

# CAECILIA

*A Review of Catholic Church Music*



## **Constitution on the Sacred Liturgy**

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WINTER, 1963-64

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## CHAPTER II

### THE CAPPELLA SISTINA

Nearly half of Nanino's life was spent as a member of the Cappella Pontificia. He served the popes from October, 1577, until his death in March, 1607. Being a papal singer was his full-time occupation. If one investigates the rules of the college of singers, it becomes evident that the duties were many and the obligations very confining for the members. It was indeed a kind of way of life, a vocation for those who undertook to belong to the pope's choir. They were considered to be members of the papal household. Their daily service required that they be in Rome at all times, except when permission was given specifically to go outside the city for very special reasons.

For an institution with a history that extends over nearly the entire Christian era and includes within its membership so many of the great musicians of every century, the Cappella Sistina is surprisingly very little known. One reason alleged for this attributes the cappella's escape of the attention of historians to the fact that all the members of the choir were bound to secrecy.<sup>1</sup> All talk about the customs and arrangements of the college was forbidden to be communicated to outsiders. In reality, a great deal of information about the *cappella*, especially in the sixteenth century, is contained in the archives of the chapel, all of which today is very accessible.

The papal chapel is the most ancient and the most famous of all musical establishments, ecclesiastical or courtly, throughout Europe. It did, in fact, serve as a model for many others. Its early history, like so many events of the early Christian centuries, is somewhat obscure, but there seems little doubt that a long tradition of training singers for the church existed even before the time of Saint Gregory the Great.<sup>2</sup> The original name for the group of singers who functioned in connection with the papal liturgy was *schola cantorum*, in use at least from the time of Saint Gregory's pontificate (490-604).<sup>3</sup> When the popes moved their residence to Avignon in the fourteenth century, Pope Clement V (1305-1314) organized a new choir there, made up of French singers, to replace the Roman *schola cantorum* which did not journey to France with the pope. Gregory XI (1370-1378) returned to Rome in 1377 and brought with him his *cappella* which he joined with the Roman choir. This ushered in a remarkable period for the papal singers, which lasted through the fifteenth and sixteenth centuries. The French influence was dominant in the fifteenth century even after the return from Avignon. Not only the kind of music sung, but the very names

for the officials of the choir, show that the old Roman *schola cantorum* had been replaced by the new organization. The new choir was known as the *Collegio dei cappellani cantori della cappella pontificia*, or in short, the *cappella pontificia*.<sup>4</sup> The *primicerius* (the first of the singers whose names were inscribed in wax: *primus in cera*) became known as the *maestro di cappella*; and the old music of the Roman curia was replaced by the new music of fourteenth century France.<sup>5</sup>

Pope Sixtus IV (1471-1484) built the Sistine chapel in the Vatican palace to be the church for the ordinary pontifical ceremonies. He was following the practice that grew up at Avignon of confining the papal liturgy to a single chapel, thus replacing the former custom of going from church to church (called *stationes*) as was the ancient Roman practice.<sup>6</sup> In 1480, Sixtus re-established the *cappella pontificia* as a permanent cantoria reserved for papal functions alone, and since most of these ceremonies took place in the Sistine chapel, the term Cappella Sistina as a designation for the papal singers dates from this period.

The real golden age of the Cappella Sistina extends from the late fifteenth century into a mid-seventeenth century. The roster of its members reads like a list of that period's musical great. Josquin des Pres, Gaspard van Weerbeke, Constanza Festa, Cristoforo Morales, Jacob Arcadelt, Giovanni Pierluigi da Palestrina, Felice Anerio, Luca Marenzio, and Tomas Ludovisi da Vittoria are only a few of the musicians from all parts of Europe who spent some part of their lives in the papal service.

An organization with such a history and with such an international reputation would have to have rules to maintain its standards, examinations to select its members, and statutes to preserve its customs and ancient traditions, as well as to assure peace and order among its members. Fortunately, for the period of the sixteenth century, a rich collection of documents is preserved in the Vatican Library about the Cappella Sistina. Papal directives, diaries, registers, financial statements, as well as correspondence between singers and officials, make up the evidence of the life and activity of that period.<sup>7</sup>

Matteo Fornari, in his history of the pontifical chapel, points to two papal directives that are of especial importance to the period of Nanino, since the choir was functioning under them at that time.<sup>8</sup> One is the Constitution of Pope Paul III, *Roma capta*,<sup>9</sup> and the other is the Bull of Pope Sixtus V, *In suprema*.<sup>10</sup>

Issued in 1545, Paul III's decree undertook the restoration of the *cappella* after the devastating sack of Rome in 1527, which left all ecclesiastical life as well as artistic activity in the city nearly at a standstill. It is a most detailed and comprehensive order touching on each phase of the singer's obligation, but particularly spelling out the various financial arrangements that could become the occasion for disputes and misunderstandings. The document forms a marvelous instrument for operating such a close group as the singers were. It leaves no doubt about what is expected of each, and the remuneration for their services together with the fines for failures toward that service are all carefully listed.<sup>11</sup>

Before a candidate was admitted into the *cappella*, an examination into his life and morals was made. A further exam into his musical skills followed and included five areas of questioning: 1) Has he a good and perfect voice? 2) Can he sing figured music well? 3) Can he sing counterpoint sufficiently? 4) Can he sing plain chant? 5) Can he read well?<sup>12</sup> A secret meeting of the *maestro di cappella* and the older singers who were interrogated singly about the candidates settled the matter of his acceptance or rejection. A two-thirds vote, plus one extra, was sufficient for admission.<sup>13</sup>

A successful candidate was then given the *cotta* (a white linen vestment, otherwise called a surplice), a symbol of his admission for life, by the *maestro di cappella*, before whom he knelt and took the oath of fidelity to the pope on the holy scriptures.<sup>14</sup> After he kissed the hand of the *maestro*, he embraced the older singers and received the *pax* (kiss of peace) from them.<sup>15</sup>

Then there were financial arrangements, which take up a great part of Pope Paul's decree. If a new singer was admitted before the twentieth of the month, he got full pay for that month. However, he had to play two ducats for the *cotta*<sup>16</sup> and three *scudi* for the right of *litigardi in Rota* (bringing a case before the court) and another ten ducats to take part in the division of any bonuses (*regalia*) given to the choir.<sup>17</sup>

Chanters were bound to observe silence during the office and wear the *cotta*. Conversations as well as reading were forbidden together with the showing of new music during the Mass or the Office. If any infractions of these rules were noted at a papal Mass or in the presence of the College of Cardinals, the culprit's salary was forfeited.<sup>18</sup>

Since the *cappella* existed for the exclusive service of the papal household, no singer was allowed to accept work outside the chapel.

If he did carry on the divine office outside, he was fined ten *julii* for Mass and Vespers, and if he reported pay from the outside in excess of ten *julii*, that sum was deducted from his salary or gifts. Even if he had permission from the prefect to sing outside, his stipend for the work was divided among all the papal singers. A papal singer was not allowed to accept a salary or gifts from a patron; exclusion from the *cappella* was the penalty for such a misdemeanor; and if he were re-admitted he would lose all seniority.<sup>19</sup> Thus reduced to the last place, such jobs as moving the books and preparing the music for processions would fall to him.<sup>20</sup>

Apparently all was not always peaceful even among so distinguished a group, since the Constitution of Paul III provides for quarrels and fights among the singers. If the affair occurred in the presence of the pope and the cardinals it was more serious and could be judged by the *maestro di cappella* alone. A singer convicted of such could, however, seek the intervention of the pope. To reveal the secrets of the college was a grave offense also; it was treated as perjury and carried a grave penalty.<sup>21</sup>

Because the singers were members of the papal household (*cappellani*), they were expected to appear in decent and fitting attire. For a singer to go publicly through the city in secular garb was an offense.<sup>22</sup>

If a singer had important business taking him out of the city, he could propose his case and get permission to be absent up to ten months if he had to go *ultra montes*. In Italy, he could have five months. During this period his usual salary was paid, but these permissions were granted only to those who had at least five years of service. If he should exceed the allotted time and remain abroad for several years, he could be re-admitted when he returned, but he could not expect a salary for the time that he was absent.<sup>23</sup>

