. Francisco Gil Hellín, *Concilii Vaticani II Synopsis: Constitutio de Sacra Liturgia Sacrosanctum Concilium* (Vatican City: Libreria Editrice Vaticana, 2003), p. 347.

in the light of their stance on the vernacular.[41] We ought to note that here, unlike in Article 30, actual participation is a verb (*"participet")*, and not a noun *("participatio")*; it is referring to a means, not to the desired end. This important distinction, which is missed in most vernacular translations, can lead to the activity mentioned in article 30 being regarded as an end in itself: "So long as everyone is singing together, everyone is participating in the liturgy." This error is capable of marching further and of making the assertion that: "We can only have music that *everyone* can sing in the liturgy, otherwise not everyone can participate." If one understands the nature of actual participation one can see clearly that this error is not intended by the council.

Article 113 also states that the council's decision to grant the vernacular a "right of domicile"[42] in the sacred liturgy will affect the language used in sacred music. This is logical, though the article does refer to two other statements in the constitution that are of direct relevance to sacred music: "steps must be taken to ensure that the faithful are able to say or sing together, also in Latin, those parts of the Ordinary of the Mass which are rightfully theirs" (¶54);[43] and "clerics must use the Latin language in the divine office" (¶101 §1).

Article 114 states that "the treasury of sacred music is to be preserved and fostered with great care" and that "choirs must be diligently promoted," adding that in sung liturgy all should be able "to contribute that actual participation which is rightly theirs." This was seen as the constitution taking "a middle course" between proponents of popular singing and those of choirs.[44] The council rightly excludes neither, although here we may note that the participation referred to is an activity not an internal reality.

Article 115 emphasizes the necessity of musical and liturgical formation for clergy and religious and of instruction in sacred music in schools and other institutions. It recommends the establishment of higher institutes of sacred music.

The famous statement that "Gregorian chant . . . should be given pride of place in liturgical functions" occurs in article 116, to which is added "other kinds of sacred music, especially polyphony are by no means excluded from liturgical celebrations" on the condition that "they accord with the spirit of the liturgical action." Here the council states an openness to musical development—even for the music of the Propers of the Mass—provided that such music accords with its liturgical purpose. The council does not hereby open the doors of the sacred liturgy to any and all forms of religious music: music must conform to the purpose of the rites.

At this point we should recall what was said about liturgical formation above. One formed in the sacred liturgy and musically gifted may well be able to augment the treasury of sacred music through the composition of new, even vernacular, pieces that serve the liturgy with integrity and beauty. However

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[41]Cf. Hellín, *Concilii Vaticani,* 352–3.

[42]Franz Cardinal König, cited in Alcuin Reid, "The Fathers of Vatican II and the Revised Mass: Results of a Survey," *Antiphon*, 10, no. 2 (2006), 174.

[43]Commenting on this article, Rembert Weakland, O.S.B., said in 1964:"It cannot be denied, then, that the mind of the bishops at the council was to retain the Latin *Missa Cantata*, even with the introduction of the sung vernacular Mass"; "Music and the Constitution," in *The Challenge of the Council: Person, Parish, World* (Washington: The Liturgical Conference, 1964), p. 207.

[44]Cf. Ernest Moneta Caglio, "Sacred Music," in A. Bugnini, C.M. & C. Braga, C.M., *The Commentary on the Constitution and on the Instruction on the Sacred Liturgy* (New York: Benziger Bros, 1965), p. 246. In *Sacred Music and Liturgical Reform*, Anthony Ruff, describes the constitution's stated respect for the treasury of sacred music as something "achieved" by "traditionalist musicians" (p. 602). One wonders whether the majority of council fathers required that much persuasion.

one without a living knowledge of and immersion in the church's liturgical tradition and life, and of the privileged role of sacred music in that life, howsoever musically gifted, may not be capable of the composition of new music that is liturgical, of sacred music, of music whose domicile—and not just the occasional exotic holiday destination—is the sacred liturgy, howsoever good the religious or popular qualities of such pieces may be.

Article 117 mandates that the work on new typical editions of the books of Gregorian chant is to be completed, and that a simpler edition be produced for smaller churches.

Popular religious singing, as distinct from singing the liturgy is, according to article 118, to be fostered not only in popular devotions (which hitherto had been its place), but also in the liturgical action itself ("*et in ipsis liturgicis actionibus"*). This, however, is to be "according to the norms and requirements of the rubrics." As these latter stood at the time of the promulgation of the constitution in 1963, the provisions of the 1958 Instruction *De Musica Sacra* were in force, and there can be no doubt that these form the content of this clause of article 118. This was certainly the opinion of one commentator entrusted by Fathers Bugnini and Braga with the chapter on sacred music in their commentary on the constitution.[45] However the Jesuit Joseph Jungmann saw this as the opening of a "wide field" for the singing of hymns in the liturgy.[46] Whilst it is possible that Jungmann's view reflects the hope or even the intentions of some, and whilst it would certainly be possible to use this as the basis for new rubrics permitting such, Jungmann's interpretation goes beyond the text of the constitution as written. The wholesale singing of "religious music" or hymns in liturgical celebrations instead of the liturgical text is not desired or authorized by the Second Vatican Council, though the possibility is admitted.

Article 119 opens the way quite widely for "a suitable place" for the music of mission lands and "nations which have their own musical traditions" in accordance with articles 39 and 40 of the constitution which deal with liturgical inculturation. The absence of any insistence that this music "accord with the spirit of the liturgical action" in this article is noteworthy. This opening is a wide one indeed.

The pipe organ is extolled in article 120 before permission is given for "other instruments" to be used in the liturgy. Here, however, we do have the condition that the instruments must be suitable for liturgical use. Again, we find that the constitution "steers a middle course, leaving the judgment of the suitableness of instruments to Ordinaries, not however individually but in their national conferences."[47]

Chapter VI concludes with an appeal to composers in article 121, inviting them to "produce compositions which have the qualities proper to genuine sacred music" for large and small choirs, and "for the actual participation of the entire assembly of the faithful." The texts used "must always be in conformity with Catholic doctrine" and "should be chiefly drawn from Sacred Scripture and liturgical sources." The opening here to compositions not strictly based on liturgical texts for use in the liturgy ought to be noted.

The first thing that must be noted about the constitution's chapter on sacred music is that it enjoyed a relatively uncontroversial passage through the council itself.[48] In part, that can be attributed to

[45]Cf. Caglio, "Sacred Music," 250.

[46]Jungmann, "Constitution on the Sacred Liturgy," 79.

[47]Caglio, "Sacred Music," 254; for critical views of some council fathers on the episcopal conferences, see Henri Fesquet, *The Drama of Vatican II* (New York: Random House, 1967), pp. 227–8.

[48]Cf. Mathijs Lamberigts, "The Liturgy Debate" in *History of Vatican II*, vol. II, Guiseppe Alberigo & Joseph A. Komonchack, eds., (Maryknoll: Orbis, 1996), pp. 146–7; Reiner Kaczynski, "Toward the Reform of the Liturgy," in *History of Vatican II*, III, (2000), 200–1.

the considerable attention sacred music had been given in *De Musica Sacra* in 1958, the provisions of which it largely repeats. Partially, also, this is because where it innovates, such as by allowing the vernacular and musical inculturation, the arguments over the principles concerned had taken place earlier: the chapter on sacred music simply applies the decisions already adopted by the constitution.

The second thing to be said is that, whilst it opens the door to vernacular sacred music and to music arising from indigenous cultures, it is overall quite a conservative text. The church's musical tradition is not jettisoned, indeed it is to be conserved and revitalized (¶117). The council by no means advocates pedestrian religious singing in the liturgy. Nor does it mandate the dismantling of choirs or the relegation of chant or polyphony. It says exactly the opposite.

However there is one concern, which is the presence of a blurring of the activity of singing with the council's desired end of actual participation in the sacred liturgy (¶113). To be sure this distinction is fine, but it is nonetheless real. Does the act of singing in the vernacular equal actual participation in the liturgical act? The answer must be "not necessarily." It must be that it is possible so to sing without participation (though, of course, singing is not of itself an obstacle) and that it is possible actually to participate in the liturgical act—of which, the council states, music forms an integral part—without singing a word, in the vernacular or otherwise.

As noted, some commentators find in the text (¶118) the justification for the widespread substitution of popular religious singing for singing the liturgy as given, especially in respect of the Propers of the Mass.[49] If *the council itself* intended thereby to approve the wholesale substitution of other songs for the liturgical texts—and I do not think that case has been made—this would be a significant, indeed a substantial, innovation in the church's liturgy. But I do not accept that was either intended by the council fathers or is in fact present in the text of *Sacrosanctum concilium.*

To return to our question, in respect of sacred music, did Vatican II "change all that"? Whatever may have come afterwards, it has to be said that the Constitution on the Sacred Liturgy, when promulgated on December 4, 1963, sought to develop the church's tradition of sacred music significantly, certainly, but in continuity with the church's rich musical heritage. The council's desire to promote actual participation, and its understanding of the particular role of music in this endeavor, are clear. However the nuanced measures it laid down were in reality precariously predicated on the assumption that the necessary liturgical formation could and would occur throughout the church, so that sacred music could develop on sound liturgical foundations to include the vernacular and more popular singing. Such an assumption may be quite logical on paper, whilst also being utterly naïve in reality.

In an address to the twenty-fifth North American Liturgical Week in St Louis in 1964 on "Music and the Constitution," Archabbot Rembert Weakland, O.S.B., flagged some of the problems raised for musicians by the constitution. He identified the future role of the choir, the extent of the singing of the faithful in the liturgy, particularly in respect of the propers, and the future of "art-music" (which I read as polyphony). Archabbot Weakland observed

> One of the great fears felt by many serious church musicians is that in our haste to solve these problems, and especially that of the participation of the faithful, we will stoop to the use of greatly inferior music. It is almost as if we are faced with the alternative—either good music without participation, or else sacrifice music for the higher ideal of participation. *It is the duty of the musician within the next decade to prove that*

[49]This is certainly the contemporary stance of Anthony Ruff in *Sacred Music and Liturgical Reform* (pp. 323–4), however his is an *a posteriori* reading of the text.

> *such an alternative is false.* The Church has always recognized man's basic need for the beautiful, his aesthetic drive to give God what is best of himself. In the liturgy this has been most true. If in times in the past it has led to exhibitionism and art for art's sake without supernatural orientation, still we cannot out of fear go to the opposite extreme of saying all that is well if only people are singing. The church is also a teacher and cannot permit her subjects to confuse true religious sentiment with the banal and the sentimental. It is incumbent upon the composer of today to solve this problem, not by stooping to the masses, but by elevating them.[50]

Whilst he too seems to regard actual participation as an external activity rather than an internal engagement, he puts his finger on the crisis, on both the danger and the opportunity brought about by *Sacrosanctum Concilium*'s desired reform in respect of sacred music. It is to the realization or otherwise of these desires we now turn.

After the Council

In his *magnum opus*, Archbishop Annibale Bugnini, C.M., the former secretary of the *Consilium ad exsequendam Constitutionem de sacra Liturgia,* described the reform of sacred music as "one of the most sensitive, important and troubling" problems of the entire reform.[51] On this there was a consensus. As early as 1963 Justine Ward complained to Dom Gajard of Solesmes:

> They want 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.[52]

Before the 1960's had run their course Msgr. Johannes Overath, president of the *Consociatio Internationalis Musicæ Sacræ* established by Pope Paul VI in 1963,[53] found it necessary to state in his incisive, scholarly, and very much "gloves-off" *Introduction* to the volume of Proceedings of the 1966 Church Music Congress, held in Chicago, that:

> Experiments, made here and there, without the solid foundation of true scientific and artistic knowledge, have given rise to a situation which—*proh dolor*!—contradicts both the great musical tradition of the Roman Church as well as the very dignity of the liturgy, without fulfilling the pastoral goal of *actuosa participatio populi*. This condition, deplorable in many places, is the result of many causes, but not the least among them is a one-sided tendency to use the vernacular in the liturgy. The moderate but meaningful path of the Constitution on the Sacred Liturgy has already been

[50]Weakland, "Music and the Constitution," 209, emphasis original.

[51]Annibale Bugnini, C.M., *Reform of the Liturgy: 1948–1975,* Matthew J. O'Connell, tr. (Collegeville: Liturgical Press, 1990), p. 885.

[52]Letter, September 27, 1963, in Pierre Combe, *Justine Ward and Solesmes* (Washington: Catholic University of America Press, 1987), p. 134; Dom Combe adds: "Justine Ward's last years [she died in 1975] were a source of great sorrow to her. The lack of appreciation for the traditional sung prayer of the Church, notably Gregorian chant, caused her much grief."

[53]Cf. Paul VI, Chirograph, *Nobile subsidium liturgiæ*, November 22, 1963 in International Commission on English in the Liturgy, *Documents on the Liturgy, 1963–1979: Conciliar, Papal and Curial Texts* (Collegeville: Liturgical Press, 1982), ¶500, pp. 1286–7.

> abandoned in many places . . . [54]

In 1968 Father Bugnini would complain of "four years of musical polemics."[55] Bugnini saw the dispute as an "attack . . . against the entire liturgical reform" and stated that in this dispute "the *Consilium* did not intend to yield on certain basic points, since they embodied the basic principles on which the liturgical reform was founded."[56] It was certainly an attack against the path taken by the *Consilium*, but if we take Msgr. Overath at his word, not against the liturgical reform mandated by the council.

Why all the fuss? In the first place many musicians held, with Msgr. Overath, that the *Consilium's* activities exceeded that which was authorized by the council's Constitution on the Sacred Liturgy. Bugnini himself gives evidence of this when he states that "as the use of the vernacular in the liturgy was extended" (from what the council authorized) "the situation changed completely," and when he notes the gradual extension of permission to substitute vernacular songs for the propers at Mass.[57]

Secondly, there was a profound difference in understanding of *actuosa participatio*. Bugnini articulates the divergent positions succinctly:

> In the view of the liturgists the people must truly *sing* in order to participate actively as desired by the liturgical constitution; in the view of musicians, however, even "listening to good, devout and edifying music . . . promotes 'active' participation."[58]

In rejecting the latter stance Bugnini complains:

> The musicians even invoked the authority of St. Thomas: "Although some may not understand what is being sung, they understand why it is being sung, that is, *for the praise of God*, and this is enough, even if the faithful do not strictly speaking sing in order to rouse their devotion."[59]

Whilst Saint Benedict might insist on at least the comprehension of what is sung, Saint Thomas has a point. So too does Archbishop Bugnini: this is indeed a fundamental difference. It is the fundamental difference between the participation desired by Popes Pius X, XI, and XII, the liturgical movement and the Second Vatican Council, which in fact is *actual* participation *(actuosa),*[60] and the insistence of the *Consilium* that this participation was to be *active* in the sense that *the activity of singing itself* was primary

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[54]Johannes Overath, ed., "Introduction," in *Sacred Music and Liturgy Reform After Vatican II* (Rome: *Consociatio Internationalis Musicae Sacrae,* 1969), p. 4.

[55]Cited in ibid., 17.

[56]Bugnini, *Reform of the Liturgy,* 900, 905.

[57]Ibid., 891, 903.

[58]Ibid., 904. "Ma qui stava la diversità di vedute : per i liturgisti è necessario che i fedeli *cantino* veramente per realizzare la partecipazione attiva, auspicata dalla Costituzione liturgica; per i musicisti, invece, anche "il sentire buona, pia e edificante musica . . . favourisce la partecipazione 'actuosa.'" Annibale Bugnini, *La Riforma Liturgica (1948–1975),* 2nd ed. (Rome: Ed. Liturgiche, 1997), p. 870, emphases original.

[59]Ibid., note 12, emphases original; Bugnini adds that Paul VI "placed a large question mark alongside these arguments and interpretations."

[60]St Pius X used the Italian "*attiva*" in his 1903 Motu Proprio; cf. Alcuin Reid, *The Organic Development of the Liturgy*, 74. In context this cannot be regarded as a justification for the stance of the *Consilium*. The documents of Pius XI and Pius XII on sacred music to which we have already referred use "*actuosa.*" [The Latin version of Pius X's motu proprio uses "*actuosa* participatio," ed.]

and indispensible to participation in the liturgy. This is the distinction between the fundamental and necessary *interior* participation so clearly explained in 1958 in article 22 of *De Musica Sacra* (see above) and the certainly desirable and fruitful *external participation,* which remains, however, a means and not an end in itself, was—at best—blurred by the *Consilium* in their enthusiasm to promote vernacular singing.

This becomes clear in the 1967 instruction *Musicam Sacram,* which had a turbulent gestation.[61] Described at the time by the noted British composer, Anthony Milner, as "generally a forward-looking document . . . hampered by attempts to satisfy irreconcilable viewpoints,"[62] the instruction betrays its nature as a compromise between the two warring factions. It includes a carefully nuanced explanation of actual participation:

> The faithful fulfill their liturgical role by making that full, conscious and actual [*actuosam*] participation which is demanded by the nature of the liturgy itself and which is, by reason of baptism, the right and duty of the Christian people.

This participation:

> (a) Should be above all internal [*in primis interior sit opportet*], in the sense that by it the faithful join their mind to what they pronounce or hear, and cooperate with heavenly grace;
>
> (b) Ought to be, on the other hand, external also [*attamen etiam exterior esse debet*], that is, such as to show the internal participation by gestures and bodily attitudes, by the acclamations, responses and singing.
>
> The faithful should also be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.[63]

We ought to note the strength of paragraph (b) in asserting that external participation ought to include expression in singing.

This emphasis becomes clearer if we look at other parts of the instruction:

> 9. In selecting the kind of sacred music to be used, whether it be for the choir or for the people, the capacities of those who are to sing the music must be taken into account. No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the required actual participation of the people [*et debitam actuosam populi participationem non impedat].*

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[61]Cf. Bugnini, *Reform of the Liturgy,* 898–911; for a more detailed commentary, see Richard J. Schuler, "A Chronicle of the Reform," in *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler*, Robert A. Skeris, ed. (St Paul: Catholic Church Music Associates, 1990), 373–385; Ruff, *Sacred Music and Liturgical Reform*, 339–357.

[62]Anthony Milner, "The Instruction on Sacred Music," in *Worship*, 41, no. 6 (1967), 333; Milner notes that pp. 105–108 of the March 1967 edition of the *Consilium's* journal *Notitiae* "provides annotations which diminish the force" of those sections of the text which were "seemingly inserted at a very late stage of drafting" and which "modify and at times contradict the main part of the text with the apparent purpose of maintaining the musical *status quo ante*" (p. 322).

[63]¶15. Cf. *Documents on the Liturgy,* ¶508, 1296; the Latin text may be found in Reiner Kaczynski, ed., *Enchiridion Documentorum Instaurationis Liturgicæ,* Vol. I (1963–1973) (Torino: Marietti, 1976), ¶64, pp. 278–9.

> 16(c). Some of the people's song, however, especially if the faithful have not yet been sufficiently instructed, or if musical settings for several voices are used, can be handed over to the choir alone, provided that the people are not excluded from those parts that concern them. But the usage of entrusting to the choir alone the entire singing of the whole Proper and of the whole Ordinary, to the complete exclusion of the people's participation in the singing, is to be deprecated [*Probandus autem non est usus tribuendi uni scholæ cantorum universum cantum totius «Proprii» totiusque «Ordinario», populo a participatione in cantu penitus excluso*].
>
> 33. The assembly of the faithful should, as far as possible, have a part in singing the Proper of the Mass, especially by use of the simpler responses or other appropriate melodies [*alios opportunos modulos*].[64]

These articles, prepared by the *Consilium*, contested by the musicians and revised personally by Paul VI, scored a "victory" for the liturgists' insistence that "the people must truly *sing* in order to participate" and—in spite of the instruction's rhetoric—provided a basis for the exclusion of choral singing in the ordinary and even of the propers. The former relegated much if not most of the choral treasury of sacred music, and the latter effectively dealt a fatal blow to the traditional Gregorian repertoire of the propers.

Archbishop Bugnini justifies this, saying that "it would be contrary to the Constitution to sacrifice the participation of the faithful by restricting it to the simpler responses and not allowing the congregation to express itself more fully in the songs of the Ordinary and Proper of the Mass."[65] Lest we think that this dispute was then, or is now, something of a "cacophony in a choir-room," let us recall that, whilst article 54 of the constitution says that steps are to be taken so that the whole congregation can sing "those parts of the Ordinary of the Mass which are rightfully theirs," i.e. at least the acclamations and responses,[66] and where possible the larger parts of the ordinary, *nowhere* does the Second Vatican Council's constitution ascribe to the congregation the liturgical role, right, or duty to sing the proper and *nowhere* does it insist on the singing of the entire ordinary by the whole congregation.

The origin of the *Consilium's* stance, as Professor Karl Gustav Fellerer of the University of Cologne explained to the 1966 Congress, comes from

> a one-sided interpretation of *actuosa participatio populi* as something solely exterior (for example, a participation of the people by "singing") [which] gives over to the congregation the parts of the Proper and the Ordinary of the Mass, which historically have never been exclusively congregational.

The *Consilium* saw to it that this one-sided interpretation prevailed. Professor Fellerer explains the consequences:

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[64]*Documents on the Liturgy,* ¶508, 1295–6, 1299; *Enchiridion Documentorum Instaurationis Liturgicæ,* ¶64, 277, 279, 283.

[65]Bugnini, *Reform of the Liturgy*, 906.

[66]In his commentary on the constitution, E. M. Caglio states that according to the constitution, "strictly speaking, the Ordinary can still be sung by the choir, making provision, however, for the people's part in the Acclamations and Responses *(Gloria tibi, Domine. Deo gratias. Amen. Et cum spiritu tuo,* etc)"; "Sacred Music" in Bugnini & Braga, *Commentary and the Instruction on the Sacred Liturgy,* 247.

> In doing this, the limits of congregational singing are exceeded; the treasury of sacred music is removed from the liturgy even though the Constitution on the Sacred Liturgy demands that Gregorian chant and polyphony as it developed through the centuries be preserved. The function of the chants, which must respect the *conditiones locorum*, is not considered even though they developed from the very origins of liturgical singing. Some do not understand that listening and experiencing are also forms of active participation, which are all the more penetrating when liturgical expression is authentically artistic.[67]

But this activist interpretation is not that of the council, as the Archbishop of Mexico City, a Council Father, explained in 1966:

> If the participation of one who is singing is active, not less active is the task of the one who listens to the chant in the same liturgical action. To listen is to hear with attention, and this constitutes an act with which one participates actively in the sacred action. What we say of the one who listens to the word of God, either preached or recited, can also be applied to the one who listens to it when it is sung, or the one who listens to sacred music produced by the organ in a liturgical service.[68]

Rather, as a Dominican Professor from the University of Fribourg explained, the whole congregation *not* singing everything in the liturgy is inherent in actually participating in the liturgical action:

> The times of listening are not to be considered an interruption of *participatio actuosa*, but an *integral part* of it. For music listened to is capable of promoting the attitude and the religious activity which are fundamental in common worship. Alternating with congregational singing, listening can develop certain aspects of the liturgical mystery which might well be overlooked if the faithful were to be constantly busied with personal ritual activity.[69]

Musicam Sacram fuelled another significant departure from the council's constitution. Its article 32 states:

> The practice legitimately in use in certain places and widely confirmed by indults, of substituting other songs [*alios cantos substituendi*] for the songs given in the *Graduale* for the Entrance, Offertory and Communion, can be retained according to the judgment of the competent territorial authority, as long as songs of this sort are in keeping with the parts of the Mass, with the feast or with the liturgical season. It is for the same territorial authority to approve the texts of these songs.[70]

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[67]Karl Gustav Fellerer, "Liturgy and Music," in Overath, *Sacred Music and Liturgy Reform,* 84; Archabbot Weakland had stated in 1964 "There has never been a time in the Church when the people sang the Proper in its entirety as we now know it"; Weakland, "Music and the Constitution," 208.

[68]Miguel Dario Miranda y Gomez, "Function of Sacred Music and *Actuosa Participatio,*" in Overath, ed., *Sacred Music and Liturgy Reform,* 115.

[69]Colman E. O'Neill, O.P., "The Theological Meaning of *Actuosa Participatio* in the Liturgy," in ibid., 106, emphasis original.

[70]*Documents on the Liturgy,* ¶508, 1299; *Enchiridion Documentorum Instaurationis Liturgicæ,* ¶64, 283.

Whilst the article as it stands in the instruction simply confirms the *status quo ante*, and does not change article 118 of the constitution, as Archbishop Bugnini explained, it "would subsequently play a very important role, because the episcopal conferences would appeal to it as a basis for asking for the same indult for their regions." In other words, it, and the willing granting of indults by the *Consilium*, accelerated the substitution of other religious songs for the liturgical texts. As Archbishop Bugnini notes, "this principle of songs in the vernacular would be extended to the entire Church" in the *Institutio Generalis Missalis Romani* published in 1969.[71] Thus the door was opened to singing *at* the liturgy rather than to the singing of the sacred liturgy itself. The possibility of actual participation in the liturgical action—of which the text and music of the propers formed an integral part—was thereby potentially placed at one remove.

Musicam Sacram was the only and the last instruction of the *Consilium* on sacred music. Its principles were incorporated into the instructions of the missal and breviary of Paul VI.[72] By 1977 these same principles had even been embraced by the Benedictine order,[73] in spite of Paul VI's injunction some eleven years earlier (which was itself underlined by article 49 of *Musicam Sacram*), which stated that

> the Church has introduced the vernacular into the liturgy for pastoral advantage, that is, in favour of those who do not know Latin. The same Church gives you the mandate to safeguard the traditional dignity, beauty and gravity of the choral office in both its language and its chant.[74]

Putting aside here what could almost be called the widespread but by no means complete "liturgical apostasy" of many monastic houses,[75] and returning to the celebration of Mass in diocesan churches and chapels, the directive about the liturgical text that is to be sung that recurs frequently throughout the new liturgical books is "*vel alius cantus aptus" ("or another appropriate song").*[76] This permission for the subjugation of the liturgical text to the subjective choice of (albeit supposedly approved and appropriate) "other songs," which flies in the face of the first article (¶112) of *Sacrosanctum Concilium's* chapter on sacred music—which states that the principal reason for the value of sacred music is that it is song united with the words *of the liturgy*—opened a gate through which a stampede which bypassed the liturgical text, the propers, resulting in their rapidly becoming not even a distant memory to most Catholics of the Roman Rite. *Actual* participation in the *sacred liturgy* through sacred music as desired by the Second Vatican Council was widely replaced by *active* participation in *religious music.*[77]

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[71]Bugnini, *Reform of the Liturgy*, 903; cf. *Institutio Generalis Missalis Romani* (Vatican City: Libreria Editrice Vaticana, 1969), ¶26, 50, 56i.

[72]*Institutio Generalis Missalis Romani*; *Insitutio Generalis de Liturgia Horarum* (Vatican City: Libreria Editrice Vaticana, 1971), esp. ¶178.

[73]Cf. *Thesaurus Liturgiæ Horarum Monasticæ* (Rome: Secretariatus Abbatis Primatis, O.S.B., 1977), which accepts the complete vernacular celebration of the office and which gives the following rubric for hymns: "*ex Liturgia Horarum vel alius cantus congruous.*"

[74]Paul VI, Epistle, *Sacrificium Laudis, August 15, 1966, Documents on the Liturgy,* ¶421, 1081; *Enchiridion Documentorum Instaurationis Liturgicæ,* ¶58, 248.

[75]Cf. Alcuin Reid, "Looking Again at the Liturgical Reform: Some General and Monastic Considerations," *The Downside Review*, 437 (October 2006), 238–258.

[76]Or similar words to that effect.

[77]For a further discussion of the *alius cantus aptus* effect, see László Dobszay, *The Bugnini-Liturgy and the Reform*

To date we have stayed close to the official liturgical reform. It is well known that unauthorized experimentation in liturgy, including musically, was widespread following the Second Vatican Council, and it is not necessary to study it here. However it is necessary to note not only the distance travelled by some official documents from the council's vision, but also the existence of a departure from the council's liturgical theology in prominent journals at the time. Archabbot Weakland demonstrated this in a 1967 article in *Worship:*

> The role of music in the liturgy can only be solved by the musician when the basic question concerning the liturgical experience is solved. If one is to participate actively, by listening or singing, then liturgy must be judged an experience. What is this experience to be and what is it to effect? If it is to give man a feeling of infinity or eternity or the world beyond—an experience of man approaching God that is unique to that moment—then a new attempt at transcendentalism will evolve and probably a new archaicism and a neo-archaeologism. Or is the experience to be one of just praising God with the finest of man's creation? If so, then a new package—aesthetic results. If, on the other hand, the liturgical experience is to be primarily the communal sensitivity that I am one with my brother next to me and that our song is our common twentieth-century response to God's word here and now coming to us in our twentieth-century situation, it will be something quite different. We will not expect to find the holy in music by archaicism, but in our own twentieth-century idiom. We will seek to share our common experience without looking for a false kind of objectivism, a false aesthetic that stimulates union with God because it seems superhuman. There is no supernatural music—not in the past, nor of the present, nor of the future.[78]

He continues:

> Theologically, the problem for the future revolves around the church's relationship to the world. Music is but one aspect of the whole. Somehow sacred music must not be afraid to embrace the twentieth century; she must affirm that there is no intrinsic difference in style between sacred and secular in music; she must deny her exalted position of being a "telephone to the beyond" and be satisfied with being herself; she must feel free to create and multiply.[79]

The widely-read international theological journal *Concilium* made a significant contribution to this departure. In 1969 it stated that "it would be wise in future to avoid official 'norms' in matters so radically relative as music and song. Here more than ever there is need to trust the spirit, charisms, the local Church—above all to trust man." Rather than regulate, it maintained, "it is better to encourage the 'state of singing,' the openness of expression, as a human condition favourable for celebration, for a liturgy-as-feast."[80]

In 1970 *Concilium* published the report of Erhard Quack, Secretary for Church Music at the Liturgical Institute of Trier, on the 1969 study week of *Universa Laus*, a group of church musicians founded

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of the Reform (Front Royal: Catholic Church Music Associates, 2003), pp. 85–120.

[78]Rembert Weakland, O.S.B., "Music as Art in Liturgy," *Worship,* 41, no. 1 (1967), 13.

[79]Ibid., 14.

[80]Gino Stefani, "Does the Liturgy Still Need Music?" *Concilium,* 2, no. 5 (February 1969), 42.

in 1966 and enjoying good relations with the liturgical *Consilium*,[81] and in which Father Joseph Gelineau, S.J. played a prominent role. The keynote address by Heinrich Rennings asserted that

> Because it is an integral part of the liturgy, music cannot escape the process of liturgical renewal. The justification and value of this renewal must be demonstrable in terms of the contemporary situation in which the liturgical forms and signs—music and singing among them—*are required to express our faith and our consciousness of God's presence among us*.[82]

The report concluded that "there is an obvious drive to break free from rubrical bondage and clear the way for a more natural and informal expression of worship in music and song."[83]

The following year Trier's Assistant Professor of Church Music stated in the same journal that because "young members of the protest movement regard singing as their most direct means of expression" as distinct from "awe-inspiring forms of Church music such as hymns, anthems and so on,"

> We are, in some countries enjoying a real rebirth of spiritual singing which is in fact an important event in the history of the Church. . . . Because singing in this case is a direct means of expression, it is not taking place in historical forms such as antiphons and responsories that have hitherto been unquestioningly accepted as the only valid categories for the Church's liturgy. On the contrary, this new singing has broken open the historically fixed frontiers and territories of music in the liturgy and created entirely new liturgical forms. . . . [84]

The professor concluded that:

> The various institutions concerned with Church music . . . have to . . . help worshipping communities to express themselves musically in their own way. The prerequisite for this is, on the one hand, a living relationship with the traditional music of the Church and, on the other, complete openness to the new music.[85]

We cannot directly attribute the phenomena and ideas reflected in such literature to the liturgical *Consilium* in Rome, much less to the council. However the *Consilium*'s activism in respect of musical participation in the liturgy, as well as its largesse towards singing religious music in the liturgy, can be said to be significant ingredients in the cocktail which, together with contemporary sociological factors and theological fashions, combined to an explosive extent in respect of sacred music. For what is advocated above—and let it be stated clearly: neither *Worship* nor *Concilium* were fringe journals in Catholic circles—is not Catholic liturgical music, but Protestant religious singing: something which is almost completely subjective and primarily a vehicle through which the gathered community expresses itself. Such religious singing leads not to participation in the church's liturgy but—in liturgies designed according to one's preferences, using music that reinforces one's theology, ideology or taste—to actual participation *in oneself.*

Thus, in the wake of the Second Vatican Council, though not necessarily because of it, and not

[81]Cf. Bugnini, *The Reform of the Liturgy*, 889.

[82]Erhard Quack, "Contemporary Church Music," *Concilium,* 52 (1970), 147; emphasis added.

[83]Ibid., 149.

[84]Helmut Hucke, "Towards a New Kind of Church Music," *Concilium,* 62 (1971), 96.

[85]Ibid., 97.

entirely as the result of the *Consilium* established and sustained by Paul VI to implement its liturgical reform, Western Catholicism quickly arrived at a situation whereby almost all Catholic faithful, the majority of parish musicians and an increasing number of clergy, lacking the foundation of the liturgical formation called for by the council, presented with the option of using "other appropriate songs" instead of the liturgical texts themselves, and all-too-frequently persuaded by the social and musical fashions of the day—which had long since made inroads into the liturgical rites—did not understand what the liturgy itself was, let alone the nature of sacred music. Actual participation in an unknown reality that was itself eclipsed by music that was more akin to religious entertainment than worship became increasingly difficult, whilst active participation in the music itself increased.

Generations of Catholics, clergy and lay, have now never known what the Propers of the Mass are, let alone why and how they should or could be sung. The same generations regard it as their right to "pick the songs" for the Masses, weddings, and funerals they celebrate. Invariably they choose compositions such as the St. Louis Jesuit Dan Schutte's ubiquitous "Here I am Lord." In the Anglophone world this piece has been featured at everything from large youth rallies with Blessed John Paul II in stadiums (and in this context it may well have found its home), to practically every liturgical season and sacramental rite in the liturgy. The chants proper to the rites and seasons remain largely unknown and ineffective, whereas the subjective sentiments different individuals attach to a specific piece of religious music such as "Here I am Lord" bubble up every time it is sung, regardless of the liturgical context. The effect may well be spiritual sentiment, and this can certainly form part of prayer, but it is not actual participation in the church's (modern or ancient) liturgy, unless somehow by accident.

The efforts of the liturgical movement and the intentions of the fathers of the Second Vatican Council—of actual participation in the sacred liturgy grounded in a thorough liturgical formation—seem like distant memories, if not the pipe-dreams of another age. Some eighty years ago Sir Richard Terry asked why our churches are "to be made a dumping-ground for every imaginable kind of music merely because it is pretty, or beautiful, or even grand, without a thought as to whether or not it is in harmony with the mind of the Church?"[86] To Sir Richard's list today we might justly add "merely because it is modern, or has a nice tune."