For the singer who had served twenty-five years (*jubilaeus*), certain privileges were granted. He was exempt from attending the ordinary daily office, and was able to come a little tardy (after the first *Kyrie*) without sanction. His presence was always required for the great feasts or when the pope and the college of cardinals were present.<sup>24</sup>

A sick singer could be excused, but if he was detected going about the city doing business of any nature, he was fined double. Usually the sick leave was for ten days. If anyone on sick leave did attend an important function with a special bonus attached, he could not expect to get his share unless he also attended the ordinary

services of the following days. A singer sick longer than a year received his salary but none of the bonuses.<sup>25</sup>

When one of the singers died, the *maestro di cappella*, the sacristan, all the singers, the clerics, the copyists (*scriptores*) and the librarian went to escort the body of the deceased to the grave. They walked two by two in order of seniority and sang the *Libera me Domine* in figured music. The heirs of the deceased were given his salary for that month; if he had no heirs the sum was given to the poor as an alms for his soul. The salary for the following month was used for the funeral expenses, which included the buying of two candles to burn on his grave and four candles for the altar. In addition, one candle for each chanter was burned throughout the month.<sup>26</sup>

An interesting paragraph in the constitution of Paul III provided for the *scatole confectionum* (boxes of sweets). These were gifts of the pope to the singers on certain feast days, when the distribution was made according to seniority, including the sick.<sup>27</sup>

The election of the new pope and the creation of new cardinals were events of importance for the *cappella* and included considerable gifts to the singers as part of the customs associated with the events. The constitution obliged all the chanters to go in procession to Saint Peter's when the conclave opened, vested in *cotta*, where they sang *Ecce Sacerdos*. A warning is added that whoever was not in the procession by the time it reached the door of the basilica, would be fined ten *julii*. The new pope was expected to provide the singers with gifts of bread and a new *cotta*, and on the anniversary of his election, similar gifts were in order.<sup>28</sup> A new cardinal had to give the *cappella* thirty gold ducats for the singing of the *Te Deum* at the ceremonies of his creation. When the pope died, the singers took part in the funeral ceremonies which included the *Missa pro defunctis* sung for nine successive days. They received considerable gifts of wax and candles which had been used surrounding the bier of the pope. A similar arrangement was observed at the funerals of cardinals, when candles as well as fifteen gold ducats were given the singers.<sup>29</sup>

At the election of a new pope the singers participated closely. They sang the Mass of the Holy Spirit and the *Veni Creator Spiritus* for the opening of the conclave. As long as the conclave continued the *cappella* sang a daily Mass of the Holy Spirit, and because the singers were considered members of the papal household (*ratione familiaritatis*) they had to be given their noon meal from the beginning of the vacancy until the resumption of cases by the Rota after

the election of the new pontiff.<sup>30</sup> This meal had to include daily one bottle of good and pure Greek wine for each singer as well as fresh bread.<sup>31</sup>

When a cardinal died, all the chanters had to be present at the funeral, without their cottas, to sing the Mass. For their services the singers were paid fifteen gold ducats and forty sacks of wax. The two soprani who intoned the office of the dead were given the two wax torches burned during the ceremony. Again to combat tardiness the constitution established a penalty for anyone not present by the end of the Epistle; he would lose the *regalia* for the day and could take only one sack of wax.<sup>32</sup>

The constitution of Pope Paul III provided also for the various officers of the college, as well as for a system of self-government, an interesting institution during a period when absolute monarchy was on the rise. By ancient practice the singers were divided into three nations according to their places of origin and their mother tongues.<sup>33</sup> These were the Italians, the Gauls (including the Netherlanders), and the Spanish. Whenever any business had to be conducted, one singer from each nation was chosen to meet with the others and speak for his group. In addition to these elected representatives, there were also the following officers in the college:

The abbot. He was in charge of all ordinary as well as extraordinary payments made by the college. This included the regular salaries and all other stipends and gifts. He himself received a double salary for his work together with special gifts from the pope on certain occasions. He was held accountable for all the funds and had to give a report on his administration. The job was renewable annually in an election conducted some time between the first and the sixth of January, but it was possible to impeach the abbot for dishonesty or for an election achieved under false credentials. In that event, another singer from one of the other nations was elected in his place.<sup>34</sup>

The dean. This officer kept a record of the admission of new singers and their places of origin. It was his duty to teach the new singers the manner of singing the lessons, prophecies and antiphons. He also collected certain fees from the members and administered the oath to the new singers. Each year in which a new abbot or a new punctator was elected, the dean had to read the constitution to the full session of the *cappella*. Whenever a new singer was admitted, the constitution was read on the second and third days after his admission.<sup>35</sup>

The punctator. This also was an elective position. He was required to keep a record of the absences, tardiness and other offenses of the singers. For this he received a double salary. The punctator was bound under oath to deal justly with each singer. Any changing of the records was treated as if it were perjury. This was considered as grave a crime as that of revealing the secrets of the chapel. The office was only given to the older singers who were well acquainted with conditions and observances of the *cappella*, but an assistant from one of the other nations was provided him. It was a heavily demanding task, requiring a daily summary of the activity of the college. The collection of day-by-day reports that the punctators kept constitutes the "Diario" of the Sistine Chapel.<sup>36</sup>

The *maestro di cappella*. Before the transfer of the papal residence to Avignon, this officer in the old *schola cantorum* was known as the *primicerius* or the *prior scholae*. He was not a director in the modern sense even after his title was changed when the popes returned to Rome. He was a high ecclesiastical dignitary who had several assistants, called *secundus*, *tertius* and *quartus*. However, with the reorganization of the *cappella* under Sixtus V, the position of *maestro di cappella* ceased to be held by an important ecclesiastic. The last bishop to serve in such a capacity was Antonio Boccapadule, who was a canon of Saint Peter's basilica and secretary of briefs for princes. He served as *maestro di cappella* from 1574 to 1586. The first singer elected to the position by his fellows in accord with the reforms of Sixtus V was Antonio Merulo, a Roman.<sup>37</sup> The *maestro di cappella* was elected for the period of one year. He spoke for the whole choir and on certain occasions presented their greeting and homage to the pope. In case of certain disputes he was the mediator, and various permissions for absence or other privileges were granted by petition to him. It was the position of the greatest honor in the chapel, but because it was elective and of only yearly duration, it lost some of the dignity it formerly had.

The copyists (*scrittori*). Four men were kept in full employment supplying music for the *cappella*. When a composer wrote a Mass or motet, it was put into a rough draft and performed. If it was approved and accepted by the singers, then the copyists transcribed it into the large part-books from which the choir sang. In any official action of the *cappella*, e.g., a funeral of one of the members, the copyists walked with the *maestro di cappella* and the other officers of the college. These papal copyists worked also for the *cappella* in Saint Peter's, Saint Mary Major, the Lateran basilica and other Roman churches. Among those who were associated with the Cappella Sistina during the time that Nanino served there are

Francesco and Lucas Orpheus, Giacomo Tartano and Giovanni Parvi.<sup>38</sup>

The custodian (*custode*). Care of the books and music fell to this officer. It was his duty to have the proper books ready for services and processions. When the choir functioned at a church other than the Sistine chapel, it fell to the custodian to transport the necessary equipment, including the *cottae*.

The cardinal protector. This is a position created in the second half of the sixteenth century. It was first filled by a Neapolitan, Carlo Cardinal Caraffa, the nephew of Pope Paul IV, who appointed him in 1560. Bartolomeo Cardinal della Gueva, a Spaniard, held the office until his death in 1562. He was succeeded by Giangirolamo Cardinal Moroni, a Milanese, who died in 1580. After some years during which the post was unfilled, Decio Cardinal Azzolini was appointed by Pope Sixtus V, but he died a year later. Antonio Maria Cardinal Gallo da Osimo succeeded him and held the position until 1620.<sup>39</sup>

Other officers mentioned by Stefano Ugerio in his diary include the master of ceremonies of the pope and the chaplains (*cappellani*)<sup>40</sup> These were not posts directly connected with the music activity of the college, but pertained rather to other affairs, spiritual, ceremonial, and even diplomatic.