I am, certainly, painting a bleak picture of music in the liturgy following the Second Vatican Council, and I am not alone in so doing. The new rites "were supposed to have restored active participation in the liturgy and a more balanced sense of the Paschal mystery," one well-informed observer stated, but "it is doubtful that we have restored either; we have probably, in many cases, stamped out the last vestiges of both," he claims.[87] The late Dr. Mary Berry, Fellow of Girton College, Cambridge, complained in 2002 of "the little secular ditties, the camp-fire jollities, the futile ephemerons that are presented to us Sunday after Sunday in place of music that is truly *sacred*, music that clothes with beauty the prophetic words of holy Scripture, truly *liturgical* music that teaches, that uplifts the soul, that is numinous."[88]

It must also be said that whilst the frequently "mute" congregations at vernacular Masses today—said or sung—underline the point made by the observer mentioned above, and although Dr. Berry is all-too-accurate in her description of what too often replaces the propers at Mass, many more people do regularly sing the Ordinary at Mass since the Second Vatican Council. In part this is because of the relaxation of the "sing-all-or-nothing" rule, and in part is a truly positive fruit of the reform that it is

[86]Terry, *The Music of the Roman Rite*, 7.

[87]Robert A. Skeris, "To Sing With Angels," in Skeris, *Cum Angelis Canere,* 5.

[88]Cf. Mary Berry, "Liturgical Music—Sacred or Profane," in *Liturgy and the Sacred* (Orpington, Kent: CIEL UK, 2003), p. 64.

widely understood that the Ordinary, especially the acclamations, should be sung as often as humanly possible. Worthy vernacular settings of the liturgical texts have certainly appeared. But grave abuses also exist where the liturgical texts and acclamations have been regarded as source material for composition, rather than as texts to be sung with respect for their liturgical integrity. The liturgical texts also suffer at times from melodies that sometimes do not suit their liturgical purpose.

Today, although the musical activism of the early post-conciliar years has been somewhat tempered, we still have a situation where it is maintained that "active participation in the sense of external activity—actually singing—is basic and primary in the reformed liturgy,"[89] and that "Catholic Christian worship music is constitutionally communal,"[90] to the effective exclusion of choral works that do not involve the singing of the whole congregation. It is also asserted that, in contrast to a century ago, "there is no absolute model of worship music in the [modern] Roman liturgy" today.[91] These positions may well have developed since the council and have some basis in official post-conciliar documents, but to attribute them to the council itself is entirely another question.[92]

Thankfully, though, it is also true that a number of religious communities, parishes, and great churches around the world have been both beacons of good practice and oases of hope throughout these difficult decades (sometimes not without cost for their clergy or musicians), where the modern liturgical rites—and now also the older ones—are celebrated beautifully in the spirit of the liturgical and musical tradition of the church, where both active and actual participation flourishes.

Nevertheless, it remains a fact that there is a crisis in sacred music in Western Catholic liturgy. Awareness is growing of the need to exorcise the "cult of modernity" and the subjectivism and activism that have possessed the liturgy and its music in recent decades, and the work has begun.

Towards Actual Participation in Sacred Liturgy through Music

What, then, are we to do if our people are actually to participate in the sacred liturgy through music? To echo, if not to shout, the council's fundamental principle: we must first and foremost have a thorough liturgical formation for clergy, religious, and all laity involved in liturgical ministry of any form—most especially those concerned with music—and indeed for all laity. Without this formation we are building on sand. In other words, where necessary we must start from scratch, all over again—which may involve a certain amount of de-programming. And where they exist we must correct tangential and abusive practices, with charity, but without further delay.

This work of formation and of rebuilding is no short-term task. It is nothing other than the work of a new liturgical movement, "a movement toward the liturgy and toward the right way of celebrating the liturgy, inwardly and outwardly."[93] Pope Benedict XVI has given much leadership in this, and has begun to lay the foundations of a renewed liturgical sensibility in the church through his Apostolic

[89]Ruff, *Sacred Music and Liturgical Reform,* 381; hence: "the polyphonic Mass Ordinary is . . . a musical form that relates only with difficulty to the reformed Roman Eucharistic Liturgy" (p. 544).

[90]Jan Michael Joncas, "Liturgy and Music" in Anscar J. Chupungco, O.S.B., ed., *Handbook for Liturgical Studies, Vol II: Fundamental Liturgy* (Collegeville: Liturgical Press, 1998), p. 319.

[91]Ruff, *Sacred Music and Liturgical Reform,* 620.

[92]Which, of course, raises the question of the "reform of the post-conciliar reform," including sacred music.

[93]Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius, 2000), pp. 8–9; see also Alcuin Reid, "Do We Need a New Liturgical Movement," in *Liturgy, Participation and Sacred Music* (Rochester, Kent: CIEL UK, 2006), pp. 239–254.

Exhortations *Sacramentum Caritatis* (2007) and *Verbum Domini* (2010), both of which are profoundly liturgical and which locate sacred music at the heart of the celebration of the sacred liturgy,[94] and the former of which corrects the long-standing misinterpretation of *actuosa participatio.*[95] His Motu Proprio *Summorum Pontificum* (2007) has also enabled the church more widely to experience actual participation through sacred music in its "natural habitat," as it were, of the older liturgy, thereby opening the path to the possibility of the enrichment of the modern liturgical rites.

Some might express the hope for a new Instruction on Sacred Music. I submit that, at present, such would be premature. Our first need—to say it again—is for liturgical formation. If we are to have any new liturgical instruction, I propose that it be a Directory of Liturgical Formation, for seminaries, for religious houses, for lay liturgical ministers, for institutes of higher learning, for clergy, and even for bishops! Until we have renewed, even purified, our understanding of the liturgy itself, further regulation on sacred music may once again find no solid foundation upon which to rest.

That is not to say that in the field of sacred music nothing can be or is being done. Indeed, we ought to be encouraged by the many sound initiatives that are now flourishing on the territory held by but a few faithful priests and laity through the recent dark decades. Modern communications and printing technology make it possible for us to learn about and share good practice easily, and in this respect I should like to pay tribute to but one: the Church Music Association of America. Its website and associated blogs, and particularly its project to promote and enable the singing of the propers of the modern liturgy give ground for much hope that actual participation in the liturgy will become more widely possible.[96]

There are many such encouraging initiatives. Many more church musicians today are beginning to realize, once again in the words Sir Richard Terry, that "it is less a question of which is the *finest* [or most appealing] music, than a question of which is the *fittest* . . . And what constitutes fitness? . . . [T]he interpretation of the Church's liturgy in the Church's spirit."[97]

Of course, Gregorian chant has pride of place in the Roman rite. Sir Richard Terry cited an Anglican writing about Gregorian chant in *The Morning Post* in 1905: "Many of us Anglicans, especially if we have been accustomed to what are called 'bright and cheerful' services, find these tunes dull and meaningless . . . " the Anglican said. "Brightness and cheerfulness," he continued, "have their place in religion, but there are solemn moments when they are not wanted, and suggest only buffoonery. Much of the Plain Song is cheerful enough, but its cheerfulness is that of a stained-glass window, not of a cut in a comic paper . . . " Terry quotes his conclusion: "It is the music on which Catholicism must depend more and more as it brings back its services into some sort of relation with its innermost spirit."[98] Over a century later, this path to actual participation in the liturgy remains just as true.

Conclusion

In his account of the liturgical reform, Archbishop Bugnini points to a musician, Msgr. Domenico Bartolucci, as one expressing bitterness and sarcasm in opposition to what happened to sacred music af-

[94]Cf. *Sacramentum Caritatis,* ¶42, *Verbum Domini*, ¶70.

[95]Cf. *Sacramentum Caritatis,* ¶52.

[96]See www.musicasacra.com.

[97]Terry, *Music of the Roman Rite,* 14–15.

[98]Terry, *Music of the Roman Rite,* 9.

ter the Second Vatican Council.[99] Msgr. Bartolucci was appointed Director of the Sistine Chapel Choir *in perpetuum* by Pope Pius XII in 1956. In 1997 Pope John Paul II's Master of Pontifical Ceremonies, Bishop Piero Marini, former personal secretary to Archbishop Bugnini, secured Msgr Bartolucci's retirement in order to bring about a change in musical style at papal liturgies. On November 20, 2010, one of those who had not been best pleased at that enforced retirement, then Pope Benedict XVI, raised the ninety-three year-old prelate to the dignity of the Sacred Purple, creating him Cardinal Deacon of the Holy Names of Jesus and Mary in the Via Lata: a papal act perhaps more eloquent than any instruction on sacred music.

Domenico Cardinal Bartolucci celebrated Mass at the Rome Church of Ssma. Trinità dei Pellegrini, entrusted to the Fraternity of Saint Peter, on December 8, 2010. In his homily, His Eminence spoke of the church's great heritage of sacred music:

> This heritage that we must necessarily recover and that unfortunately has been neglected, has never meant to construe itself as an ornament of the liturgical celebration. The singer, as our masters of the past have taught us, is simply a minister who best expresses and makes alive the sacred text and the word of God.
>
> Too often we musicians of the church have been accused of wanting to prevent the participation of the faithful in the sacred rites, and I myself as Director of the Sistine Chapel had to face difficult moments in which the sacred liturgy underwent banalization and arid experimentation.
>
> Today more than ever we must take upon ourselves the responsibility critically to analyze how much has been done and we must have the courage to reassert the importance of our traditions of beauty which exalt and give glory to God, and which are also effective means of conversion. . . .
>
> "Who does not love beauty does not love God!" said the Holy Father in one of his homilies. We therefore need to know how to regain possession of ourselves [as Catholics] and how much the tradition of the church has given us.[100]

May the words of this Prince of the Church—as well as his fidelity and his perseverance—inspire us, so that with our minds in harmony with voices raised in liturgical song, we may all come actually to participate in the action that is the sacred liturgy, and thereby come to share more fully in the divine life therein to be found.

[99]Cf. Bugnini, *Reform of the Liturgy,* 886.

[100]"Questo patrimonio che oggi dobbiamo necessariamente recuperare e che purtroppo è stato trascurato, non ha mai inteso costituirsi come ornamento della celebrazione liturgica. Il cantore, come ci hanno insegnato i nostri maestri del passato, è semplicemente un ministro che esprime e rende vivo al meglio il testo sacro e la parola di Dio. Troppo spesso noi musicisti di chiesa siamo stati accusati di voler impedire la partecipazione dei fedeli ai sacri riti e io stesso come Direttore della Cappella Sistina ho dovuto affrontare momenti difficili nei quali la santa liturgia subiva banalizzazioni e aride sperimentazioni. Oggi più che mai dobbiamo assumerci la responsabilità di analizzare criticamente quanto è stato fatto e dobbiamo avere il coraggio di ribadire l'importanza delle nostre tradizioni di bellezza che esaltano e danno gloria a Dio e sono anche efficaci mezzi di conversione..."Chi non ama la bellezza non ama Dio!" ha detto il Santo Padre in una delle sue omelie. Dobbiamo perciò saperci riappropriare di noi stessi e di quanto la tradizione ecclesiale ci ha donato." Domenico Cardinal Bartolucci, Homily, Ssma. Trinità dei Pellegrini, Rome, December 8, 2010.

The Propers of the Mass: Then and Now

by Fr. Mark Daniel Kirby, O.S.B.

Until the approval of the new Roman Missal by Pope Paul VI on April 3, 1969, there had existed for four hundred years a substantial unity between the texts of the Proper of the Mass contained in the Graduale Romanum and those given in the Roman Missal. The missal, in effect, reproduced the complete texts of those sung parts of the Mass that in the Graduale Romanum are fully notated.

The missal takes the text of the chants of the Proper of the Mass from the Graduale Romanum, and not the Graduale Romanum from the missal. The missal, in fact, contains the very same texts found in the gradual, but in the missal they are printed without the musical notation that allows them to be brought to life in song and, in a certain sense, interprets them in the context of the liturgy. The melodic vesture of the texts functions as a liturgical hermeneutic, allowing them to be sung, heard, and received in the light of the mysteries of Christ and of the church.

Originally Mass was always sung. Not until the eighth or ninth century did the so called Low Mass or *missa privata* come to be celebrated at the lateral altars and private chapels of abbatial and collegiate churches. The chants of the Proper of the Mass were not omitted at these Low Masses; they were recited by the priest alone. This fact, of itself, suggests that well before the eighth century, the proper chants were, in effect, considered to be constitutive elements of the Mass, deemed indispensable to the very shape of the liturgy.

What are the Propers?

Let us, then, review what the proper chants of the Mass are:

Introit

Were one to open the Roman Missal at the first page, finding there the Mass of the First Sunday of Advent, the very first element proper to that Mass, and to all others, is the introit.

The introit is composed of an antiphon; a verse taken from the psalm corresponding to the antiphon or, occasionally, from another; the Gloria Patri; and the repetition of the antiphon.

The introit as presented in the Roman Missal appears in a somewhat truncated form, though all the essential elements—antiphon, psalmody, and doxology—are present. Until about the eighth century the entire psalm would have been chanted, or at least the greater part of it, with the antiphon repeated after every verse, and this until the celebrant reached the altar, at which point the cantors would intone the Gloria Patri, and after the final repetition of the antiphon, end the introit.

The purpose of the introit in the tradition of the Roman Rite is not didactic; it is contemplative. The introit ushers the soul into the mystery of the day not by explaining it, but by opening the Mass

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Dom Mark Daniel Kirby is Prior of Silverstream Priory, under the patronage of Our Lady of the Cenacle, in Stamullen, County Meath, Ireland. His regular writings appear on his blog *Vultus Christi* at vultus.stblogs.org. This article was originally a conference delivered by Dom Mark Kirby, O.S.B., at the International Symposium: Council and Continuity, held in the Diocese of Phoenix during October, 2011.

with a word uttered from above. The text of the introit signifies that, in every celebration, the initiative is divine, not human; it is a word received that quickens the church-at-prayer, and awakens a response within her.

Concerning the introit, Maurice Zundel writes:

> [The soul] has but to listen, her sole preparation an eager desire for light, to catch the interior music of the words, and understand that Someone is speaking to her who was waiting for her.[1]

He calls the introit

> a triumphal arch at the head of a Roman road, a porch through which we approach the Mystery, a hand outstretched to a crying child, a beloved companion in the sorrow of exile. The Liturgy is not a formula. It is One who comes to meet us.[2]

Gradual

The gradual received its name from the Latin word *gradus*, meaning a step, because a cantor would sing it, standing on a step leading up to the ambo. The structure of the gradual is an initial phrase, nearly always from the psalter, followed by a verse entrusted to one or several cantors. The first part may be repeated.

The musical treatment of the gradual is melismatic, that is to say, lavish, and characterized by great flights and cascades of notes that stretch and embellish the sacred text.

Maurice Zundel writes:

> What really matters about words is not their strictly defined meanings which we find in the dictionary, but the imponderable aura wherein the unutterable Presence in which all things are steeped, is faintly perceptible. . . . It is in the silent spaces which poetry and music open within us that the doctrinal formulae can be heard with their amplest resonance.[3]

It was therefore natural to invoke the aid of graduals after the reading of the epistle, for its message must be allowed to bear fruit in our personal meditation until we make contact with the Presence with which the texts are filled. We must hear this single Word which is their true meaning and which no human word can express.

The chanting of the gradual provides this interval of silence and this time of rest in which the teaching just received can unfold in prayer, in the sweet movement of the cantilena distilling in neumes of light a divine dew.

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[1]Maurice Zundel, *The Splendour of the Liturgy* (New York: Sheed and Ward, 1939), p. 41.

[2]Ibid., 41.

[3]Ibid., 77–78.

Alleluia

The Alleluia, a cry of jubilation at the approach of the Bridegroom King who will arrive in the proclamation of the Holy Gospel, is a chant full of mystery, in that it quits the zone of mere concepts and words, and takes flight to soar into the ecstatic vocalizations of one seized by an ineffable mystery.

Saint John relates that the Alleluia is a heavenly hymn. It is the song of the saints in praise of God and of the Lamb. The Alleluia is universal; it is found in all the liturgies of East and West. This universal presence of the Alleluia in Christian worship attests to its great antiquity.

A verse or phrase, generally (but not always) from the psalter, follows the Alleluia. After the verse, the Alleluia is repeated.

Sequence

The sequence prolongs the jubilation of the Alleluia by gathering up the neumes that shower out of it to organize them into a syllabic melody, and by giving free reign to a poetic expression of the mystery being celebrated.

Five sequences remain in the Roman Missal: the *Victimae paschali laudes* of Easter; the *Veni Sancte Spiritus* of Pentecost, the *Lauda Sion Salvatorem* of Corpus Christi; the *Stabat Mater* of September 15th; and the *Dies irae* of the Requiem Mass.

The Roman Missal of 1969 retains only four of these, the *Dies irae* having been removed to the Liturgy of the Hours where it serves as a hymn for the last two weeks *per annum*.

Tract

Whereas the Alleluia is the expression of a joy defying all expression, the tract is characteristic of a liturgy marked by godly sorrow and compunction. It is found in the Mass, notably, from Septuagesima until Easter.

Originally the tract was sung by the deacon from the ambo, in the manner of a lesson. It was rendered from beginning to end without the interjection of a refrain by the choir; it is from this mode of execution that its name appears to be derived.

The tract prepares the congregation for the hearing of the gospel, not by inviting it to stand on tiptoe in joy, as it were, at the arrival of the Bridegroom, but by inviting to a profound recollection. The tract, more than any other chant of the Proper of the Mass, illustrates that the Roman Rite is a school of *audientes*, a school forming listeners to the Word.