The members of the choir were obligated not only to the singing of Mass, but they had the daily hours of the Divine Office to perform. The solemnity of the occasion varied according to the liturgical rank of the day, and the fines for absence or tardiness were adjusted likewise to the character of the observance. According to the Constitution of Paul III, the hour of Matins was signaled by the ringing of the bells of the apostolic palace. The bell-ringers were instructed to begin ringing just as the last sound of the bells of Saint Peter's basilica was heard. Then the singers assembled in the Pauline chapel, prayed first before God, and then, having vested in the *cotta*, one of the sopranos assigned to the duty for the week (*hebdomadarius*) began the *Pater*, *Ave*, and *Credo* silently. That finished, he intoned the opening words of the hour. *Domine labia mea aperies*, in a high tone. Anyone not present by the *Gloria Patri* of the first psalm was marked absent and fined three *baiocchi*. The little hours, Prime, Terce, Sext and None, were sung every day of the year. An exception was Prime on Sundays which was recited on a high pitch rather than sung. Vespers followed on None, and Compline was begun immediately after Vespers.

The constitution urges that the chanters be attentive always in responding to the versicles sung by the pope, especially during the Easter time. It makes an interesting and unusual rule that when the pope says *per omnia saecula saeculorum* on Easter, the singers should not answer Amen, because on that day the angels respond with Amen.<sup>41</sup>

Certain feasts were more important and demanded greater solemnity. Besides the ordinary daily service, the great occasions at which the pope himself or a cardinal officiated were duly noted in the diary of the chapel. Nanino, in the diary he kept as punctator in 1596, lists those great feasts kept by the choir:

## JANUARY

1st	Circumcision .....	Papal Mass in Sistine Chapel
5th	Vigil of the Epiphany .....	Papal Vespers in Saint Peter's
6th	Epiphany .....	Papal Mass in Saint Peter's
18th	Chair of Saint Peter .....	Papal Mass in Saint Peter's
25th	Conversion of Saint Paul	

## FEBRUARY

2nd	Purification .....	Papal Mass in Sistine Chapel
22nd	Saint Peter's Chair at Antioch	
24th	Saint Mathias	

## MARCH

25th	Annunciation .....	Papal Mass at Santa Maria sopra Minerva
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## APRIL

25th	Saint Mark	
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## MAY

1st	Saints Philip and James	
3rd	Invention of the Cross .....	San Marcello
6th	Saint John at the Latin Gate	

## JUNE

11th	Saint Barnabas	
24th	Saint John the Baptist .....	Papal Mass at the Lateran Basilica
28th	Vigil of Saints Peter and Paul ...	Papal Vespers at Saint Peter's
29th	Saints Peter and Paul .....	Papal Mass at Saint Peter's
30th	Commemoration of Saint Paul	

## JULY

2nd	Visitation	
25th	Saint James	

## AUGUST

1st	Saint Peter in Chains	
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5th Saint Mary of the Snow  
 6th Transfiguration  
 15th Assumption of Blessed Virgin ..... Papal Mass  
 wherever it pleases the pope to have it

25th Saint Bartholomew

SEPTEMBER

8th Nativity of Blessed Virgin  
 14th Exaltation of the Cross ..... San Marcello  
 21st Saint Matthew

OCTOBER

18th Saint Luke  
 28th Saint Simon and Jude  
 31st Vigil of All Saints ..... Papal Vespers in Sistine Chapel

NOVEMBER

1st All Saints ..... Papal Mass in Saint Peter's  
 2nd Commemoration of the Faithful Departed .....  
 Papal Mass in Sistine Chapel  
 Exsequies of the Cardinals ..... Papal Mass in Sistine Chapel  
 9th Anniversary of the Singers ..... San Gregorio  
 17th Dedication of Basilica of Saint Peter and Paul  
 21st Presentation of the Blessed Virgin  
 30th Saint Andrew

DECEMBER

8th Immaculate Conception  
 21st Saint Thomas  
 24th Vigil of Christmas ..... Papal Vespers in Saint Peter's  
 25th Christmas ..... Papal Mass in Sistine Chapel  
 26th Saint Stephen ..... Papal Mass in Sistine Chapel  
 27th Saint John ..... Papal Mass in Sistine Chapel  
 31st Vigil of Circumcision ..... Papal Vespers in Sistine Chapel

MOVABLE FEASTS

Anniversary of Election of Pope ..... Papal Mass in Sistine Chapel  
 Anniversary of Coronation of Pope .....  
 Papal Mass in Sistine Chapel  
 Ash Wednesday ..... Papal Mass at Santa Sabina  
 All Sundays in Lent ..... Papal Mass in Sistine Chapel  
 Wednesday in Holy Week ..... Papal Office in Sistine Chapel  
 Thursday in Holy Week ..... Papal Mass and  
 evening Office in Sistine Chapel  
 Friday in Holy Week ..... Papal Mass and  
 evening Office in Sistine Chapel  
 Saturday in Holy Week ..... Prophecies and Papal Mass  
 in Sistine Chapel

Easter Sunday .....	Papal Mass in Saint Peter's
Easter Monday .....	Papal Mass in Sistine Chapel
Easter Tuesday .....	Papal Mass in Sistine Chapel
Easter Saturday .....	Papal Mass in Sistine Chapel
Vigil of Ascension .....	Papal Vespers in Sistine Chapel
Ascension .....	Papal Mass in Saint Peter's
Vigil of Pentecost .....	Papal Vespers in Sistine Chapel
Pentecost (Red Easter) .....	Papal Mass in Saint Peter's
Vigil of Trinity .....	Papal Vespers in Sistine Chapel
Trinity .....	Papal Mass in Sistine Chapel
Vigil of Corpus Christi .....	Papal Vespers in Sistine Chapel
Corpus Christi .....	Papal Mass and Procession
All Sundays of Advent .....	Papal Mass in Sistine Chapel

The number of singers in the papal choir varied considerably through the years. Under Pope Victor II in 1057, seven subdeacons constituted the choir. Eugene IV in 1436 had nine singers; Pius II in 1462 employed fifteen; and Paul II in 1469 had twelve. With Leo X the number increased to thirty-six, but declined again to twenty-four under Clement VII and Julius III. Sixtus V reduced the choir to twenty-one singers in 1586, but Clement VIII raised the number to twenty-eight. Later, under Urban VIII, it again reached a maximum of thirty-six in 1624.<sup>43</sup>

Until the time of Pope Honorius III (1216-1227) the singers lived a life in common, much as members of religious orders do today. The practice was different, however, in the period of the Renaissance when the singers maintained their own residences and received remuneration for their services in money and in other forms, such as wax, candles, sweets, bread, wine, or meals. Under Pope Eugene IV (1431-1447) it remained the same. From Paul II (1464-1471) to Clement VI (1523-1534) the payment was the same but it was made in ducats; but from Paul III (1534-1549) to Sixtus V (1585-159) it was increased to nine ducats per month. Sixtus V, by assigning the revenues of three abbeys to the choir, increased the salaries of the singers, but the income was not stable. Nanino was sent by the *cappella* to visit the properties of one of the abbeys, since all the singers had a vested interest in the money that the abbey lands would bring; his letters written to the *maestro di cappella* in Rome while he was on the journey deal almost exclusively with financial and legal matters. Gregory XIV, however, on October 1, 1591, with the brief, *Cum nos*, actually reduced the pay of the singers, but made it more certain and regular by ceasing to have it depend on revenues or emoluments. The singers then had a decent and certain maintenance.<sup>44</sup>

A list of the days on which the singers received special emoluments in the form of food and sweets is found in the constitution of Paul III. All these days were important liturgical feasts requiring special efforts on the part of the singers as well as their presence for longer periods of time and even more often in the course of the day. The extra remuneration also added to the festivity of the occasion. The following days were listed for special bonuses of food for the singers:

Vigil of All Saints, at Vespers.  
All Saints Day. Dinner and at Vespers for the Dead.  
Vigil of Christmas, at Vespers.  
Christmas, Breakfast and Dinner.  
St. Stephen's Day. Dinner.  
St. John's Day. Dinner.  
Vigil of New Year, at Vespers.  
Vigil of the Epiphany, at Vespers.  
Feast of the Epiphany. Dinner.  
Anniversary of the pope's election. Dinner.  
Anniversary of the pope's coronation. Dinner.  
Candelmas Day. Dinner.  
Wednesday of Holy Week. Dinner and at Tenebrae.  
Thursday of Holy Week, at Tenebrae.  
Friday of Holy Week, at Tenebrae.  
Saturday of Holy Week, at Vespers.  
Easter Sunday. Breakfast and Dinner.  
Easter Monday. Dinner.  
Easter Tuesday. Dinner.  
Vigil of the Ascension. Dinner.  
Feast of the Ascension. Dinner.  
Vigil of Pentecost, at Vespers.  
Feast of Pentecost. Dinner.  
Vigil of Trinity, at Vespers.  
Trinity Sunday. Dinner.  
Vigil of Corpus Christi, at Vespers.  
Feast of Corpus Christi. Dinner.  
Vigil of Ss. Peter and Paul, at Vespers.  
Feast of Ss. Peter and Paul. Breakfast and dinner.<sup>45</sup>

Fornari in his history of the Cappella Sistina has assembled a list of papal documents that have reference to the college of singers. He notes that these are no longer available in the archives of the chapel itself, because of fires and especially because of the destruction caused by the sack of Rome in 1527. His sources are the archives of the apostolic palace and the Castle of the Holy Angel, a papal

residence for a time during the Renaissance. These are the documents which established the privileges, customs, rights and obligations of the papal singers.

February, 1433. Bull, *Etsi erga cunctos*, of Eugene IV. It confirms the singers as members of the pope's "family."

June, 1456. Bull, *Quam vis Romanus Pontifex*, of Calisto III. Repeats the privileges of Eugene IV.

April, 1459. Bull, *Ad hoc divina miseratio*, of Pius II.

October, 1486. Bull, *Apostolicae sedis consueta benignitas*, of Innocent VIII.

August, 1492. Bull, *Et si Romanus Pontifex*, of Innocent VIII. Granted the bishop who was *maestro di cappella* the right to present the singers with benefices opened by the death of other singers; these benefices would always have to remain within the *cappella*.

August, 1498. Bull of Alexander VI. Reconfirmed the privileges of the college and said the singers were true *familiari* of the pope.

December, 1507. Bull. *Sicut prudens paterfamilias*, of Julius II. Confirms the privilege of holding benefices.

*Motu proprio* of Leo X. Ordered the cardinal celebrants of masses to pay the college ten ducats; abolished the practice of giving the singers meals at the palace.

May, 1529. Bull of Clement VII.

October, 1536. Bull, *Sperosae sollicitudinis studia*, of Paul III. Ordered secret elections for admission of new members.

October, 1541. Bull, *Romanus Pontifex vicarius Christi*, of Paul III. Approved the constitution presented to him re-establishing the *cappella* after the sack of Rome. This gave secret elections, examinations of new members, and a two-thirds vote for admission.

April, 1551. Brief of Julius III. This joined together the college of singers and the college of apostolic writers (*scrittori*).

August, 1553. A *motu proprio* of Julius III. Established the number of singers at twenty-four.

July, 1555. A *motu proprio* of Paul IV. Ordered married singers to leave the *cappella*; this included Palestrina.

1572. *Motu proprio*, *Dilectis filiis*, of Gregory XIII. Listed those who have the privileges of the college; re-established the prac-

tice of giving breakfast and dinner to the singers, which had been abolished by Leo X.

September, 1586. Bull, *In suprema militantis ecclesiae*, of Sixtus V. Made great changes in the organization of the college, including the election of the *maestro di cappella* from the ranks of the singers. Confirmed the singers as members of the papal household. Gave over three monasteries to the college for revenue.

October, 1591. Bull, *Cum nos*, of Gregory XIV. Reduced the pay, but put the singers' income on a steady, certain basis.

1593. Bull of Clement VIII. Singers were permitted to be ordained priests without benefice or patrimony under the title of the Cappella Pontificia alone.

February, 1607. Brief, *Acceptimus inter alia*, of Paul V. Re-stated the practice on entrance examinations; similar to constitution of Paul III.<sup>46</sup>

Of all these decrees, the bull of Sixtus V, *In suprema*, made the greatest change in the *cappella* during the tenure of Nanino. Sixtus, in his relatively short pontificate, left his mark on Rome. He removed a great number of medieval palaces and buildings and replaced them with new baroque structures that are still greatly in evidence in Rome. He had little fear of breaking with the past, and even the Cappella Sistina received his attention. His bull said that he wished to restore order to the chapel. To do this he removed the singers from all jurisdiction except his own, and placed Cardinal Azzalino over them as cardinal protector. He added the weight of his pontifical authority to the decree, saying that it was given *motu proprio* (by his own personal decision), and with the exercise of his *potestatis plenitudine* (the fullness of his power). The number of singers was reduced from twenty-four to twenty-one, which resulted in the dismissal of three. This number included the *maestro di cappella*. He ordered an examination for admission and stated that the singers must be skilled and possess good voices. He abrogated all concessions, but to those who had served for twenty-five years in the college exemption from daily service was granted in case of ill health or bad voice or some other good cause. The singers were again invited to eat at the apostolic palace on certain occasions, and a list of days on which the singers received bonuses in the form of sweets from the palace was given. The most significant and far-reaching change, however, was made in the manner of selecting the *maestro di cappella*. Sixtus, who was a Franciscan and for that reason acquainted with the elective system used in his order, decreed that the *maestro di cappella* was to be elected each year by the mem-

bership of the college and from their own number. The former system of appointment of a high ecclesiastic to the office was abrogated. From this time onwards, the director was a musician primarily, rather than a churchman. The bull also endowed the college with the revenues of three abbeys: S. Maria in Crespiano in the diocese of Taranto; S. Salvatore in the diocese of Perugia; and S. Maria in Fellonica in the diocese of Mantua. It was to the last one that Nanino was sent to arrange the formalities of taking possession for the college.<sup>47</sup>

Sixtus also re-instituted the ancient papal custom of the station churches. Well established by the pontificate of Pope Gregory the Great (590-604), this practice of celebrating the papal liturgy in a different Roman church each day had disappeared in the fourteenth century when the papal residence was transferred to Avignon. It has been a magnificent ceremonial participated in by the whole papal court with processions from all parts of the city coming to the event.<sup>48</sup> With the popes' return from Avignon to Rome, the liturgy of the papal court was confined to the palace as had been the custom in Avignon; as a permanent place for this ceremonial, Sixtus IV built the chapel bearing his name. Sixtus V, however, preferred to renew the previous practice. This he did with a bull dated February 13, 1586. By it the papal choir was obligated to attend the station Mass.<sup>49</sup>

The real home of the pontifical singers was the Sistine chapel, built for Sixtus IV (1471-1484) to be the official private chapel of the popes. It is thought that the architect was Giovanni di' Dolci.<sup>50</sup> Others say that it was Baccio Pontelli.<sup>51</sup> Constructed on the site of a previous chapel, the Sistine building is a single spacious hall, 130 feet long, 44 feet wide, and 65 feet high.<sup>52</sup> Seen from the outside its outer walls appear like a fortress with great buttresses and interesting brick work with the sole decorative device being the Lombard band. The interior is well described by Maurizio Calvesi:

The great cube of the interior, rounded off overhead by an elegant vault originally painted blue and gold in imitation of the night sky, aimed at an effect of sacramental solemnity, but failed to achieve any well-defined spatial quality. Rather than space we should perhaps speak of ambience, of a ceremonial atmosphere where clouds of incense floated up, choirs reverberated, conclaves sat and solemn gatherings deliberated; where the eye ranges freely in light evenly diffused by the high windows. The law of this space, which neither seeks nor finds any peculiar intensity of its own, being defined solely in terms of its regular development, consists in the rhythmic

convergence of the elements enclosing it and the symmetrical correspondence of wall to wall, window to window, lunette to lunette.<sup>53</sup>