The substitution in Lent of an acclamation addressed to Christ for the Alleluia—a way of expressing the Alleluia without saying the word—impoverishes the Roman Rite which, in the *usus antiquior*, demonstrates that one can prepare for the hearing of the Holy Gospel in the silence of a godly sorrow and compunction, as well as in jubilation.

Offertory

The offertory antiphon, already at the time of Saint Augustine, was sung to accompany the offering of bread and wine by the faithful and clergy. Pope Saint Gregory the Great gave to the chant at the offertory a form not unlike that of the introit: an antiphon and several verses from the psalter. The antiphon was repeated before each verse; the singing lasted until the priest signaled to the cantors that they should stop, after which he would turn to the faithful for the *Orate fratres*.[4]

[4][By the time of its being recorded in musical notation, the offertory was a responsory—not an antiphon—i.e., a somewhat melismatic chant with melismatic—not recitative—verses. Ed.]

Even after the offertory procession as such fell into disuse, the offertory continued to be sung, shorn of its verses. The offertory is, as a rule, taken from the psalter, although occasionally it is taken from other books of sacred scripture. In a few cases as, for instance, in the Requiem Mass, it is an ecclesiastical composition.

As for its musical characteristics, the offertory is one of the richest and most expressive pieces in the Gregorian repetoire. Dom Eugène Vandeur, a Benedictine monk of the first half of the last century writes:

> More mystical and profound than either the Introit or the Gradual, it disposes our souls to recollection that thus they may fittingly assist at the Adorable Sacrifice about to be renewed. The Offertory, then, more than any other part of the Mass, is a sublime and inspired prayer rising to the throne of God.

Communion

The communion antiphon with its psalm, structured like the introit, accompanies the distribution of Holy Communion. The Communion of the Faithful ended, the Gloria Patri is sung, after which the antiphon is repeated.

While the greater part of communion antiphons are drawn from the psalter, a certain number are taken from the gospel of the day. These particular communion antiphons, sung especially during Lent and Paschaltide, signify that the same Lord Jesus Christ who speaks and acts in the power of the Holy Ghost in the gospel of the Mass, gives himself to the communicants to fulfill in them what the gospel proclaimed and announced.

The 1965 Missale Romanum

The 1965 revision of the Roman Missal maintained the chants of the proper in their integrity as found in the Graduale Romanum. Even as the Constitution on the Sacred Liturgy of the Second Vatican Council, *Sacrosanctum Concilium*, was being implemented, the place of the propers was not called into question. They remained constitutive elements of the Mass, having a structural and theological rather than a merely decorative or didactic function within the overall architecture of the Mass.

The Missal of 1969

Four years later however, the fate of the chants of the Proper of the Mass appears signed and sealed. Concerning the proper chants, the Apostolic Constitution of Pope Paul VI, *Missale Romanum* (April 3, 1969) is curiously misleading. It says:

> The text of the Graduale Romanum has not been changed as far as the music is concerned. In the interest of their being more readily understood, however, the responsorial psalm (which St. Augustine and St. Leo the Great often mention) as well as the entrance and communion antiphons have been revised for use in Masses that are not sung.[5]

With all due respect to Pope Paul VI, what the Apostolic Constitution neglects to say is:

[5]Pope Paul VI, Apostolic Constitution upon the Promulgation of the Roman Missal Revised by Decree of the Second Vatican Ecumenical Council, April 3, 1969 <http://www.ewtn.com/library/papaldoc/p6missal.htm>

1. that the very form of the introit has been changed to correspond to the opening sentence common in Protestant orders of worship;
2. that the text itself of the revised entrance antiphon will no longer correspond to the text of the Graduale Romanum and, in some instances, will be an entirely new text susceptible of being integrated into the didactic opening remarks that, in the *novus ordo missae*, may follow the salutation;
3. that even the vestigial psalmody of the traditional introit will disappear entirely from the reformed Missale Romanum;
3. that the traditional texts of the gradual, tract, and alleluiatic verses will be found henceforth only in the Graduale Romanum and will not appar alongside of the responsorial psalm as a legitimate option in the reformed lectionary;
4. that the offertory antiphon will disappear entirely from the new Roman Missal, and will be found henceforth only in the Graduale Romanum;
5. that the communion antiphon will, like the entrance antiphon, become something akin to a communion sentence, and often will no longer correspond to the text of the Graduale Romanum.

Thus began the radical deconstruction of the Mass of the Roman Rite. If one posits that the chants of the Proper of the Mass are not merely decorative, but constitutive of its architecture, then one must admit that by tinkering with them, or removing them altogether, one is weakening or removing supporting beams of the entire edifice, and risking its collapse.

The General Instruction on the Roman Missal, also promulgated in April 1969, in a single phrase—*sive alius cantus*—effectively invited the termites to come in and finish the job. Jesting aside, the Latin text of the General Instruction provided three options for the chants of the Proper of the Mass. These are: (1) the antiphon with its psalm as given in the Graduale Romanum; (2) the antiphon with its psalm as given in the Graduale Simplex; (3) another chant (*alius cantus*) suited to the sacred action and to the character of the day or season, the text of which is approved by the conference of bishops.[6]

The 2002 American Adaptation of the GIRM

The 2002 American adaptation of the same General Instruction on the Roman Missal broadened the options and, in so doing, caused the text of the proper chants of the Roman Mass to appear as remote accessories that are, in any case, not indispensable to the architecture of the celebration. Here, paragraph 48 is rendered:

> In the dioceses of the United States of America there are four options for the Entrance Chant: (1) the antiphon from the Roman Missal or the Psalm from the Roman Gradual as set to music there or in another musical setting; (2) the seasonal antiphon and Psalm of the Simple Gradual; (3) a song from another collection of psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop, including psalms arranged in responsorial or metrical forms; (4) a suitable liturgical song similarly approved by the Conference of Bishops or the diocesan Bishop.[7]

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[6]Congregation for Divine Worship and the Discipline of the Sacraments, *Institutio Generalis Missalis Romani*, 3rd ed., March 2002, ¶48, 87 <http://www.ewtn.com/library/CURIA/cdwlgrm.htm>

[7]United States Conference of Catholic Bishops, *General Instruction of the Roman Missal*, 3rd ed., tr. International Commission on English in the Liturgy (Washington DC: USCCB, 2003).

The choices are given in order of preference. The Roman Gradual, which hitherto was the primary reference, falls into second place. The first choice is the text of the antiphon given in the revised Roman Missal; the American "adaptors" were assuming that these texts will have been put to music.

The second choice is the antiphon and psalm in the Roman Gradual; the American adaptation adds, rather tellingly, either in the chant setting or in another musical setting.

The third choice is the Simple Gradual. The council fathers had, in fact, in *Sacrosanctum Concilium*, ¶117, mandated the preparation of a Simple Gradual, better suited to use in smaller churches.

The fourth choice, a collection of psalms and antiphons approved by the conference of bishops or by the diocesan bishop, does not, to my knowledge, exist anywhere in the U.S. or elsewhere in the English-speaking world.

The fifth choice—clearly the last resort—is a suitable liturgical song (here, there is a departure from the psalms and antiphons found in choices one through four) similarly approved by the conference of bishops or by the diocesan bishop.

The General Instruction on the Roman Missal continues:

> If there is no singing at the entrance, the antiphon in the Missal is recited either by the faithful, or by some of them, or by a lector; otherwise, it is recited by the priest himself, who may even adapt it as an introductory explanation (cf. no. 31).[8]

Article 48, by suggesting five different ways of reciting the antiphon in the missal, including its mutation by the priest into an introductory explanation (note here the primacy of the didactic) puts the final touches on a insidious operation by which the proper chants of the Mass, even in the minimalistic form of texts recited by the celebrant, routinely came to be omitted altogether. The proper chants, that in 1964 were still considered to be constitutive elements of the Mass, deemed indispensable to the very shape of the liturgy, were, by 1969, well on their way to being replaced by other compositions alien to the Roman Rite, and erased from the collective liturgical memory.

Conclusion

Allow me to formulate a principle, perhaps even, with a nod to Anton Baumstark, a law of liturgical evolution. It is this: elements of the rite tend to be neglected and, in the end, disappear altogether, in direct proportion to the number of options by virtue of which they may be replaced or modified.

To my mind, one of the most urgent tasks of what has been called The Reform of the Reform is the suppression of the provision for an *alius cantus aptus* and the restoration of the traditional texts of the Proper of the Mass, taking care, at the same time, that the texts given in the Missale Romanum correspond to those in the Graduale Romanum. (I would also argue for the restoration of the text of the offertorium to the *editio typica* of the reformed Missale Romanum.) The replacement, in the current Missale Romanum of the venerable sung texts of the Graduale Romanum with texts destined to be read, was an innovation without precedent, and a mistake with far reaching and deleterious consequences for the Roman Rite.

In conclusion, I would further argue that a wider use of the missal of 1962, and a careful examination of the so-called interim missals published prior to 1969, in whole or in part, would be among the most effective means to the rehabilitation and reappropriation of the proper chants as indispensable theological and structural elements of the Mass of the Roman Rite.

[8]Ibid.

Singing the Mass

By Bishop Thomas J. Olmsted

LITURGICAL MUSIC AS PARTICIPATION IN CHRIST

St. Augustine recounts in his autobiography, *Confessions,* an experience he had during the singing of the Mass:

> How I wept, deeply moved by your hymns, songs, and the voices that echoed through your Church! What emotion I experienced in them! Those sounds flowed into my ears, distilling the truth in my heart. A feeling of devotion surged within me, and tears streamed down my face—tears that did me good.[1]

How can we explain this overwhelming and transforming experience that led one of our greatest saints to the church? Clearly, this was much more than a man simply being moved by a well-performed song. His entire being was penetrated and transformed through music. How can this be?

At Mass, Christ Sings to the Father

The *Catechism of the Catholic Church*, ¶1157, makes a direct reference to St. Augustine's experience when it teaches that the music and song of the liturgy "participate in the purpose of the liturgical words and actions: the glory of God and the sanctification of the faithful."

The Mass itself is a song; it is meant to be sung. Recall that the Gospels only tell us of one time when Jesus sings: when he institutes the Holy Eucharist (Matt. 26:30; Mark 14:26). We should not be surprised, then, that Christ sings when he institutes the *sacramentum caritatis* (the Sacrament of love), and that for the vast majority of the past two thousand years, the various parts of the Mass have been sung by priests and lay faithful. In the 1960s, the Second Vatican Council strongly encouraged a rediscovery of the ancient concept of singing the Mass: "The musical tradition of the universal Church . . . forms a necessary or integral part of solemn liturgy."[2] The Mass is most itself when it is sung.

This recent rediscovery of "singing the Mass" did not begin with the Second Vatican Council. Following a movement that stretches back at least to Pope Saint Pius X in 1903, Pope Pius XII wrote in 1955: "The dignity and lofty purpose of sacred music consists in the fact that its lovely melodies and splendor beautify and embellish the voices of the priest who offers Mass and of the Christian people who praise the Sovereign God."[3]

Bishop Thomas J. Olmsted was installed as the fourth bishop of Phoenix on Dec. 20, 2003. This article reprinted with permission from a series of articles published in the newspaper of the diocese of Phoenix, *The Catholic Sun*, from December 2011–March 2012.

[1]St. Augustine, *Confessions* 9.6.14 (PL 32:769–770), cited in *Catechism of the Catholic Church,* Popular and Definitive Edition (New York: Burns and Oates, 2000), ¶1157.

[2]Second Vatican Council, *Sacrosanctum Concilium*, December 4, 1963, ¶112, in *The Documents of Vatican II,* tr. Austin P. Flannery (New York: Pillar, 1975), p. 31.

[3]Pope Pius XII, *Musicae Sacrae Disciplina*, December 25, 1955, ¶31 <http://www.adoremus.org/MusicaeSacrae1955.html>

In the years immediately following the council, there arose the need to highlight and clarify the council's teaching regarding the importance of liturgical prayer in its native sung form. In 1967, the sacred congregation for rites wrote:

> Indeed, through this form [sung liturgical prayer], prayer is expressed in a more attractive way, the mystery of the liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly Liturgy which is enacted in the holy city of Jerusalem.[4]

In other words, sung liturgical prayer more effectively reveals the mystery of the liturgy as well as more easily accomplishes its heavenly purposes. In this way, sung liturgy is a revelation of Christ as well as a vehicle for profound participation in his saving work.

What is Sacred Music?

Sacred music is, in the narrowest sense, that music created to support, elevate, and better express the words and actions of the sacred liturgy. The council praises it as music "closely connected . . . with the liturgical action,"[5] for example, the Order of Mass (dialogues between ministers and people, the unchanging framework of the Mass), the Ordinary of the Mass (Kyrie, Gloria, Creed, Sanctus, and Agnus Dei), and the Proper of the Mass (the priest's sung prayers, the responsorial psalm, Alleluia and verses, the antiphons and psalms prescribed for the processions).

Sacred music is distinct from the broader category of "religious" music.

Sacred music is distinct from the broader category of what we may call "religious" music, that which aids and supports Christian faith but is not primarily a part of the sacred liturgy. "Religious" music includes various devotional music, such as much popular hymnody, "praise and worship" music, as well as a host of other musical forms.

The council's enthusiastic rediscovery and promotion of sacred music was not meant to discourage "religious" music but rather to encourage it—assuming the clear distinction and proper relationship between them. Just a few years before the council, Pope Pius XII wrote:

> We must also hold in honor that music which is not primarily a part of the sacred liturgy, but which by its power and purpose greatly aids religion. This music is therefore rightly called religious music. . . . As experience shows, it can exercise great and salutary force and power on the souls of the faithful, both when it is used in churches during non-liturgical services and ceremonies, or when it is used outside churches at various solemnities and celebrations.[6]

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[4]Sacred Congregation of Rites, *Musicam Sacram*, March 5, 1967, ¶5, in *Documents of Vatican II*, p. 81 <http://www.adoremus.org/MusicamSacram.html>

[5]*Sacrosanctum Concilium,* ¶112.

[6]*Musicae Sacrae Disciplina*, ¶36.

Participating in the Mystery of Christ

What are the concrete attributes of sacred music? The Catechism, ¶1157, teaches that sacred music fulfills its task according to three criteria: (1) the beauty expressive of prayer; (2) the unanimous participation of the assembly at the designated moments; and (3) the solemn character of the celebration. All three criteria link sacred music intimately to the work of Christ in the liturgy and in our hearts.

The beauty expressive of prayer

As we have seen, sacred music is the church's liturgical prayer in sung form. When we hear sacred music, we hear prayer. We hear the liturgy itself. In the Mass, we hear that most beautiful of prayers: Christ's prayer of self-offering to the Father. Music can express any number of things, but sacred music expresses something utterly unique: the saving and sacrificial prayer of Christ and the church in the liturgy.

Sacred music is the church's liturgical prayer in sung form.

Unanimous participation

As I addressed in previous articles on the new English translation of the Mass, liturgical participation is primarily participation with and in Christ himself, rooted by the deep interior participation of each person. Sacred music powerfully aids us in this union of the heart and mind with whatever liturgical action is taking place exteriorly. "Unanimous" means "of one mind/soul"; thus sacred music aims to unite us all to the soul of Christ in perfect love for the Father at every step of the Mass.

Solemn character

In the sacred liturgy, Christ our Lord performs the work of our redemption through sacramental signs. The liturgy then is a solemn experience, and therefore sacred music bears this character. Far from meaning cold, unfeeling, or aloof, the solemn character of sacred music refers to its earnest, intense, and festive focus on the great Mystery which it serves: Christ's redemptive and transformative love for his church.

A SHORT HISTORY OF LITURGICAL MUSIC

Let us explore, from a historical perspective, the church's role in guiding and promoting authentic sacred music for more fruitful participation in the sacred mysteries by the clergy and lay faithful alike.

The Second Vatican Council proclaimed that "the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art."[7] This led the council fathers to decree that "the treasure of sacred music is to be preserved and fostered with great care."[8]

[7] *Sacrosanctum Concilium*, ¶112.

[8] Ibid., ¶114.

Sacred Music in Judaism before Christ

The dual task of preserving and fostering sacred music remains a crucial one for the church today. But to understand what the council is asking of us, we must not only know what sacred music is in general but also how the church has carried out this endeavor in history.

The church inherited the Psalms of the Old Testament as her basic prayer and hymn book for worship. With these sacred texts she also adopted the mode of singing that had been established during the development of the psalms: a way of articulated singing with a strong reference to a text, with or without instrumental accompaniment, which German historian Martin Hengel has called "*sprechgesang*," "sung-speech."

This choice in Israel's history signaled a concrete decision for a specific way of singing, which was a rejection of the frenzied and intoxicating music of the neighboring and threatening pagan cults. This way of singing the psalms, traditionally viewed as established by King David (cf. 2 Sam. 6:5), disrupted only by the Babylonian exile, remained in use at the coming of Christ. Sung with respect to and during sacrifice in the temple in Jerusalem, the early Jewish Christians assumed this tradition into the sacrifice of the eucharistic liturgy.

Sacred Music in the Early Church

After Pentecost, the first centuries of the church's life were marked by the encounter of what was a Jewish-Semitic reality with the Greek-Roman world. A dramatic struggle ensued between, on one hand, openness to new cultural forms and, on the other, what was irrevocably part of Christian faith.

The church inherited the Psalms of the Old Testament as her basic prayer and hymn book for worship.

For the first time, the church had to preserve her sacred music, and then foster it. Although early Greek-style songs quickly became part of the church's life (e.g., the prologue of John and the hymn in Philippians 2:5–11), this new music was so tightly linked to dangerous gnostic beliefs that the church decided to prohibit its use. This temporary pruning of the church's sacred music to the traditional form of the psalms led to previously unimaginable creativity: Gregorian chant—for the first millennium—and then, gradually, polyphony and hymns arose.

In preserving the forms which embodied her true identity, the church made it possible for wonderful growth to be fostered, such that centuries after that original restriction, the Second Vatican Council boldly proclaimed that her treasury of sacred music is of more value than any other of her artistic contributions.

Preserving, Fostering through the Centuries

In this remarkable process in which the church navigated her encounter with Greek culture and then other cultures, we see the same basic pattern that Vatican II decreed for sacred music: she first preserves, then she fosters. The early church had to first preserve the basic form of Christian faith which constituted her very identity—an identity which was inseparable from specific cultural (i.e., Jewish) artistic forms (i.e., the music of the Psalms). Thus she was able to foster new forms of sacred music which, organically and gradually springing from older forms, authentically expressed Christian faith in new cultural forms.

To St. Gregory the Great (the saint from whom "Gregorian chant" takes its name) is attributed the collection and systematization of the church's chant tradition in the sixth century, and it spread and developed in the West throughout the first millennium. Gregorian chant was sometimes enhanced by the organ in the eighth or ninth centuries and with a single or with multiple vocal harmonies (e.g. polyphony) beginning in the tenth century. The development of polyphony carried on throughout the beginning of the second millennium, producing music of a highly sophisticated and ornate style.

The fathers of the Council of Trent recognized that some musical forms were becoming detached from their origins and so forbade anything "lascivious or impure." The result was a continued affirmation of the value of Gregorian chant and a refinement of the polyphonic style so as to preserve the integrity of the liturgical text and to achieve a greater sobriety of musical style. Throughout the period that followed, the church continued to preserve her great tradition while always fostering new and authentic forms of sacred music. This ongoing activity of the church continues today.

The Task for Today

On June 24, 2006, Pope Benedict XVI attended a concert of sacred music, after which he said:

> An authentic renewal of sacred music can only happen in the wake of the great tradition of the past, of Gregorian chant and sacred polyphony. For this reason, in the field of music as well as in the areas of other art forms, the Ecclesial Community has always encouraged and supported people in search of new forms of expression without denying the past, the history of the human spirit which is also a history of its dialogue with God.[9]

The authentic renewal of sacred music is not a question of merely copying the past, but even less is it one of ignoring it. Rather, it is one of preserving the past and fostering new forms grown organically from it. This is a truly great and essential task, entrusted in a particular way to pastors and sacred artists.

Preserving the old forms, fostering new growth: this is how a gardener cares for a plant, how Christ tends our souls, how the church's sacred music—carefully preserved—is able to surprise us and more importantly glorify God with new and delightful growth.

SACRED MUSIC'S ROLE IN EVANGELIZATION

In this third part, we now look at the role of sacred music in evangelizing culture.

Evangelization and Inculturation

Evangelization, the proclamation of the good news of Jesus Christ, is closely linked to what the church calls inculturation. Inculturation is the process by which "the Church makes the Gospel incarnate in different cultures and at the same time introduces peoples, together with their cultures, into her own

[9]Pope Benedict XVI, "Address at Concert in Honor of the Holy Father Sponsored by the Domenico Bartolucci Foundation," Sistine Chapel, June 24, 2006. <http://www.vatican.va/holy_father/benedict_xvi/speeches/2006/june/documents/hf_ben-xvi_spe_20060624_fondazione-bartolucci_en.html>

community." This process brings about "an intimate transformation of the authentic cultural values."[10]

We see here a double movement—the interplay of two profound mysteries of faith: the Incarnation (characterized by an earth-ward movement and proclamation) and the Paschal Mystery (characterized by a heaven-ward movement and transformation). This double movement is all the work of Christ: As the Eternal Word he enters our history, becoming flesh in the Incarnation; and then he suffers, dies, rises, and ascends into heaven, to draw all people to himself.

Religious music is marked by the particular and profane.

Like Christ and in him, the church engages authentic human culture wherever she finds it. She proclaims the good news of Jesus Christ to a specific culture; and then whatever is good in the culture she purifies and transforms, drawing it into her own communal life in her various ecclesial "rites" (in our case, the Roman Rite).

Music and Inculturation

The distinction between religious music and liturgical music (cf. part one) embodies this double movement: religious music is, we might say, the earthly expression of a given culture's faith in Christ; liturgical music is the sacramental expression of Christ and the true nature of the church. The former tends to be particular, individual, temporal, and profane; the latter tends to be universal, communal, eternal, and sacred. Religious music comes from human hearts yearning for God; liturgical music comes from Christ's heart, the heart of the church, longing for us.

Because religious music is marked by the particular and profane, it is especially useful for evangelization. Like St. Francis Xavier donning the silk garments of Japanese nobility in his missionary work in Japan, religious music "wears the clothes" of those it seeks to evangelize; it becomes familiar, taking in much of the cultural forms, and where possible doing this with minimal alteration. In religious music, the church learns to sing, in many voices, through the familiar melodies and rhythms of various cultures.

But in the sacred liturgy, we enter the precincts not of man's culture but the heavenly courts of Christ, the culture of the church, the wedding feast of the Lamb; new festive garments are required for this feast (cf. Matt. 22:1–14). In liturgical music, the peoples drawn into the sacred liturgy learn to sing, in one voice, through the often unfamiliar melody and rhythm of the church's sacred music. This oneness is exemplified (for us Roman Rite Catholics) primarily in Gregorian chant and polyphony, the musical "garments" of the texts of the sacred liturgy.

The Genius of the Roman Rite

The new English translation of the Mass has powerfully reminded us that authentic liturgy comes to us through the unity and integrity of the Roman Rite.[11] The liturgy of the Roman Rite is a "precious

[10]John Paul II, *Redemptoris Missio*, December 7, 1990, ¶52 <http://www.vatican.va/holy_father/john_paul_ii/encyclicals/documents/hf_jp-ii_enc_07121990_redemptoris-missio_en.html>

[11]Congregation for Divine Worship and the Discipline of the Sacraments, *Liturgiam Authenticam*, March 28, 2001, ¶4 <http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20010507_liturgiam-authenticam_en.html>

example and an instrument of true inculturation" because of its amazing ability of "assimilating into itself spoken and sung texts."[12] Inculturation, in the liturgical (and musical) sense, is finally about the assimilation of peoples, cultures, and even musical forms into the already given form of the Roman Rite.

Some might ask: should not the mention of the word assimilation give us pause, or even make us somewhat nervous? If we submit ourselves to this assimilation—with all our musical preferences, tastes, and cultural differences—to the concrete musical sources of the church's liturgy (i.e., the Roman Missal itself, Graduale Romanum, Graduale Simplex, vernacular translations and adaptations thereof, etc.), will we not entirely lose ourselves, our individuality and creativity? Is there not a danger of the church becoming irrelevant and therefore powerless in her liturgical expressions, a mere museum of "old" music?

The sacred liturgy does not exhaust the entire work of the church.

To answer these concerns, we could extend the church's teaching on the new translation to the use of liturgical music:

> So the liturgy of the Church must not be foreign to any country, people or individual, and at the same time it should transcend the particularity of race and nation. It must be capable of expressing itself in every human culture, all the while maintaining its identity through fidelity to the tradition which comes to it from the Lord.[13]

In other words, the church, though existing in many cultures, has her own authentic culture because she has authentic liturgy . . . both of which come to her from Christ. The unity and integrity of the Roman Rite is embodied in the rite's sacred texts and musical forms, as a vine is expressed in its branches. Growth requires pruning and nourishing, but never ignoring or starting from scratch.

The sacred liturgy—and sacred music—does not exhaust the entire work of the church, not even of the church's work of evangelization. Religious music (outside the sphere of the liturgy) is absolutely necessary for pre-evangelization and evangelization. But it is not enough. It must lead to authentic liturgical music, concretely embodied in the music of the Roman Rite. The liturgical music of the Roman Rite bears unparalleled witness to the assimilating power of Christ, and his power to engage, purify, transform, and assimilate human culture into the culture of the church.

In the end, it is precisely this assimilating power of heaven's beauty—and not our own efforts or preferences—that brings about the true end of evangelization: to reconcile all things to God in Christ (Col. 1:20).

PRACTICAL POINTS FOR SINGING THE MASS

Now, in this fourth and final part of this article, we discuss practical ways to deepen our use of sacred music for greater participation by all the faithful.

[12]Ibid., ¶5.

[13]Ibid., ¶4.

What to Sing at Mass

The General Instruction of the Roman Missal (GIRM) describes the importance of singing in the sacred liturgy and offers practical considerations. In ¶40 we learn that

> in the choosing of the parts [of the Mass] actually to be sung, preference is to be given to those that are of greater importance and especially to those which are to be sung by the Priest or the Deacon or a reader, with the people replying, or by the Priest and people together.[14]

But how are we to know what parts of the liturgy are of greater or lesser importance? *Musicam Sacram*, cited in the GIRM, provides a useful instruction on just this question, dividing into three degrees the parts to be sung in the Mass to help "the faithful toward an ever greater participation in the singing."[15]

The first degree consists essentially of the Order of the Mass (the chants sung in dialogue between the priest or the deacon and the people) and the Sanctus. The second degree consists essentially of the Ordinary of the Mass (Kyrie, Gloria, Credo, and Agnus Dei). The third degree consists essentially of the Proper of the Mass (the chants sung at the entrance, offertory and communion processions, and the responsorial psalm and Alleluia with its verse before the gospel).[16]

The Order of the Mass

The Order of the Mass is the fundamental and primary song of the liturgy. It forms the part of the Mass that is of the greatest importance, and therefore it should be sung ideally before any of the other parts of the Mass are sung. When the Order of the Mass is sung, the liturgy becomes most true to itself, and all else in the liturgy becomes more properly ordered. The Order of the Mass is set to be sung in our new English edition of the Roman Missal. I strongly urge all priests and deacons to learn these chants and to encourage and inspire the faithful to join in their singing with love and devotion.

The Ordinary of the Mass

The Ordinary of the Mass, most of which is among the chants of the second degree, is also of its nature meant to be sung. The Ordinary of the Mass consists of two penitential litanies, two hymns of praise, and the church's great profession of faith, which are fixed within the Order of the Mass and, depending on the demands of the liturgy or season, form a part of the unchanging structure of the Mass.

While the Kyrie, Gloria, Credo (Creed), Sanctus, and Agnus Dei may be sung to a variety of musical settings, the church's great sacred music tradition has handed down to us an inestimable treasure of chants for the Mass Ordinary. The recent English edition of the Roman Missal itself has given us a "standard" musical setting of the Ordinary in the form of simple English and Latin chants, including

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[14]Congregation for Divine Worship and the Discipline of the Sacraments, *General Instruction of the Roman Missal*, 3rd ed., tr. International Commission on English in the Liturgy (Washington DC, 2011), ¶40 <http://www.usccb.org/prayer-and-worship/roman-missal/general-instruction-of-the-roman-missal/>

[15]*Musicam Sacram*, ¶28.

[16]Ibid., ¶29–31.

musical settings of the Creed. While the Ordinary of the Mass may be sung in the vernacular, the Second Vatican Council mandated that "steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them."[17]

The Proper of the Mass

The Proper of the Mass, composing the chants of the third degree, form an integral, yet often overlooked part of the sung liturgy. The Proper of the Mass consists of three processional chants and two chants between the Lectionary readings. These parts of the Mass, contained in the Roman Missal and Graduale Romanum, are unlike the Order of the Mass and the Ordinary of the Mass in that they are not fixed and unchanging from day to day, but change according to the liturgical calendar, and therefore are "proper" to particular liturgical celebrations.

Here we find the entrance antiphon, responsorial psalm (or gradual), the Alleluia and its verse, the offertory, and the communion antiphon. While the Proper of the Mass is subordinated in degree of importance to the Order of the Mass and the Ordinary of the Mass, the texts of the Mass Proper form perhaps one of the most immense and deeply rich treasure troves in the sacred music tradition. Because these texts change from day to day, they were historically sung by the schola cantorum, and, because of their demands, are sometimes replaced today by other seasonal or suitable options.

Take up the task of singing the antiphons and psalmody.

The texts of the Proper of the Mass, especially the entrance, offertory and communion chants, are comprised of scriptural antiphons and verses from a psalm or canticle. This is the form of the texts given in the Roman Missal, the Graduale Romanum, and the Graduale Simplex, the church's primary sources for the Proper of the Mass. The GIRM also allows for the possibility of singing chants from "another collection of psalms and antiphons, approved by the Conference of Bishops or the Diocesan Bishop" during the three Mass processions, and, lastly, allows for the singing of "another liturgical chant that is suited to the sacred action, the day, or the time of year, similarly approved by the Conference of Bishops or the Diocesan Bishop."[18]

The texts of the Proper of the Mass, while of lesser importance than the texts of the Order of the Mass and the Ordinary of the Mass, form a substantial and constitutive element of the liturgy, and I encourage a recovery of their use today. We are blessed to have in our day a kind of reawakening to their value. In addition, many new resources are becoming available that make their singing achievable in parish life. I strongly encourage parishes to take up the task of singing the antiphons and psalmody contained within the liturgical books, and to rediscover the immense spiritual riches contained within the Proper of the Mass.

I offer my heartfelt thanks to all pastors, priests, deacons, religious, and lay faithful who enthusiastically study, encourage, and seek new ways to implement sacred music in the life of the church. This is an ongoing task, an essential part of authentic liturgical renewal since the Second Vatican Council, and a sure means of drawing many souls to the beauty of Christ, who invites us into his unending song of love to the Father.

[17] *Sacrosanctum Concilium,* ¶54.

[18] GIRM (2011), ¶48, 87.

REPERTORY

Gregorian Chant and the Rosary

by William Mahrt

The rosary is sometimes known as the "poor man's psalter." Its remote history goes back to monastic institutions, in which the literate monks chanted the psalter—all one hundred fifty psalms in the course of the week—while the less literate lay brothers chanted an imitation of the psalter, saying the Lord's Prayer ten times over, for fifteen times, equaling the hundred fifty psalms. These "paternosters" were sometimes counted on beads, in groups of ten, fifty, a hundred fifty, or another number; indeed, the English word bead derives from bid, to pray, so a bead is literally a prayer.[1] A variation of this was then made by replacing the ten Lord's Prayers with ten Hail Marys, keeping the Lord's Prayer once between each ten. In the fifteenth century, Dominic of Prussia (1382–1460), a Carthusian monk, introduced the mysteries, one for each ten Hail Marys, and that became an integral part of the recitation of the rosary.

I suggest that the function of the mysteries can be seen as analogous to the psalm antiphons of the Divine Office. Each of the offices sung during the day[2] includes a significant portion dedicated to psalmody; for example, the principle musical parts of Vespers are five psalms plus a hymn and the Magnificat. The traditional scheme is that the one hundred fifty psalms are to be sung in the course of a week, allowing for breaks in the pattern for holy days. The psalms are chanted upon rather neutral melodies, psalm tones, which provide for easy chanting of the text, with melodic inflections only for cadences. Psalm tones allow those chanting to concentrate upon the text without being distracted by musical matters. They are, however, not particularly melodic, and so the antiphons sung before and after the psalm in the manner of a refrain supply a coherent musical complement to the neutral melodies of the psalmody. The frequently-repeated psalms are given variety by those same antiphons, which change even while the psalms remain the same. For example, Ps. 109, always sung as the first psalm of Sunday and saints'-day Vespers, is given a variety of antiphons according to the various days upon which the psalm is sung:

The rosary is sometimes known as the "poor man's psalter."

William Mahrt is editor of Sacred Music and president of the CMAA. mahrt@stanford.edu

[1]Cf. "Historical Rosary and Paternoster Beads," <http://paternoster-row.medievalscotland.org>

[2]Traditionally, Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline.

Sundays: Dixit Dominus Domino meo: sede a dextris meis.	The Lord said to my Lord: sit thou at my right hand. *Ps. 109:1*
Apostles: Juravit Dominus, et non pænitebit eum: tu es sacerdos in æternum.	The Lord has sworn and he will not repent: thou art a priest forever. *Ps. 109:5*
Christmas: Tecum principium in die virtutis tuæ, in splendoribus sanctorum, ex utero ante luciferum genui te.	With thee is the principality in the day of thy strength: in the splendor of the saints: from the womb before the day-star I begot thee. *Ps. 109:4*
Epiphany: Ante luciferum genitus, et ante sæcula, Dominus Salvator noster hodie mundo apparuit.	Begotten before the day-star, and before all ages, the Lord our Savior is today made manifest to the world. *Cf. Ps. 109:4*
Easter: Angelus autem Domini descendit de caelo, et accedens revolvit lapidem, et sedebat super eum, alleluia, alleluia.	And the Angel of the Lord descended from heaven; and going up, rolled back the stone and sat upon it, alleluia, alleluia. *Matt. 28:2*
Blessed Virgin: Dum esset rex in accubitu suo, nardus mea dedit odorem suavitatis.	When the King was reclining, my spikenard yielded an odor of sweetness. *Song of Songs 1:11*
St. Michael: Stetit Angelus juxta aram templi, habens thuribulum aureum in manu sua.	An Angel stood near the altar of the temple, holding a golden censer in his hand. *Apoc. 8:3*

Each antiphon is based upon a text which is either drawn from the psalm and thus focuses upon a particular aspect of the psalm that is pertinent to the day, or is drawn from another source which provides a fruitful interaction with the psalm. In either case, the result is the basis of ongoing and diverse meditations upon the same psalm over the various days. For Sundays, the principal location of Psalm 109, the use of the first verse of the psalm points to the whole psalm as it stands—a Messianic psalm to begin the Vespers of the Lord's Day. On other days, another verse focuses the psalm upon an aspect pertinent to the particular day, for example, on feasts of apostles, the antiphon applies the eternal priesthood of Christ analogously to the apostle; or, on Christmas, the antiphon focuses upon the eternal begetting of the Son from the Father, a dominant theme in the Midnight Mass of Christmas. On Epiphany, that same verse supplies the theme "begotten before the day-star"; then a phrase is added which makes it more explicit—and before all ages—and finally the specific theme of the Epiphany is applied—the appearance of the savior to the world. On Easter, the antiphon begins to tell the story of the Resurrection, which story will continue through the antiphons to the five psalms. For the Blessed Virgin, the love of God and of the worshipper is expressed mystically through a text from the Song of Songs. For St. Michael the Archangel, a text from the Apocalypse concerning an Angel before the altar of the temple turns the focus of the psalm to the Angel.