In Nanino's day the frescoes of Michaelangelo were new. The famous portrayal of creation was done between 1508 and 1512, and his picture of the last judgment replaced earlier frescoes between 1536 and 1541. These paintings, together with earlier ones by Pinturicchio, Botticelli, Rosselli, Signorelli, Ghirlandaio, Piero di Cosimo and others, decorated the chapel with a newness and freshness that time has dimmed.<sup>54</sup> It was the show-place of the papal palace and no lack of artistry or attention was lavished upon it to make it a fittingly adorned temple for the most elaborate ceremonies in Christendom. In addition to the paintings on the walls and ceiling, the floor was given its beautification by the Cosmati, whose *opus Alexandrinum* still remains one of the fine examples of fifteenth century mosaic work in marble. Other marble work was the screen that separated the sanctuary area, where the papal court was located, from the places for the laity. This was the work of Mino da Fiesole, Giovanni Dalmata, and Andrea Bregno, as was also the *cantoria* or singing gallery where the choir was located. It is interesting to observe that in the fifteenth century, the *cantoria* was on the lay side of the chancel screen, but in later illustrations, the marble screen had been moved toward the rear of the chapel to enlarge the sanctuary area for the papal court, and as a result the *cantoria* came to be within the sanctuary area.<sup>55</sup>

Undoubtedly, the magnificence of the painting and the marble work in the chapel was equalled by the beauty of the music that accompanied the solemn pontifical rites. The period of the Renaissance saw the popes as patrons of art and music; they filled the papal palaces and galleries with their acquired treasures; but the real gem which their patronage produced was the Sistine chapel. It was in this setting that Nanino spent most of his daily working hours for the last thirty years of his life. It is in this same setting, somewhat dimmed by the passage of time, that some of Nanino's compositions continue to be sung by the Sistine choir. According to Andrea Adami da Bolsena, in his rules for the Sistine Choir, Nanino's *Hodie nobis coelorum Rex* is prescribed for the offertory at Mass on Christmas morning, but he adds that this can be changed if the *maestro di cappella* wishes.<sup>56</sup> Another motet that is at present in the choir's repertoire is Nanino's *Haec dies*.<sup>57</sup>

## FOOTNOTES

1. Eduard Schelle, *Die Päpstliche Sängerschule im Rom. genant: die Sixtinische Capelle.* (Wien: Verlag von J. P. Gotthard, 1872), p. 213. A review of this work can be found in *Monatshefte für Musikgeschichte*, IV (1872), 206-9.
2. H. A. Douglas, "Notes on the History of the Pontifical Singers," *Sammelbände der Internationale Musikgesellschaft*, XI (1911), 252-3.
3. Luisa Cervelli, "Cappella musicale," *Enciclopedia Cattolica* (Vatican City: Enciclopedia Cattolica, 1949), III, 700.
4. W. A. Rockstro, "Sistine Choir," *Grove's Dictionary of Music and Musicians* (5th ed.; London: Macmillan, 1954), VII, 823.
5. Douglas, "Notes on the History of the Pontifical Singers," *op cit.*, XI, 452.
6. Joseph A. Jungmann, *The Mass of the Roman Rite* (New York: Benziger, 1951), I, 67-74.
7. *The Inventorio of the Cappella Sistina in the Vatican Library* contains 703 separate entries. Those numbered from 1 to 605 are collections of music dating from Gregorian chant to writers of the nineteenth century, with the vast part coming from the period of the Renaissance. Those numbered from 606 to 703 are collections of papers about the *cappella* itself; some are documents, and others are studies made by various choirmasters and students over the centuries.
8. Matteo Fornari, "Narrazione istorica dell' origine, progressi e privilegi della Pontificia Cappella." Unpublished manuscript in the Vatican Library, Cappella Sistina, No. 606, 1749.
9. Cappella Sistina, No. 611 and No. 627. A photostatic copy of the title page showing the pope giving the document to the *maestro di cappella* can be found in Appendix III.
10. Cappella Sistina, No. 606. Fornari also includes the bull in his work.
11. A list of the signatures of all the singers who swore to obey the constitutions of Paul III is contained in the Cappella Sistina No. 611, p. 31-34. It is an interesting collection of autographs of many famous composers. Nanino's Signature is on p. 34. A photostatic copy of his signature can be found in Appendix III.
12. Cappella Sistina No. 627, para. 4. This manuscript has no page numbers, but the paragraphs are numbered.
13. *Ibid.*, para. 5.
14. The wording of the oath is as follows: "Ego, N., clericus N., ab hac hora inantea obediens et fidelis ero sanctissimo Domino nostro Papae N.: et Reverendo Domino nostro Magistri Capellae: constitutiones & consuetudines dictae capellae observabo: Dominum Decanum: Cantores et collegium venerabor: sic Deus me adiuvet: & haec sancta Dei Evangelia." Cappella Sistina No. 611, p. 1. A photostatic copy of the page of the document containing the oath can be found in Appendix III.
15. Cappella Sistina No. 627, para. 6.
16. *Ibid.*, para. 9.
17. *Ibid.*, para. 10.
18. *Ibid.*, para. 13.
19. *Ibid.*, para. 16.
20. *Ibid.*, para. 17.
21. *Ibid.*, para. 19, 20.
22. *Ibid.*, para. 21.
23. *Ibid.*, para. 24, 25.
24. *Ibid.*, para. 26.
25. *Ibid.*, para. 27, 28, 29.
26. *Ibid.*, para. 30.
27. *Ibid.*, para. 31.
28. *Ibid.*, para. 32.
29. *Ibid.*, para. 33.
30. The idea that the choir was a part of the "family of the pope" can be found in the bull of Eugene IV, *Etsi ergo cunctos*, dated February 7, 1443. The college of singers was to be considered like other papal service groups, e.g., the scribes or the clerks, or those who conducted the chancery or the apostolic datary. Leo X

abolished the practice of giving the singers their meals in the palace or rewarding them with tips of food or sweets, and instead the celebrant of the Mass was ordered to pay ten ducats to the choir. However, Gregory XIII, in 1572, re-instated the practice of giving bread and wine to the singers, ordering that both breakfast (*colazione*) and dinner (*pranzo*) were to be served to them in the apostolic palace. Sixtus V confirmed the status of the singers as members of the papal family, and therefore they were considered worthy of bread and wine, breakfast and dinner in the palace. Fornari, *op. cit.*, p. 44-48.

31. Cappella Sistina No. 627, para. 34.
32. *Ibid.*, para. 35.
33. *Ibid.*, para. 38.
34. *Ibid.*, para. 39, 40.
35. *Ibid.*, para. 41.
36. *Ibid.*, para. 42.
37. W. S. Rockstro, "Sistine Choir," *op. cit.*, VII, 823.
38. F. X. Haberl, *Bibliographischer und Thematischer Musik-katalog des Päpstlichen Kappellarchives im Vatikan zu Rom* (Leipzig: Breitkopf & Härtel, 1888), p. 70-71.
39. Fornari, *op. cit.*, p. 90.
40. Cappella Sistina No. 690, p. 2.
41. Cappella Sistina No. 627, para. 37.
42. Cappella Sistina, "Diario," XX (1596), 4-6.
43. Fornari, *op. cit.*, p. 27.
44. *Ibid.*, p. 48-50.
45. Cappella Sistina No. 627, p. 28, 28v.
46. Fornari, *op. cit.*, p. 36-62.
47. Cappella Sistina No. 627.
48. Joseph A. Jungmann, *The Mass of the Roman Rite: Its Origins and Development* (New York: Benziger Brothers, 1591), I, 67-74.
49. Ludwig Pastor, *The History of the Popes* (St. Louis: B. Herder, 1923-53), XXII, 218.
50. Bartolomeo Nogara (ed.), *A Short General Guide to the Museums and to the Picture Galleries of the Vatican and Lateran and of the Vatican Library* (Vatican City: Pontifical Monuments, Museums and Galleries, 1950), p. 165.
51. Maurizio Calvesi, *Treasures of the Vatican*, trans. by James Emmons (Geneva: Edition d'Art Albert Skira, 1962), p. 66.
52. *Ibid.*, p. 66.
53. *Ibid.*, p. 66.
54. Nogara, *op. cit.*, p. 165-172.
55. Pictures of the chapel from the fifteenth century and from the period after the completion of Michelangelo's frescoes can be found on p. 54, 70.
56. Andrea Adami da Bolsena, *Osservazione per ben regolare il coro dei cantori della cappella pontificia* (Rome: Antonio de' Rossi, 1711), p. 108.
57. A letter from Monsignor Domenico Bartolucci, at present the *maestro direttore perpetuo* of the Sistine choir, in reply to my request about the use of Nanino's works today, states that both of these motets are still performed often by the choir.