Each antiphon is based upon a text.

The melodies of the antiphons further the differentiation: first, each is an attractive melody with its own musical shape and affect; second, through its mode the antiphon determines the psalm tone for singing the psalm, thus affecting the musical coloration of the chanting of the entire psalm. In each of these ways, the antiphon provides a point of departure for different meditations upon the psalm for each day.

I suspect that these antiphons may have suggested a similar function for the mysteries of the poor man's psalter—the hundred fifty Hail Marys of the rosary. Just as the psalm antiphons form a thematic basis for meditation upon the psalm, so each mystery forms a similar thematic basis for meditation upon each decade of the rosary, giving each a different character and emphasis. The question occurred to me: could not certain psalm antiphons or other chants epitomize certain mysteries of the rosary, and could they not aid in the meditation upon the Hail Marys, just as they aid in the meditation upon the psalm? In most cases, to ask the question is to answer it: from my experience of singing chant for the liturgy, there is so often one quite familiar chant which perfectly epitomizes the mystery, that it takes no searching. Most are psalm antiphons, though some are Mass chants—mostly communion antiphons which vividly tell the gospel story of the particular mystery. In one case there are several chants; in a few cases, the choice of a chant is not so clear, and it takes a bit more searching.

Could not certain psalm antiphons or other chants epitomize certain mysteries of the rosary?

Traditional paintings—for example, paintings of the Annunciation—can serve to make the mystery more vivid, can aid in transporting the imagination to the site of the mystery. Similarly, a different chant for each mystery can serve to recall the liturgical context in which the mystery belongs and make an affective link with the experiences of the liturgical year, deepening the experience of the mystery and enlivening the saying of the prayer. Others might think of different chants; just as there are many various paintings of the Annunciation, so there are other chants which could also serve this purpose. For those for whom the chants are unfamiliar, this exercise could well be an introduction to a few of the most fundamental chants of the Mass and Office.

Here are the chants which appear to me to the most apt:

Joyful

1) Annunciation: antiphon, *Ave Maria (Liber Usualis,*[3] p. 1416)

2) Visitation: antiphon, *Benedicta tu* (LU, 1541)

3) Nativity: introit, *Puer natus est* (LU, 408)

4) Presentation: antiphon, *Lumen ad revelationem* (LU, 1357)

5) Finding in the Temple: communion, *Fili, quid fecisti nobis sic?* (LU, 481)

[3]*Liber Usualis* (Tournai: Desclée, 1961) <http://musicasacra.com/pdf/liberusualis.pdf> hereafter cited as LU; most recent editions have identical page numbers.

Sorrowful

1) Agony in the Garden: communion, *Pater si non potest hic calix* (LU, 603)
2) Scourging at the Pillar: reproach #5, *Ego te pavi* (LU, 740)
3) Crowning with Thorns, reproach #8, *Ego dedi tibi* (LU, 741)
4) Carrying of the Cross: antiphon, *Crucem tuam* [the source of the current Eucharistic acclamation, *Mortem tuam*] (LU, 741)
5) Crucifixion: acclamation, *Hagios o Theos* (LU, 741) or gradual, *Christus factus est pro nobis* (LU, 669)

Glorious

1) Resurrection: hymn, *Exsultet,* first stanza (*Missale Romanum,*[4] p. 271), alternatively, the antiphon to the psalm, *Alleluia, alleluia, alleluia*, from Lauds at the Easter Vigil [now commonly used at Mass] (LU, 776KK), the proper Alleluia from the Easter Vigil (LU, 776II), or the gradual, *Haec dies* (LU, 778)
2) Ascension: offertory, *Ascendit Deus* (LU, 849)
3) Pentecost: communion, *Factus est repente* (LU, 882)
4) Assumption: *Alleluia, Assumpta est Maria* (LU, 1603)
5) Coronation: antiphon, *Ave Regina Caelorum* (LU, 274 or 278)

Luminous

1) Baptism of the Lord: excerpt *Hodie in Jordane* from the Magnificat antiphon, *Tribus miraculis* [Epiphany] (LU, 467), alternatively, responsory, *Hodie in Jordane* (*Liber Responsorialis,*[5] p. 71)
2) Wedding at Cana: communion, *Dicit Dominus* (LU, 487)
3) Proclamation of the Kingdom: communion, *Primum quaerite regnum Dei* (LU, 1039)
4) Transfiguration: communion, *Visionem quem vidistis* (LU, 1587)
5) Institution of the Eucharist: communion, *Hoc corpus* (LU, 573)

[4]*Missale Romanum juxta typica tertiam* ([Chicago]: Midwest Theological Forum, 2007); this chant can be found in any altar edition, old or new, of the *Missale Romanum,* near the beginning of the Easter Vigil.

[5]*Liber Responsorialis* (Solesmes: E Typographeo Sancti Petri, 1895); alternatively, *Nocturnale Romanum* (Rome [Cologne]: Hartker Verlag, 2002), pp. 229–30.

Architectural Design in Lasso's *Prophetiae Sibyllarum*

by Stephen Sieck

Editor's note: While the section "Repertory" was conceived principally to bring to the attention of church musicians noteworthy pieces and their study and performance for use in the liturgy, it was also meant occasionally to feature great works of the sacred repertory, even those properly designated "religious music,"—not particularly suited for use in the liturgy, but apt for the edification of listeners on a spiritual plane. (See Bishop Olmsted's discussion of this type, above.) Lasso's *Prophetiae Sibyllarum* is such a work. It was conceived in the context of a Renaissance humanism which looked to antiquity for models which could be integrated with Christian themes, and it saw prophecies of the coming of Christ in the legendary dicta of the Sibylls. While these pieces are not suitable for liturgical use, their stunning chromatic language makes them opportune and effective works for concert performance and for hearing on recording.

For centuries musicians have puzzled over Orlando di Lasso's *Prophetiae Sibyllarum,*[1] a wildly chromatic cycle that seems to resist elegant analysis. Lasso scholar Peter Bergquist describes it:

> Orlando di Lasso's *Prophetiae Sibyllarum* (Sibylline Prophecies) is a cycle of motets in which are set twelve six-line Latin poems and a three-line prologue, [which was probably written by Lasso himself] all of which are in dactylic hexameter throughout. Each of the twelve poems contains what purport to be prophecies of the coming, life and mission of Christ as foreseen by the sibyls of antiquity, and the title of each poem identifies by location the sibyl who presumably delivered that prophecy. The style of the poems is oblique, allusive, even obscure; no progression of mood or idea through the cycle is apparent. Particular ideas do recur, such as the birth of the Savior to the Virgin Mary and the salvation Christ brings to sinful man.[2]

Stephen Sieck is Assistant Professor of Music Lawrence University Conservatory of Music. He can be reached at stephen.m.sieck@lawrence.edu.

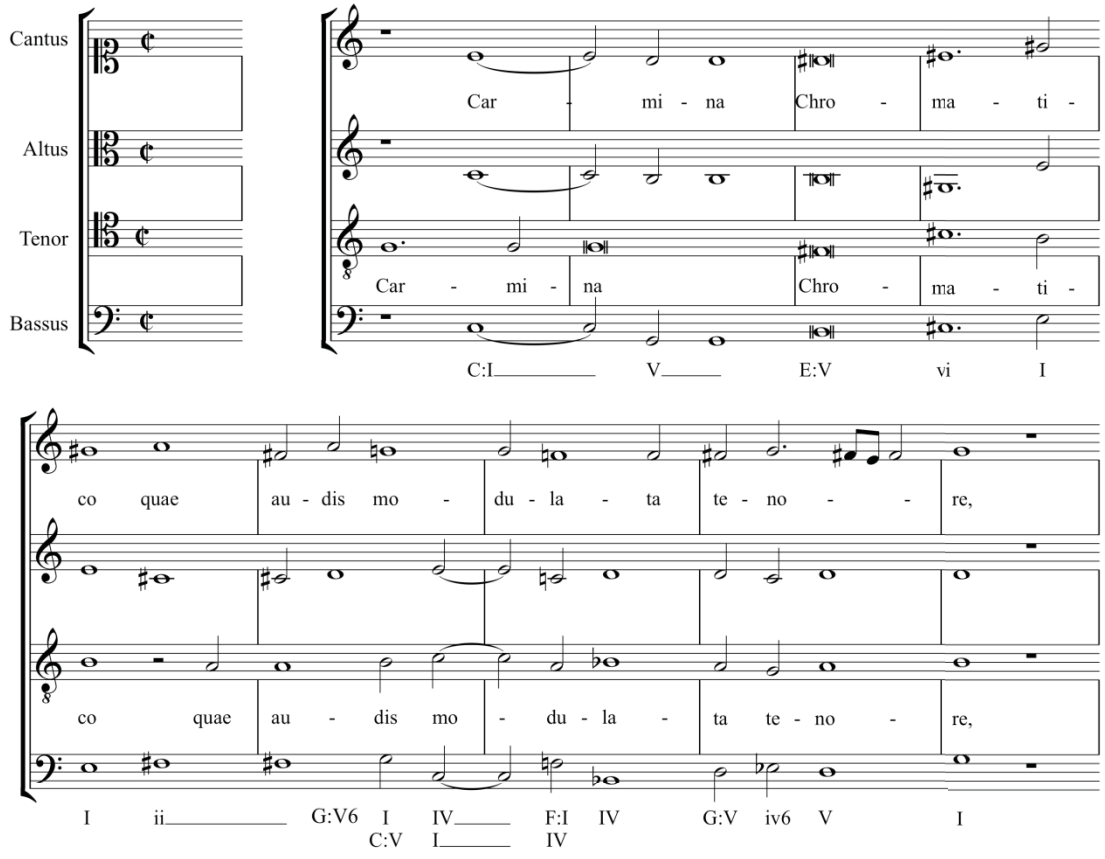
[1]Cf. Orlando di Lasso, *Prophetiae Sibyllarum,* ed. Joachim Therstappen, Das Chorwerk, 48 (Wolfenbüttel, Möseler Verlag, 1937); multiple editions of each piece are also available on the Choral Public Domain Library <http://www1.cpdl.org/wiki/index.php/Orlando_di_Lasso#Sacred_music>; for a recording, see "Lassus: Prophetiae Sibyllarum," Brabant Ensemble, Steven Rice, director; Hyperion 67887 < http://www.arkivmusic.com/classical/album.jsp?album_id=589591>

[2]Peter Bergquist, "The Poems of Orlando di Lasso's *Prophetiae Sibyllarum* and Their Sources," *Journal of the American Musicological Society,* 32 (1979), 516–538; here 516.

Each of these poems includes a prophecy of Jesus' birth from one of the twelve sibyls of the ancient world (Cumeria, Persica, Agrippa, etc.). Lasso presented the cycle to his patron, Albrecht V of Bavaria, as a private gift, and copied the music himself. There is some debate as to the date of the actual composing; the choirbooks feature a portrait of Lasso with the caption "Orlando di Lasso at the age of twenty-eight years," and since Lasso was born in 1530–32, that puts the actual gift around 1558–60. Bergquist argues that, based on a comparison of texts, Lasso found the poems in either a 1554 or 1555 printing by Johannes Oporinus, which corresponds to the time that Lasso settled in Antwerp from Rome. So for our purposes, this work dates from 1555–1560.

Why have scholars and performers been so interested in this particular cycle, given the enormous output of Lasso? As example 1 shows from the first nine measures of the prologue, this music is not what we expect to hear when we think of choral music of 1555–1560.

Example 1



[I have included a typical Roman numeral analysis to convey its futility in this literature.]

If we submit the prologue to a standard modal analysis, we find that the low clefs, cadences to G, ambitus (B:G–G, T:D–D, A:G–G, C:D–D), and final G (at the end of the Prologue) all suggest the Hypomixolydian mode. But how can that account for the pitches C#, D#, Eb, E#, F#, G#, and Bb?

Several scholars have debated this point at length, and the debate itself illuminates just how complicated such analytical questions become when a composer appears to operate outside the standard

aesthetic/compositional framework. Edward Lowinsky's University of Heidelberg dissertation discussed Lasso's Antwerp motet book, and in his long and fruitful career, Lowinsky made significant and influential arguments about Lasso. In an analysis of the *Prophetiae* in his short book *Tonality and Atonality in Sixteenth-Century Music*, Lowinsky describes how "widespread elimination of the cadence" becomes an organizational principle. He describes it as "triadic atonality" *en route* to larger points about equal tuning in the sixteenth century, tonality versus modality, etc.[3] Howard M. Brown made quick reference to the *Prophetiae* in his discussion of Lasso in *Music in the Renaissance*, dismissing it as one of the "isolated experiments" of Lasso's youth, influenced by Vincentino and Rore.[4] William J. Mitchell attacked Lowinsky gently stating: "So long as the sole concern of the analyst remains the exclusively harmonic evaluation of sonorities, so long will the terms remain vague and elusive, and so long can a piece palpably dedicated to G major, minor, or Mixolydian be considered atonal."[5] Mitchell offered an alternative analysis, focused on linear, structural values.

Karol Berger may have resolved this particular debate in his article "Tonality and Atonality in the Prologue to Orlando di Lasso's *Prophetiae Sibyllarum."*[6] First, Berger offers a critique of their methods: "The two analysts [Lowinsky and Mitchell] leave the problem of the appropriateness of the methods they use to a sixteenth-century composition unexamined. . . . We cannot expect sixteenth-century theorists to answer directly nineteenth-century questions."[7]

Second, Berger offers historical context, drawing heavily on Vicentino, a theorist and composer in Rome during the 1550s. Vicentino argues, in his 1555 treatise, that "various modes may be introduced within a single composition in order to imitate diverse passions of the text."[8] Still, the composer should recognize that "unity of the mode is the chief criterion of coherence suggested by the period's theorists."[9] So long as Lasso clearly establishes his Hypomixolydian mode in the prologue, other modes may be introduced peripherally. That is, "certain intervals and certain steps are more fundamental, more perfect, more stable than others. . . . The coherence of any particular work is grounded in these precompositionally established hierarchies."[10] Having demonstrated that the prologue is in the Hypomixolydian mode, our question then becomes how coherently these hierarchies are related.

Berger quotes Vicentino's remarks about Renaissance architecture, which bear re-quoting:

> with the variety of architecture, [species of other modes] will rather embellish the structure of the composition, as good architects do who skillfully exploiting the lines of the triangle dazzle the sight of men and by their means achieve that a facade of some beautiful palace, which in a picture is painted very close to the sight of the onlooker,

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[3]Edward Lowinsky, *Tonality and Atonality in Sixteenth-Century Music* (Berkeley: University of California Press, 1961; reprint, Boston: Da Capo Press, 1989), p. 43.

[4]Howard M. Brown, *Music in the Renaissance* (Upper Saddle River, N.J.: Prentice Hall, 1976), pp. 298–314.

[5]William J. Mitchell, "The Prologue to Orlando di Lasso's *Prophetiae Sibyllarum,*" *Music Forum*, 2 (1970), pp. 264–273.

[6]Karol Berger, "Tonality and Atonality in the Prologue to Orlando di Lasso's *Prophetiae Sibyllarum,*" *Musical Quarterly,* 66 (1980), pp. 484–504.

[7]Ibid., 486.

[8]Ibid., 489.

[9]Ibid., 487.

[10]Ibid., 488.

> will appear to him very far without being distant at all. This illusion results from knowing how to accompany colors with lines.[11]

Berger adds that: "Vicentino's sophisticated view of formal architecture was needed to show that the mixture of genera and modes did not have to create tonal chaos."[12]

Thus, with an eye to hierarchy in the music, Berger proceeds to analyze the prologue, suggesting that "the composer took pains to impose on the manifold of triads an intelligible and audible multilevel hierarchical order whereby the roots (finals) of individual triads (modes) articulate a mode of a more fundamental level."[13] Berger finds a sophisticated hierarchical design: "One notices immediately that the endings of the three lines of the Prologue's texts correspond with the three strongest cadences in the piece. . . . These three main cadential points, on G, C, and G respectively," provide the framework of modal reference (G mixolydian).[14] Thus the prologue demonstrates architectural principles of unity and variety; a unified modal system, and a variety of chromatic adornments, which only enhance the existing structure.

Berger's analysis provides a persuasive alternative to conventional approaches. Rather than dismissing the *Prophetiae* as youthful mannerism, he finds an historically appropriate aesthetic/compositional framework with which to understand the work, and thus elucidates the prologue. However, Berger responded to a debate about the prologue, and therefore applied these methods only to the prologue, not to the whole cycle.

If, as Berger argues, the aesthetic model for composition is similar to architecture, then we expect to find certain proportions or certain aesthetic choices made on multiple levels. If, as Berger demonstrates, the prologue contains a hierarchy of modal/tonal order (based on the Hypomixolydian mode), then we expect a larger representation of that hierarchical design in the construction of the whole cycle. If that design exists on a macro level, then we expect a parallel design on a micro-level with other pieces from the cycle. The following analysis displays how profoundly the principle of architecture permeates the entire cycle. It is my intention to show that the prologue itself is a model for the larger composition, and the cycle shows a variety of relationships between its members.

Let us examine the larger picture of the entire cycle. Table 1 (below) reveals quite a few interesting relationships between the movements. First, there is an obvious pairing of Sibyls by clef designation, which is a typical method of organizing collections of pieces in the Renaissance.[15] Second, there is a clear separation between Sibyls I–IV, and Sibyls V–XII. Whereas the first four Sibyls are complete modal works in themselves, the remaining eight function in modal pairs. To clarify, the "final" D of Sibyl V does not indicate a transposed D Aeolian mode, but rather implies a *caesura* between V and VI, in

[11]Ibid., 489.

[12]Ibid., 490.

[13]Ibid., 493.

[14]Ibid., 494.

[15]See Cristle Collins Judd, "Renaissance Modal Theory: Theoretical, Compositional, and Editorial Perspectives," in *Cambridge History of Western Music Theory,* ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), pp. 377–383.

Table 1

Movement	Clef	Accident als in signature	Ambitus	Final	Mode
Prologue	Low	None	C: D–D A: G–G T: D–D B: G–G	G	G Hypomixolydian
I Persica	Low	None	C: D–D A: G–G T: D–D B: G–G	G	G Hypomixolydian
II Libyca	Low	None	C: D–D A: G–G T: D–D B: G–G	G	G Hypomixolydian
III Delphica	High	*B*	C: G–G A: D–D T: G–G B: D–D	G	G Dorian
IV Cimmeria	High	*B*	C: G–G A: D–D T: G–G B: D–D	G	G Dorian
V Samia	Low	*B*	C: D–D A: A–A T: D–D B: A–A	D	G Hypodoran
VI Cumna	Low	*B*	C: D–D A: G–G T: D–D B: G–G	G	G Hypodoran
VII Hellespontica	High	None	C: A–A A: D–D T: A–A B: D–D	D	G Mixolydian
VIII Phrygia	High	None	C: G–G A: D–D T: G–G B: D–D	G	G Mixolydian

Table 1 (continued)

Movement	Clef	Accident als in signature	Ambitus	Final	Mode
IX Euorpaea	Mixed	None	C: A–A A: E–E T: E–E B: E–E	A	E Phrygian
X Tiburtina	Mixed	None	C: A–A A: E–E T: E–E B: A–A	E	
XI Erythraea	Low	*B*	C: D–D A: A–A T: D–D B: F–F	C	F Lydian
XII Agrippa	Low	*B*	C: F–F A: A–A T: F–F B: F–F	F	

the same manner that a motet with *prima* and *secunda pars* requires a conceptualization of both sections before the term "final" can be applied modally. As Table 2 demonstrates, the connections between the beginning and ending sonorities show an implied continuity in Sibyls V–XII different from Sibyls I–IV:

Table 2

Movement	Mode	Beginning	Final
I	VIII (G)	C	G
II	VIII (G)	G	G
III	I (G)	G	G
IV	I (G)	D	G
V	II (G)	**G**	D
VI		D	**G**
VII	VII (G)	**G**	D
VIII		D	**G**
IX	III (E)	**E**	A
X		A	**E**
XI	IV (F) with	**F**	C
XII	*b*	C	**F**

Since Sibyls I–IV are separated from Sibyls V–XII by these pairings, a proportion of 1:2 is established.

On the other hand, a proportion of 2:1 is established when noting that Sibyls I–VIII confirm G modes, albeit in different forms. G is the modal basis of the cycle and is therefore at the highest level of the hierarchy. Sibyls IX–XII establish secondarily important modes (E, F), or adornments to the architecture.

Which is it? Can a cycle be structured both AA'B *and* ABB'? It seems as if the middle pieces of the cycle, Sibyls V–VIII, satisfy multiple requirements at the same time. As Table 3 shows, everything is balanced perfectly between the first two pairs and the second two pairs according to a mirror form of A'B–B'A:

Table 3

A' — Sibyls I and II Mode VIII — Hypomixolydian (G)	»	A — Sibyls VII and VIII Mode VII — Mixolydian (G)
B — Sibyls III and IV Mode I transp. — Doran (G)	»	B' — Sibyls V and VI Mode II transp. — Hypodorian (G)

Everything confirms G architecture, and every plagal mode pair (A', B') is matched with an authentic mode pair (A, B). Further, Sibyls V–VIII share in common with Sibyls IX–XII the pattern of paired sibyls that follow a "aB–bA" formula of beginnings and endings.

We can now draw several conclusions about hierarchy and architecture from this brief study of clefs, modes, and pairings. First, Lasso faithfully continues the prologue's Mode VIII in his first two Sibyls, and adds a layer of continuity in Sibyls III–VIII by sticking with a G mode and creating a balanced A'B–B'A form; though they may change mode, each movement retains a G final. Having established his basic architecture firmly, he begins the truly adventurous composing when he switches to Phrygian mode in Sibyl IX, and when he finishes the cycle in F Lydian with a signed flat.

Second, we see a distinct fondness for mirror imaging. If we divide the cycle in half between Sibyls VI and VII, we note that Sibyls VI and VII are mirror images, as shown below in Table 4. Likewise there is the same pattern in Sibyls IX–XII; each beginning/ending pair of the **"***prima pars"* mirrors the *"secunda pars"* (represented by the ≠ symbol).

Table 4

[gD = G beginning, D final]

The penchant for paired relationships that balance each other (e.g., Mixolydian and Hypomixolydian), the paired clef designations (Table 2), the 2:1 or 1:2 proportions, and the *prima* and *secunda pars* pairings of Sibyls V–XII all contribute to a unifying theme of pairs and balance.

Up to this point, I have examined the problems of analysis in the prologue, some principles of architecture and modal structure that clarify that piece, and some macroscopic observations about the modal structure of the entire cycle. Put otherwise, I have given a careful examination to the foyer of the house, and discussed the general architecture of the building. By that analogy, I will now investigate how the architectural style relates to the other rooms of the house. In other words, I will examine the relationship of the prologue to the cycle as a whole, using Vincentino's architectural comments and their implications for proportion, hierarchy, and adornment, as a window for analysis.

In the prologue, Mode VIII is clearly established, as there are modal cadences at measures 9 (G), 18 (C), and 25 (G), plus low clefs and a final G. One may examine the text to the prologue (Table 5 below), and agree that Lasso employs chromatic movement to reflect the text, remembering Vincentino's remark cited above that "various modes may be introduced within a single composition in order to imitate diverse passions of the text."

Table 5

Carmina chromatico quae audis modulate tenore,	Polyphonic songs which you hear with a chromatic tenor
Haec sunt illa quibus nostrae olim arcane salutis	These are they, in which our twice-six sibyls once
Bis senae intrepido cecinerunt ore Sibyllae.	Sang with fearless mouth the secrets of salvation.[16]

Of course, Bergquist argues that the prologue was written by or for Lasso; that is a separate issue.[17] How did Lasso *choose* his chromatic notes, and in what sequence, if any? There is a pattern, it seems, to his colorful modulations. He uses two basic techniques throughout the entire cycle, and when one looks at the work with these in mind, one sees patterns emerge.

For the first pattern, Lasso covers a large chromatic range over a short time frame by employing what twentieth century analysis refers to as "circle of fifths" motion. It would be wrong to assume that Lasso viewed this kind of progression the way we have come to understand it as applies to a Classical sonata development section, for example, complete with its implied motion to a tonal cadence using applied dominants. However, Lasso clearly recognized the modal modulatory potential in such a pattern, as he used it ubiquitously. As Table 6 shows, Lasso uses this progression five times in the twenty-five measures of the Prologue:

[16]Translation taken from Bergquist, "Poems of *Prophetiae Sibyllarum*," 532–33.

[17]Ibid., 529.

Table 6

Measures	Motion	Next Chord	# of Moves
6–7	G – C – F– Bb	D	3
10–11	E – A –D – G	E	3
15–18	E – A –D – G – C – F	D	5
19–20	Eb – Bb – F	A	2
21–23	E – A – D – g – [F – Bb]	F	3 [+2]

All five of these motions are flatwards. How, then, does Lasso reach the sharp side of the chromatic spectrum?

For the second consistent pattern, Lasso almost always leaves his established tonality by moving a third away, which he often takes sharpwards. This is shown right away in measure 3 (example 1, prologue excerpt above), when he leaves G for a B sonority on the word "*chromatico.*" After the first G cadence at measure 9, he begins in C (appropriate for a continued circle of fifths motion as seen in Table 6, measures 10–11), and then bolts to E major. In fact, circle of fifths motions are almost always broken up with a shift off a third, as seen above in the "Next chord" column of table 6 above: Bb–**D**, G–**E**, F–**D**, and F–**A**.

If the prologue does indeed forecast patterns and hierarchies for the whole work, then one can expect to see these patterns in each piece. Table 7 below shows the first several vertical sonorities in each of the twelve Sibyls.

Table 7

Sibyl	Motion	Sibly	Motion
I	C – G // E (D) – G – C // e – B	VII	G – D // F# – b – F# // D
II	G // e // C – F – Bb // D – G // E	VIII	D – G – C – F – Bb // D – G
III	G – d // F (g) – D – G	IX	E – A (G) // E (D) (C) // A
IV	D // f# // d – G (F) – C	X	A (G) – C // e (f) – b (c)
V	G // eb – Bb // D (C) // A	XI	F – Bb – Eb – (e) F // D – G
VI	G – C – F – Bb // G – C	XII	Bb – F – Bb – Eb – Bb // d – A – D

[C – G = fifths, G // E = thirds motion, E (D) = stepwise motion]

Clearly these techniques are employed intentionally, offering both a variety of chromatic decorations and a unity of style in the adorning.

But how did Lasso decide on these particular patterns? Put another way, where did he find the designs for these windows to the house? It may come as little surprise at this point that the patterns in these local chromatic movements can be seen in the macroscopic structure of the cycle. As one scans down the "finals" column of each of the Sibyls in Table 2, one sees, as noted before, that G is the most common since it is a unifying aspect that the prologue forecasts. D takes second place for two reasons: first, it functions as the reciting tone for Sibyls III and IV (G Dorian), and second, it is the final of the "*prima pars*" at the end of Sibyls V and VII. Reading down the "finals" column for Sibyls IX–XII, there remain A, E, C, and F. This order of finals, G–D–A–E–C–F, becomes a pattern, and has been forecast in the prologue.

This "finals order" pattern of G–D–A–E–C–F shows up throughout the *Prophetiae* in interesting ways. First, three of the five circle of fifths movements in Table 6 are E – A – D – G, which is a mirror of the first four finals in this "finals order." Second, this pattern itself is a combination of circle of fifths motion (G – D – A – E) broken up by a thirds modulation (C), and then continued with circle of fifths motion (C – F), which is seen frequently as Lasso's second consistent pattern noted above. Most strikingly, when one reads measures 10–12 (C – E – A – D – G), one finds the text "Haec sunt illa," which translates as "These are they," referring to polyphonic songs with a chromatic tenor, as Figure 1 shows:

Figure 1

Modal Finals of the Sibyls		"Haec sunt illa," measures 10–12
G – D – A – E – C – F	»	« C – E – A – D – G

Finally, it may be added that the choice of mode brought with it an affect for most composers, and such a choice should be appropriate for the text of the composition. The treatise *Recanetum de musica aurea* of Steffano Vanneus includes useful descriptions of each mode and what text best suits it.[18] As Table 8 suggests, Lasso may have subscribed to these associations and employed his modes deliberately to match the different Sibyls' texts:

Orlando di Lasso
1532–1594

[18]Rome, 1533;. cf. Judd, "Renaissance Modal Theory," 375.

Table 8

Sibyl	Mode	Vanneus' Descriptions	Corresponding Sibyl Text
I	VIII (G)	"Affects all who hear it with joy, pleasure, and sweetness . . . contains profound matter, or philosophical, or theological, since they concern heavenly happiness and glory"	"the joyful prince, the only one who can rightly bring salvation to the fallen" (I) "he shall be just to all; let the king, holy, living for all ages" (II)
II	VIII (G)		
III	I (G)	"naturally tuneful, jocund, cheerful, and especially apt to excite the emotions of the soul"	"He shall not come slowly . . . his prophets may announce with great joys" (III) "through whom all things will rejoice with uplifted heart" (IV)
IV	I (G)		
V	II (G)	"by its nature is tearful, serious, and humble, and for that reason is called by musicians the humble and deprecatory"	"as he intended, to be clothed fitly in our flesh, humble in all things" (VI)
VI			
VII	VII (G)	"mixed and with complaint . . . the querulous mode"	"the beautiful and true child of the highest Thunderer" (VII) "I myself say the high God wishing to punish the stupid men of the earth and the blind heart of the rebel." (VIII)
VIII			
IX	III (E)	"sharp, vehement, blazing"	No obvious relationship
X			
XI	IV (F) with *b*	"when sung brings delight, moderation, and joy, relieves the soul of every trouble, and matters that concern victory particularly become this mode"	"when the joyful days shall bring the last times" (XI) "his honor shall remain constant and his glory certain" (XII)
XII			

Berger's eloquent analysis of the prologue, based on hierarchies, offers a way to understand how far a young composer like Lasso could stretch the integrity of the structure without truly threatening it. That structure, as I have demonstrated, is constructed soundly according to Vicentino's design of

unity and variety[19]: a clearly established primary mode, which underpins the entire cycle; patterns of chromatic decoration to the primary mode, which derive from the macroscopic structure and transpose elegantly onto the microscopic structure of each piece; and aesthetic preference for symmetry, balanced pairs, and mirror imaging. One could just as easily approach this piece from the perspective of the paraliturgical Marian services of the Franco-Flemish region, from a Renaissance interest in the "ancient," from the perspective of a young Lasso returning from Rome, anxious to "show off" his Italian skills to his employer, and so forth. From any of these approaches, one is likely to develop a rich respect for the talents of the young Lasso.

Orlando di Lasso leading a chamber ensemble, painted by Hans Mielich

[19]See Karol Berger, *Theories of Chromatic and Enharmonic Music in Late 16th Century Italy* (Ann Arbor, Mich.: UMI Research Press, 1976), p. 35: "Vicentino's idea of musical architecture resulted from an attempt to accommodate two opposing impulses which for him lay behind an act of composition: on the one hand the need to express musically the diverse passions of the words, on the other hand the need to achieve a coherent whole, a form unified by a single, all-pervading principle."

REVIEW

A Comprehensive New Hymnal

By Susan Treacy

Vatican II Hymnal: Containing Readings and Propers for All Sundays and Feasts, 1st edition. Corpus Christi, Tex.: Corpus Christi Watershed, 2011. 731 pp. $19 (bulk prices for 10 or more) www.ccwatershed.org/vatican

Vatican II Hymnal: Organ Accompaniment, Volume I (Mass Settings), Beta Edition. Corpus Christi, Tex., Corpus Christi Watershed, 2011. 210 pp.

Vatican II Hymnal: Organ Accompaniment, Volume II (Hymns), First Edition. Corpus Christi, Tex.: Corpus Christi Watershed, 2011. 196 pp. Volumes I and II bound together, 454 pp. $26.99

Vatican II Hymnal: Organ Accompaniment, Volume III (SATB Hymnal), First Edition. Corpus Christi, Tex:.Corpus Christi Watershed, 2011. 191 pp. $11.00

Jeff Ostrowski of Corpus Christi Watershed is to be congratulated on assembling and editing—virtually singlehandedly—what surely must be the most complete Catholic hymnal-missal on the market. Moreover, he has composed several beautiful settings of the Mass Ordinary chants in honor of the martyrs of England and Wales. Some of the other composers who have also composed excellent new Mass Ordinary settings for the revised English translation include Fr. Samuel Weber, O.S.B., Kevin Allen, Richard Rice, and Aristotle Esguerra.

His Excellency René Gracida, Bishop Emeritus of Corpus Christi, Texas, has provided a laudatory foreword to the hymnal. In the editor's preface, Jeff Ostrowski lays out the rationale behind the *Vatican II Hymnal.* He describes one of the hymnal's distinctive characteristics, that it includes "the texts of the sung Propers (with Latin incipit) for every single Sunday and major feast for all three liturgical years." Also, he states that it is the "very first hymnal since the Second Vatican Council to provide these beautiful texts for the congregation's benefit." The proper texts are repeated for every single Sunday and feast day in Years A, B, and C, which means that the user does not have to flip back and forth between sections to find the texts.

Furthermore, "organ accompaniments for all the Mass settings, hymns, Responsorial Psalm scores, Alleluia verses, etc., are being provided online free of charge, as well as numerous mp3s and training videos." That said, Corpus Christi Watershed has also published several spiral-bound printed editions of the organ accompaniments for the Mass settings (Volume I), and Hymns (Volume II) bound together, SATB Choir Hymns (Volume III), and Responsorial Psalm Harmonizations (Volumes V and VI).

Mr. Ostrowski discusses some of the choices that he faced as editor—especially about what to include and what to omit. A very useful feature of the editor's preface are the footnote references to further reading online about the Mass Propers and about the Vatican Gradual.