## THE USE OF GREGORIAN PSALMODY WITH THE ENGLISH LANGUAGE

A very interesting picture is painted by Saint Augustine when he describes the farmers of his day singing the psalms as they worked their fields. These simple people developed a rich knowledge and a deep love for the psalms by singing them at their liturgical gatherings. The psalms have always been and will always be a very important part of the Church's prayer life.

All will agree that the psalms should be part of the repertoire which we teach our people to deepen their participation in the life of the Church. However, all will not agree as to what music should be used in this venture. Many new musical settings of the psalms have been composed in recent years. However noble and praiseworthy have been these attempts to bring the psalms to our people, we have passed by the greatest and finest settings known to the Judeo-Christian world: Gregorian Psalmody. I propose that Gregorian Psalmody should be our vehicle for singing the psalms in English because it is much more simple and much more beautiful and richer than any other existing psalmody. It is a masterpiece of art, the perfection of whose detail will be almost impossible to match. Let us look briefly at the qualities of simplicity and beauty and richness, comparing them to contemporary psalmody. Let us also look at the difficulties inherent in using Gregorian Psalmody with the English language.

Gregorian psalmody is very simple, with the simplicity of a genius. The Gregorian psalm verse, with its simple intonation, a very simple flex, an easy mediant, and a simple final cadence, very easily adapts itself to verses of any length, short or long. One could sing any words, be they of a psalm, or of a newspaper article, or even the Gettysburg Address, to a psalm tone. If our people knew all eight psalm tones, or only four of them, or only two, or even only one, they could sing every psalm in the whole psalter. This is an extremely clever thing which is lost in most modern attempts at psalmody.

It is necessary to point out here that the verses of the psalms have evolved in their structure. Verses were once twice as long as they are now, two of the present verses usually comprising one of the original. The reason for this evolution was to make shorter verses which a larger group could sing with greater ease. Kindly note this well: the evolution in psalm structure was due to congregational singing, and this was very, very early in the church. Anglican chant preserves this simple structure.

This is precisely the point where Gelineau is weakest. He tries to follow the older, longer verse structure. His verse construction is irregular, necessitating a change in melody very frequently. Learning to sing Gelineau is like learning a language which is all irregularities. It can be done, but it is a difficult task. To sing the last three verses of Gelineau's setting for Psalm Twenty-two, you merely drop six measures out of the middle of the melody, and eliminate one pick-up note. Our congregations will certainly be able to remember these slight changes! For the trained musician, this may not be hard, but to ever expect a congregation to do this is to be dreaming. In this respect, Gelineau psalmody is a regression, a setback, rather than an advancement in the development of psalmody. Gregorian, on the other hand, has no problem with this "irregularity." Rather, in its wonderful simplicity, it adapts itself to verses of any length.

That Gregorian psalmody is beautiful needs no proving. The simple, yet dignified, melodies are extremely wonderful expressions of spirituality. They breathe a purity which says: "I am holy." The variety of endings available for many of the psalm tones gives an even greater melodic variety within the simple structure of the psalmody. The modal richness of the tones is awe inspiring. In each tone, the spirit of the individual mode shines through, whether it be penitential, meditative, reflective, joyful, or sorrowful. Good church musicians, regardless of faith, consider themselves uneducated if they have not studied this aspect of chant.

Gregorian has also been enriched by many polyphonic, falso-bourdone, settings of the psalms which may be alternated with the psalm tones themselves. This is wonderful and gives an opportunity for a dialogue between ornate choir work and simple congregational singing.

Part of the beauty of the Gregorian psalmody is that it has reached the perfection of being able to sing each psalm with each psalm tone: now in a joyful mood, now in a penitential mood. This is very important because the psalms are poems which are adapted at one time to have a happy reference, at another time to have a sad or penitential meaning. For instance, Psalm 129, the *De Profundis* is used both for the joy of Christmas and for the sorrow of death. One would certainly want a different setting for each of these usages. This richness is a great point in favor of Gregorian psalmody and it has not been achieved in recent settings of the psalms.

Gelineau psalmody cannot be said to compare with Gregorian in beauty. It has become popular, not because of the psalmody itself, but because of certain catchy antiphons and because of a fine English translation. Professional church musicians often find Gelineau to “wear” poorly. Gelineau has been recommended, not by Church musicians, but by popularizers of the liturgical movement.

We should mention also the psalmody of Fr. Sommerville and Geno Tacos. Both, like Gelineau, are good attempts, but ones which are incomplete. They do not cover the entire psalter and lack the simplicity and richness of Gregorian.

There is, however, one problem which faces an English Gregorian psalter. It is the difference between English and Latin accentuation. Latin as we know it today usually accents the second last or third last syllable of each word and, in words of many syllables, creates secondary accents so that every second or third syllable is long and no final syllables are long.

What must we do if we are to use the English with the Latin? In the mediant and final cadences, we must have a proper system of accents which will fit the Gregorian cadences. Since English has a greater variety, many more systems are available, and experience has shown that a great number of them work.

Any of these systems will do:

1. u / u / u Shall CALL me BLESSed
2. / u u / u VICE slays the WICKed
3. / / u / u YOU BE and PROSPered
4. u / u / u u shall BEAR their PUNishment
5. / u u / u u FRUIT of your HANDiwork
6. / / u / u u LONG DAYS of PUNishment
7. u / u / u / are THOSE who FEAR the LORD
8. / u u / u / FATHER and TO the SON
9. / / u / u / GREAT THINGS for ME are DONE
10. u / u / / the DAYS of YOUR LIFE
11. / u u / / FOLlow in HIS PATHS
12. / u / / / THUS is THAT MAN BLESSED

Other systems are too rare to consider. The only system that will not work is: / u u / such as “Praise of the Lord.” This is foreign to the musical nature of the Gregorian. And so we can see that out of the possible choice of thirteen metrical systems, twelve fit Gregorian. This is quite good.

The key to singing the psalter in English to Gregorian psalmody is to first make an English version of the Psalms which has the proper systems of accentuation. Most of our present texts fit. Some do not. We must first make a translation which eliminates the wrong systems and uses the right ones. There are so many English translations available that one can always find an English phrasing which fits. English is such a rich language, that you always find another way to say something with the same exactitude and yet with the proper accentuation. I have yet to be "stumped" in doing this.

Some would argue that this is putting the cart before the horse, that the music should fit the words, rather than the words, the music. This would be true if we already had a real singable translation of the psalms. But we don't. Most of our translations are too clumsy to sing. Therefore it is legitimate to make a translation that will fit our needs, providing that good English and exact meaning are preserved.

There is no problem with the fact that in Latin you have no accents on the last syllable of a word, whereas in English this is very common. The last note of every Gregorian cadence is a double note, receiving two full counts. This naturally makes it stronger. A strong syllable falling at the end of a cadence fits quite well on this double note.

We take too seriously the idea that chant is wedded closely to Latin as we know it. It is true that chant grew in a Latin atmosphere, but there is ample evidence to show that adaptations have been made in the past and therefore could be made in the future. Let us look at some examples:

1. In some instances more than two unaccented syllables follow in succession: e. g. *DOMini atTISsimi*. Our present system calls for a simulated accent on the *ni* of *Domini*, a contrived situation. This would indicate that our present system was developed *post factum* and applied to situations which it did not fit.

2. A monosyllable at the end of a phrase sometimes followed two unaccented syllables, such as *laetabitur rex*. In this case, *rex* was weakened and the *tur* of *laetabitur* was strengthened. This goes contrary to the spoken word and indicates again that our present system is contrived a bit.

3. Latin, with its accentuation by stress, as we know it today, probably differs from Latin as it was spoken during the classical period with its accentuation of duration. The long syllable was

held longer, not stressed or made louder as we do it. Therefore our present system of Latin accentuation did not exist in the early days of Gregorian psalmody.

These examples show that there have been changes and adaptations in the past and that chant as we know it is not so indissolubly joined to the Latin language. If there have been adaptations in the past, then they are possible now.

Another conclusion would be that in singing the psalms with Gregorian music, either in English or Latin, the accents should not be hammered out with great strength, but rather sung in a light, dignified manner with reserved emphasis that fits the pure, refined nature of Gregorian music. English Gregorian psalmody sung in this way has all the beauty of the Latin.

Many people have set individual selections of the psalms to Gregorian. No less a man than Fr. Vitry recommended Gregorian settings. He saw the difficulties, but realized that it would be a great piece of folly to set aside one of the Church's greatest traditions for something of doubtful value. Some Episcopalians and Lutherans use it. A simple English Gregorian psalmody will be especially practical if we are to sing the psalms of Lauds and Vespers in our parish churches and convent chapels as Vatican II urges. No other available system is practical enough for this.

Educated Church musicians should do a great deal for the sake of Gregorian Chant. We are napping if we let enthusiastic liturgical popularizers throw out one of the glories of the Church with one grand sweep of their arm. We should be proud of Gregorian psalmody. It is part of the crown jewels of the kingdom. Its spirituality and purity are a joy to hear. Its simplicity is amazing. We should know and love it. We should use it for English psalmody. And even if, in the course of time, a new English psalmody does develop, use of Gregorian at the present time will insure that its qualities are not lost in the present liturgical shuffle.

*Rev. Robert Wurm*

# THE PRESENT STATE OF MUSIC IN CATHOLIC COLLEGES AND UNIVERSITIES

by Dr. Lavern J. Wagner

## Part I

Since the Catholic Church is the oldest existing patron of the arts, and for many centuries was the foremost supporter of all types of artistic endeavor, it is fitting and proper that music should occupy an important place in her system of education on all levels. This study undertakes to evaluate the position of music in Catholic colleges and universities in the United States today. It is concerned with several different facets of music in Catholic higher education: it is concerned with those schools which offer much specialized and advanced training in the field and with those which seem to be neglecting music almost entirely. They all form part of the total picture of the present state of music in Catholic colleges and universities.

Before dealing with the specifically musical aspects, it would be well to present some facts on Catholic higher education in general, since they have an important bearing on the musical situation.<sup>1</sup> Research has established that there are 224 Catholic colleges and universities in this country. This figure does not include junior colleges, colleges established exclusively for the use of a religious community, or seminaries. Schools may be classified according to their student body as being exclusively for men, exclusively for women, or for both men and women, i. e. coeducational.<sup>2</sup> Of the 224 Catholic colleges and universities, 125 or 56% are for women, 53 or 23% are for men, and 46 or 21% are coeducational.

Most Catholic schools are conducted by religious communities. The only exceptions are Catholic University, which is under the supervision of the United States hierarchy, and nine colleges operated by various dioceses around the country. Of the religious orders, the largest number of schools conducted by any one order is the 28 colleges and universities of the Society of Jesus. 26 schools

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<sup>1</sup> Sources for the information following: *Official Guide to Catholic Educational Institutions and Religious Communities in the United States*, 1962 ed., pub. by National Catholic Welfare Conference. *Catholic School Guide*, 1963 ed., pub. by The Catholic News, New York.

<sup>2</sup> For the purpose of this study the classification of colleges and universities as "coeducational" was limited to those schools which had a significant number of courses with both men and women attending the same classes. Thus a men's school with a division of nursing education, or with women only in night school or summer school, or even a few women full time students, would not be classified as coeducational. The *Official Guide to Catholic Educational Institutions* lists 73 colleges and universities as coeducational, but 27 of these were eliminated for reasons such as those mentioned.

are in charge of Franciscan men's and women's orders. Sisters who conduct ten or more women's colleges include Dominican Sisters, Sisters of Mercy, Sisters of St. Joseph, Sacred Heart Sisters, and Sisters of Charity. Benedictine Sisters and Notre Dame Sisters have eight schools each. Of the men's orders other than the Society of Jesus, the Christian Brothers have ten colleges and Benedictine Fathers eight schools.

The total enrollment figure for Catholic colleges and universities as given in the *Official Catholic Directory* for 1960 was 302,908.<sup>3</sup> In the 1962 edition this figure was 336,604. Total enrollment increased somewhat over 11% in the two years from 1960 to 1962. In this study, however, it was decided to limit consideration to full time students. In 1962, according to the *Official Guide to Catholic Educational Institutions* there were 226,061 full time students attending Catholic colleges and universities. Thus about 110,000, or one-third of the total enrollment, were part time students. Of the full time students, 27% were enrolled in women's schools, 30% in men's schools, and 43% in co-educational schools. It may be surprising to learn that despite the Church traditional separation of men and women in her educational system, 43% of the total number full time Catholic college and university students in this country attend coeducational classes. This is significant for Catholic educators as a whole, who should be fully aware of the fact that, at least on the level of higher learning, coeducation is significantly present in the Catholic school system. Furthermore, observation of histories as given in college and university catalogs leads one to the conclusion that coeducation is steadily increasing at the collegiate level in U. S. Catholic schools.

The distribution of men and women students is also worthy of note. While 43% of the total number of students attend co-educational institutions, they are in 21% of the total number of colleges. But the 27% of students attending women's schools are divided among 56% of the total number of colleges. This means that Catholic women's colleges all have a relatively small enrollment; in fact, only seven of them have enrollments of over 1,000. The largest men's school is Notre Dame University; the largest co-educational school is Marquette University in Milwaukee, Wisconsin, with an enrollment of over 8,000.

With this information as a background, we will not examine those Catholic colleges and universities which offer a degree or degrees in the field of music. Although there have been two pre-

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<sup>3</sup> Pub. by P. J. Kenedy and Sons, New York.

vious studies dealing with various aspects of music in Catholic higher education, neither of these has included *all* Catholic colleges and universities in their research.<sup>4</sup> The present study is based on the examination of catalogs and bulletins from all 224 Catholic institutions of higher learning. Data was gathered by means of a form which was completed for each school. In addition to general information, this form included the following details applying to music offerings: type of music degree granted; accreditation; scholarships offered; number of faculty members and degrees they held; music courses required or offered for the entire student body; information applying to specific music courses such as liturgical music, music history, counterpoint, instrumental techniques, and music education courses; musical organizations; applied music offered; cost of applied music lessons; recitals required.

We learn immediately that, of the 224 Catholic colleges and universities throughout the country, 120 or 54% offer a major in music or music education. Of these 120, 12 or 10% are men's school, 87 or 72½% women's schools, and 21 or 17½% co-educational schools.

A general statement may be made that the Bachelor of Music degree in applied music or in music education requires more credit hours in music courses than the Bachelor of Arts with a major in music. Some schools require 80 or more hours, approximately two-thirds of the total amount of college work, to be in music for the Bachelor of Music degree. Usually at least 60 hours, or one-half of the total number of hours for this degree, are in music courses. The Bachelor of Arts degree, on the other hand, is almost always much weaker in music study. Many schools require only 32 to 36 total hours, and this includes introductory courses at the freshman and sophomore level, such as theory courses. A few schools even require less than 32 hours for the B. A. with a major in music.

A definite weakness in some curricula for the B. A. with a music major is the absence of music courses in the freshman or sophomore year. This lack sometimes goes so far as to omit undergraduate study of applied music entirely. This is not the type of music curricula which is the accepted norm in the American system of higher education.

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<sup>4</sup> Previous studies: Schaum, Rev. David W., *The Music Program in Catholic Colleges and Universities in the United States*, (Ph.D. Dissertation). The Catholic University of America Press, Washington, D.C., 1961. Sister Catherine Cecilia, O.P., *Survey of Music Curricula in Catholic Colleges for Women in the U. S.* (Unpublished master's thesis). Duquesne University, 1961.

Some schools which are avowedly preparing students for the music education field still require a minor in some other field in conjunction with a major in music. Positions requiring the teaching of music exclusively are at present available in such a sufficient number that a minor in some other field is unnecessary.<sup>5</sup> It would be well for those schools who still demand such an academic minor to update their thinking on this matter.