Susan Treacy is professor of music at Ave Maria University. susan.treacy@avemaria.edu

The size of the hymnal is good; it sits well in the hand (at least of this reviewer). The paper is thin enough so that almost everything that needs to be in the hymnal can be included, yet the book is not too heavy. Indeed, the *Vatican II Hymnal* has much to recommend it.

The editor states in his preface that "the goal is to create a book so clear and easy to use that one simply opens it and finds precisely what to sing, without worrying about its appropriateness for the liturgy." I found some things about the collection that were not so clear, and a list of possible revisions for a second edition has been sent to the editor. I will offer details of the contents below, following the order of the "Contents" found on page v of the hymnal.

- Gospel Acclamations (*Alleluias*) (pages 2–3) are helpfully designated by number and by either "A" (Alleluia) or "L" (Lenten Gospel Acclamation).

- The Ordinary of the Mass in Latin and English is included in both ordinary form (pages 4–37) and extraordinary form (pages 38–52). However, the proper texts that are in the hymnal are for the ordinary form; one would have to use an outside source for the traditional propers.

- Pages 53–56 contain English translations of Kevin Allen's motets from *Motecta Trium Vocum* and *Cantiones Sacrae Simplices,* perhaps because Corpus Christi Watershed is publisher of these collections.

- 'Ad libitum' responsorial refrains (pages 57–92) are brief responsorial-psalm antiphons, set in square notation, for the Sundays, Feasts of the Lord, and Solemnities, as well as a few other days, including several for Masses for the Dead.

- Pages 95–104 give the Sprinkling Rite *Asperges Me* & *Vidi Aquam*

- Mass settings (pages 107–200) include "Mass Setting by ICEL," "Mass Settings in English," and "Mass Settings in Gregorian Chant."

- Hymns (pages 201–373) is an excellent selection of 160 hymns. The very best of traditional Catholic, Anglican, and Lutheran hymnody are included, and one will find just about all of the best loved and most well-known hymn tunes. In addition, there are many attractive melodies that are not so well known, yet easy to learn. Each hymn melody has no more than three stanzas printed underneath it, if the melody is one that many people are likely to know. If the melody is not widely known—for instance No. 210 ("Sing Praise to God in Heaven Above")—each of the three stanzas receives its own notation of the melody. Thus, most of the hymns present the melody more than one time, in order to make it easier for people to sing all the words of the stanzas that are provided.

- Propers for Sundays and Major Feasts, include texts of readings, propers, psalms, and Alleluias with notation of refrains for responsorial psalms (pages 374–706).

- For Benediction of the Blessed Sacrament (pages 708–709) one setting each of *O salutaris Hostia* and *Tantum ergo* is given.

- Access to the whole hymnal (pages 711-731) is provided by a table of contents, giving the order of all the materials as they occur in the book; this is followed by several indices: hymns by season, then communion hymns for all seasons, and then communion hymns for particular seasons; readings listed in liturgical order; indices of tunes, of composers, and of meters. The last index in the *Vatican II Hymnal* is the "Alphabetical Index of Hymns." Actually, this is a "First-Line Index of Hymns in Alphabetical Order." Its placement here, at the end of the book, is ideal, and makes it very simple to find any hymn that one may be seeking.

This is a really fine hymnal; many thanks to Jeff Ostrowski for the *Vatican II Hymnal* and for all the fabulous work he has been doing at Corpus Christi Watershed.

COMMENTARY

Why Won't They Sing? Some Thoughts on the Silence in the Pews

By Mary Jane Ballou

How many people in the congregation are actually singing at Mass? The answer may lie in your perspective. If you are in the front of the church with your choir, you may glance out and see the first few rows singing away. If you're up in the loft, you will be basically attending to the sound coming from your own singers who are facing you and Father's cheerful singing over his wireless microphone. So far, so good. You're singing, they're singing, Father's singing. It seems that all is well. Of course the choir sings. If they didn't want to sing, they wouldn't have joined. It often happens that other singers, not in the choir, either sit near it or up in the front near the sanctuary.

But what's really going on out there in the pews? I have met church musicians who are always on the bench or the podium. They haven't been out in a pew since they substituted for Sister Stanislaus one Sunday when they were thirteen years old and it could be time for a reality check. When I left the world of Sunday Mass music and found myself out in the Roman Catholic crowd, I found a very different experience. And one that was surprising. At least half of the congregation never touched the hymnals. Many of those who *did* pick up the hymnal and open to the service music or hymn in question didn't sing. They simply *looked* at the music. No, it wasn't a passing case of laryngitis because next Sunday, they were still looking at the music.

Physical relocation certainly changed my perspective on congregational singing. Obviously I'd been missing something all those years that I was up in front or back on the bench. Once I became interested in this question, I began to watch congregational behavior as I traveled from church to church. (It is only fair to note that my observations are confined to Roman Catholic churches. Enthusiastic Lutherans and Anglicans, as well as the Russian Orthodox, are singing species unto themselves.) While my observations here are based on my travels around the United States and thus anecdotal, bear with me.

I am certainly not the first to notice poor congregational participation as far as music goes in the Catholic Church. From St. Pius X and Pius Parsch to Thomas Day and Laszlo Dobszay, everyone acknowledges the problem.[1] Generally speaking, it is believed that the music selection is the difficulty. If you have a progressive frame of mind, the music that no one sings is slow,

Mary Jane Ballou is a chant director and musician in Florida. mjballou@bellsouth.net

[1]Thomas Day, *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: Crossroad, 1990); Laszlo Dobszy and Laurence Paul Hemming, *The Restoration and Organic Development of the Roman Rite* (London: T&T Clark, 2010).

old, formal, difficult, and foreign. In that case, one needs merely to substitute music that is upbeat, modern, casual, easy to sing, and in the dominant spoken language. Conversely, the more conservative outlook describes the problem music as fast, contemporary, sentimental, lacking in dignity, and ahistorical. Again, the solution to the problem of non-singing simply requires the replacement of unsuccessful music with dignified, doctrinally sound classical hymns and simple chant. When we program the music they *really* want, *then* they'll sing.

However, I found the rate of participation to be roughly the same, whatever music was programmed. It would be comforting to think that the non-singers had simply stumbled into the Mass with "the wrong music." If that were the case, clarifying in the bulletin and on the parish website which Masses were "silent," "contemporary," or "traditional" would solve the problem. Alas, again I found that identifying the flavor of the music did not solve the problem. (This is not to say that the music of the liturgy should not be the most beautiful and appropriate we can offer, simply that style is not the only answer to this issue.) The silent worshipers were a mix of young and old, casually and formally dressed, and displaying various levels of liturgical etiquette and piety. The mystery deepened.

The answer came to me in a restaurant. A large group at a neighboring table was celebrating a birthday. The server appeared with a slice of cake and a lighted candle and his accompanying colleagues started to sing "Happy Birthday." No one at the table sang along. It could not be claimed that they didn't know the song or that it was too contemporary or too traditional. They simply did not sing. Then I realized why people don't sing in church. They don't sing there because they don't sing *anywhere.*

Whether it's a birthday party, the national anthem before a sports event, or the Gloria, most people just watch. Maybe the singing is done by the waiters, by a celebrity or a little girl, or by cantor and choir. Everyone else has become a spectator.

Singing in the course of daily life has simply passed away for most people. While none of us are old enough to have sung sea shanties while hauling up the anchor or joined in the call-and-response chants on a chain gang, certain types of informal singing survived well into the twentieth century. Campfire songs, singing in the car on a long trip, a few carols at Christmas, nursery songs, and of course "Happy Birthday" were still out there. These were the remaining tunes from a time when music was an intrinsic part of our culture.

People often sang while they worked around the house, walked to the store, rocked babies, or pursued the thousand other activities that make up the human experience. Worship and celebration were no exception. Ethnomusicologists tell us that in traditional cultures, there was no distinction between "singers" and "non-singers." Singing was simply a part of daily life. While some members of the community might be particularly gifted, that did not transform everyone else into the audience. Music was an intrinsic part of the culture.

Not so today. Paul Westermeyer points out that "music in modern times tends to be regarded as extrinsic to life—an extra, a commodity, a sophisticated endeavor to which only a few initiates are privy."[2] Its public performance is largely the presentation of artifacts. Music is

[2]Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress Press, 1998), p. 9.

seen by some as something to be consciously cultivated, appreciated, and preserved. For others, music is a matter of indifference. The ubiquitous background music of malls and other public places has trained people to ignore music in the same way they ignore the background noise of traffic. Whether popular or classical, its performance is the business of professionals. The average individual's role in relation to music is that of a consumer. Music is simply another commodity and as such, music can be purchased or left on the shelf.

This attitude towards music can be difficult for musicians to understand. How can anyone be indifferent to something that concerns us so deeply? It helps to remember the extent to which the musical landscape has changed over the last fifty years. School music education has virtually disappeared in parts of the country, and where it remains, singing is no longer the daily classroom activity it was in the postwar era. The singing in the car or field trip school bus has been replaced first by cassette players and then mp3 players. Music is a privatized experience. Everyone listens only to the music that appeals to him or her. A search on Amazon.com for CDs of baby lullabies brought up over fifteen hundred results, not including a product that inserts your child's own name into the songs. A further consideration is that much popular music is rhythmically driven rather than melodic and presupposes sophisticated engineering.

Lack of participation does not necessarily indicate displeasure with the musical style.

As a result, many churchgoers are not comfortable with singing. Their singing voices are unused. In fact they have no idea what will happen when they open their mouths to sing, so they remain silent rather than risk humiliation. Vocal music is for someone else. That someone else may be Whitney Houston, Andrea Bocelli, or the eleven o'clock choir or cantor. Most emphatically, they are not singers and they will tell you so quite plainly if you ask them. Their lack of participation does not necessarily indicate displeasure with the musical style. They may be enjoying the music and finding it an aid to their worship. They may find all music annoying and distracting. It may be supremely unimportant to them. It's nothing personal.

We cannot change the realities of modern culture. The genie of technology cannot be pushed back into the bottle. Of course, there are still singers out there. There are the singers in our choirs, our cantors, and those faithful who sing along in the pews. I am not denigrating their contribution. However, we musicians and lovers of liturgical music may need to step outside of our experience. It is not easy to recognize that the music we love so much is met with a shrug of the shoulders and "whatever." There are those who tell us that our music, of whatever genre, makes the service last too long and they would prefer no music at all. Simply recognize that cadre of silent worshippers and move on. At the same time, if we want to encourage a higher level of participation in the sung prayer that elevates the Mass of the Roman Rite, we need to find a way to draw out the voices of those potential singers who are not necessarily hostile but lack singing experience and/or confidence.

Can we force everyone to sing? Of course not! Can we make everyone want to sing? Unlikely. The days of families gathered around the parlor piano and community sings at the Grange are over for most of us, so pining for times past is not a useful approach. Neither are implorations in the parish bulletin or scoldings from the pulpit. However, if we believe the sung Ordinary of the Mass and the restoration of the Liturgy of the Hours at the parish level are important, let us explore creative and gracious strategies to enhance the efforts of those already singing in the pews and to free those silent voices that stand beside them. What a wonderful challenge for the coming year!

The Entrance to Mass

By Jeffrey Tucker

Laetare, Gaudete, Requiem: even now, these words exist as part of the Catholic lexicon. We hear them but most Catholics have no idea where they come from. They are the first words of the entrance chants for, in order, the fourth Sunday in Lent, the third Sunday in Advent, and the funeral Mass. But there's no particular reason why we should focus on these days instead of others throughout the year. Every Mass has an appointed entrance chant—and these chants have been largely stable since the end of the first millennium.

The new book by Jason McFarland, *Announcing the Feast* (Collegeville: Liturgical Press, 2011) makes the case that by dropping the text and music, replacing it with something else, we are removing an integral part of the Roman Rite. The entrance chant is not there merely to foreshadow the readings of the day; it is there to build a theological and aesthetic foundation for the entire liturgical experience of the particular Mass that is being celebrated.

The book is hugely significant in many ways. It comes to what might be called "traditionalist" conclusions but does so within the contemporary liturgical context. He points out repeatedly that the missal is not the only liturgical book for Mass; there is also the Graduale Romanum, which is the musical framework for the Mass. It cannot be neglected. It is not up to us to make up the music we use. The music is given to us in an official book. We need to rediscover it.

The McFarland book covers vast history and offers detailed and subtle arguments for the entrance (or introit). For many people, especially Catholic musicians, this will be the first they have heard of this issue. It will be a surprise. And certainly its use would amount to a dramatic departure from the existing practice of most parishes.

Jeffrey Tucker is the director of publications for the CMAA and the author of *Sing Like A Catholic*. He is also managing editor of *Sacred Music* can be reached at sacredmusic@musicasacra.com.

How practical is it to use the entrance? For a parish with a schola (trained or in training), and a community that has already warmed to the depth and meaning of the Latin, it is extremely practical. From my own experience in using it, I can say that it really does prepare the space for the mysteries that follow, and that nothing else quite achieves that precise result as fully and effectively. But how many parishes have the proper groundwork laid to make this possible? I would say: not that many. Perhaps five percent, maybe ten percent. Most have no schola. Most congregations are nowhere near prepared to be hit with a big Latin text upon arriving at Mass.

The time of the introit may have finally arrived.

McFarland is aware of this. But he cautions: anytime you change the Latin to English, or you depart from the given melody in favor of something else, you are losing something important. He understands that singing the Gregorian introit is not really an option for most parishes right away. It is not merely a matter of turning a switch or pushing a button. There is much work to be done. So a large part of the book also involves the exploration of viable alternatives. He does a fine but incomplete job here. Even since his work was completed, several wonderful collections of alternatives to the Gregorian have been published, and right now many people are working on more. Some of the names involved: Adam Bartlett, Richard Rice, Adam Wood, Kathy Pluth, Samuel Weber. There are many others. The time of the introit may have finally arrived.

But what of the pastoral considerations? Can it really be so easy to replace the familiar "gathering hymn" with a real piece of liturgical music, even if it is in English, even if it has a modern feel to it, even if the people are welcomed to join in the singing? The truth is that many pastors are very afraid to do this. They fear a kind of uprising. They worry that it will put people in a bad mood for the remainder of Mass. Just the prospect introduces anxiety for them and so they decide against it. This is very common.

The other day, I was visiting with a priest who has a very serious music problem in his parish—and I'll spare you the details because you can probably guess. Hint: it's the usual problem. In any case, he is ready for a change. He told me that he wants to begin with introducing an English chant at communion, then move to offertory.

We would never discourage any progress and these are fine ideas. But there is a real problem here. Why are we waiting until the end or the middle of Mass actually to introduce music that is genuinely liturgical?

After a popular and bouncy entrance about some other topic (one or another version of "we are a happy people"), a popular and bouncy Gloria ("here is our happy song"), and probably a nice performance piece stuck into the intermission between the homily and the Eucharistic prayer, it can be jarring and strange suddenly to introduce something serious and meaningful. In fact, I can imagine that this is potentially dangerous from a strategic point of view. You put the chant at risk when you try to sneak it in as if you are adding medicine to soup you are serving a child.

Consider that the entrance might be the best way to begin the reform process. For the most part, people do not arrive at Mass prepared to reflect, pray, and experience the mysterious touch of time becoming eternity. They arrive carrying a gigantic satchel of emotional and mental baggage from the affairs of the week. They are carrying secular concerns in their head, secular tunes in their head, secular thoughts and ideas.

A poorly chosen "gathering song" only says to the congregation: hey, don't worry about it. Nothing here is really different. This is pretty much the same kind of thing that has happened to you all week. This is more of the same: just another meeting, just another thing to do, just another place to be as you carry out your tedious obligations in life. You are doing this for the kids or maybe to reinforce some religious identity that your parents attached to you from birth. Otherwise, nothing is expected of you, nor should you expect anything to happen to you. It is all going to be over in an hour and you can go about your business.

These are the messages sent by the very first piece of music that is heard at Mass. If this is so, how can you expect the homily to penetrate? How can you expect people really to listen to the prayers of the priest? How can you expect people to take the sacrifice on the altar seriously? How can you expect people to get serious about receiving the Body of Christ?

It seems that there is wisdom in the church's idea of the introit. From the very outset, we hear the words of Christ in the psalms proclaimed to us. From the Sunday forthcoming: "Let all the earth worship you and praise you, O God. May it sing in praise of your name, Oh Most High." Then the psalm verses follow. "Cry out with joy to God, all the earth; O sing to the glory of his name. O render him glorious praise. Say to God, 'How awesome your deeds!' Because of the greatness of your strength, your enemies fawn upon you. Before you all the earth shall bow down, shall sing to you, sing to your name!"

Now imagine this text set to chant so that the text is very clear, proclaimed with confidence. No mixed messages, no clichés about the community gathering, no dance beats, no forced rhymes. Now, that's an entrance. Does it produce some degree of discomfort? Probably it does. Thinking about God and eternity tends to do that. But it works as a kind of stimulus to the spiritual mind and to the soul. It gets us on the right track. It prepares us to understand and be changed by what follows. Why would we ever decline to open Mass with this goal in mind?

There is the issue of whether people will sing along or whether this is a schola chant only. I happen to believe that this whole issue is overwrought. Most people do not arrive at Mass with an itch to belt out a pop tune or sing much of anything immediately. This is why the opening hymn is notoriously undersung by people. There is nothing wrong and much right about letting people just stand and watch the procession without having to fiddle with a book.

But even if this is an issue, the people may be able to join in singing some part of the introit, perhaps a brief repeating antiphon. There is nothing forbidden about their vocal participation. But neither is there anything wrong with not making it a religious obligation.

The entrance might be the perfect way to begin the reform process. The beginning is sometimes the very best place to start.