In examining catalogs it is difficult in some instances to reconcile the small number of music faculty members with the large number of music courses being offered. Many schools indicate in their catalog the semester each particular course will be taught. But some schools give no such indication whatsoever, or have statements such as "on demand only" after many courses. (A more accurate phraseology for the course taught only infrequently would be "as required.") It is entirely reasonable to have a strong feeling that a number of such courses marked "on demand only" are seldom if ever taught. Actually, it is difficult to find justification for the inclusion in a college catalog of courses not taught at least every other year. Further, prospective students are entitled to the assurance that they will be able to take all courses described in the catalog.

Turning now from a consideration of the music curricula in general to that of some specific aspects, it is interesting to note how much the relationship between music and liturgy is being stressed in Catholic higher education. It was a pleasant discovery to find an overwhelming majority of schools with courses in liturgical music. Almost all schools, including many of those which did not have a major in music, offered their students some type of course or other experience in liturgical music. This is as it should be. We cannot afford to allow students, who have had their musical training in Catholic institutions, to leave these schools without a good knowledge of the musical heritage of their own faith. Catholics are musically richer than any other religious body in the world. Let us hope that an awareness of this wealth by graduates in Catholic music schools will redound to the betterment of music in our parishes.

In music history, four to six hours are usually required of a music major, with sometimes an additional course of about four hours in music literature. It is difficult to see how any teacher could do justice to a music history survey course in only four semester hours. With regard to a text for this course, it is gratifying to

<sup>5</sup> Riemer, Bennett, "The Market for Music Teachers," *Music Educators Journal*, Vol. 49, No. 4, Feb.-March, 1963. p. 43.

know that, according to information from the publishers, 51 of the 120 Catholic schools offering a major in music have adopted *A History of Western Music* by Donald J. Grout.<sup>6</sup> Since it takes into account all recent musicological research, this work has become outstanding in its field.

In teaching counterpoint Catholic music schools have a unique opportunity. The finest of Catholic church music is written in the finest of contrapuntal idioms—that of the 16th century. Furthermore, the knowledge of Gregorian chant is essential to writing good melodic lines in 16th century counterpoint. And what better opportunity to teach the modes, for the modes of chant and those of the 16th century style are closely related. It was disappointing then to learn that only 30, or 25% of the schools offering a major in music, require their music majors to take 16th century counterpoint. And some of the descriptions of these courses are rather vague, saying that they include the 16th and 18th century styles of writing, but how much of each is not stated. Some catalogs show a tendency to substitute analysis of 16th century contrapuntal works for the actual writing of counterpoint. This must be considered as an attempt to make the course easier. There is no substitute for actual writing. It is especially important for those schools which offer a major in liturgical music to require in their curriculum a thorough grounding of the 16th century style.

Another area given special attention was that of the instrumental techniques courses. Any musician who expects to have even nominal success in teaching instrumental music must have a thorough knowledge of the elementary techniques necessary for performing on every instrument, including all the strings, woodwinds, brasses, and percussion. Of the 120 schools offering a major in music, 32, or over one-fourth of the total, do not offer any instrumental techniques courses at all. Some schools say that they require individual instruction on instruments, but do not specify which ones, for how long, or what proficiency must be attained. They leave one with a vague statement on this point. Furthermore, instrumental techniques courses as a whole are especially weak in the treatment of percussion instruments. Many schools do not offer any course in percussion techniques, while others group brass and percussion in one course. This almost certainly turns out to be detrimental for the percussion instruments. It is to be noted that this course is always described as "brass and percussion," never "percussion and brass." From the very description it may be suspected that the percussion is likely to be treated as a poor relation

<sup>6</sup> Pub. W. W. Norton & Co., 1960.

in the family of instruments. As an aid to the improvement of this situation, attention should be directed to two organizations devoted to the promotion of better percussion teaching and performing throughout the country—the Percussive Arts Society, and the National Association of College Wind and Percussion Instrument Instructors.<sup>7</sup> Both these groups publish a journal which contains information helpful to percussion teachers as well as students.

Public performance on recitals is another facet of the curricula for music majors which may be considered here. Of the 120 schools with a music major, 57, or almost half, state that they require some type of public performance, and usually mention a senior recital. Some catalogs mention public performance for majors in applied music only. It may be assumed that, even though a specific statement cannot be found in the catalog of a certain school, public performance is still required, at least for the bachelor's degree in applied music. However, schools should not neglect to make a clear statement for the benefit of future students on this aspect of their music curricula.

A most interesting phase of the investigation on the state of music in our Catholic colleges and universities is the study of the music faculty members. Research, including all schools, shows that there are a total of 880 persons teaching music in Catholic institutions of higher learning. Of this number 82.5% are full time teachers and 17.5% are employed part time. Because it is difficult at times to tell from a catalog whether a person is teaching full time or part time, there may be a slightly higher percentage of part time teachers. Of the total 880 music faculty members, 9.4% have doctor's degrees 51.4% have master's degrees, 22.2% have bachelor's degrees, and 17% have no degree whatsoever. This latter group with no college degree includes especially teachers of applied music. Music faculty members with the doctorate include 48 Ph.D.'s and 21 persons with the Doctor of Music, while other doctorates represented are the Doctor of Musical Arts, Doctor of Fine Arts, and Doctor of Education.

It is to be noted that there is a lack of religious as instructors on the faculties of several Catholic music schools. This is especially

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<sup>7</sup> Addresses: Percussive Arts Society, Donald G. Canedy, Acting Executive Secretary, Music Dept., Southern Illinois Univ., Carbondale, Ill. National Association of College Wind and Percussion Instrument Instructors, Earl W. Boyd, President, Music Dept., Eastern Illinois Univ., Charleston, Ill. Some mimeographed publications giving information not otherwise readily available on percussion instruments written by Hugh W. Soebbing: *Percussion Methods and Materials*. *Percussion Instruments*. *Latin-American Instruments and Rhythms*. Available from: Music Extension Service, Quincy College, Quincy, Illinois.

true of those schools with the larger number of students. DePaul University has no Vincentian Father on its music faculty, neither does Duquesne University have a Holy Ghost Father. Catholic University has only one priest on its music school faculty. There are seven Catholic institutions offering a music degree who have no religious on their music faculty. Further, it has been pointed out that there are thirteen Catholic colleges and universities, included among them the most prominent of those offering a major in music, who have a lay person as dean of the music school or head of the music department.<sup>8</sup>

The only meaningful accrediting body for music schools in the United States is The National Association of Schools of Music. 23 Catholic institutions hold membership in this association, approximately 10% of its total members.

Catholic schools have been criticized for the small number of scholarships available to students in music.<sup>9</sup> This criticism is not entirely justified. Although catalogs and bulletins do not always give complete information on this matter, it is possible to find mention of 42 colleges which offer various numbers of music scholarships for differing amounts. It would be safe to say that at least one-third of the schools offering a major in music also have some type of scholarship aid available specifically for music students. Schools which are interested in the quality of their students majoring in music realize that they must compete for the better musicians with large music departments of state universities offering low tuition and the best in facilities. Scholarships are also often used to build musical organizations and maintain them at a superior level. Some music scholarships are thus almost imperative at the smaller colleges.

It sometimes happens that schools are offering music scholarships but receiving few qualified applicants. A listing of such scholarships available at colleges and universities throughout the country is published each year in the February issue of *THE INSTRUMENTALIST*. There is no charge for inclusion in this listing. In the February, 1963, issue only ten Catholic colleges were included. It would be well for more Catholic institutions to avail themselves of opportunities such as this.

## Part II

One of the prime responsibilities laid upon any institution of higher learning is the preservation of culture and the transmission of it to generations of students. We in the music field realize the

<sup>8</sup> Schaum, op. cit., 22-24.

<sup>9</sup> Schaum, op. cit., 64.

rich traditions which are ours as musicians, and especially as Catholic musicians. We want to see this heritage of culture handed down to our own students. Let us examine how well our Catholic institutions of higher learning are fulfilling this responsibility in the area of music.

The inclusion of a course in music appreciation, or introduction to music, in the curriculum of every student attending a certain Catholic college or university, would be evidence that this institution realized its responsibility to the past and is fulfilling it to the students of the present. Unfortunately, however, it is necessary to report that thorough research into the matter reveals many institutions deficient in offering this cultural background. 30% of our Catholic college students in Catholic schools have no opportunity whatsoever to take a course in music appreciation or introduction to music in order that they might learn about the esthetically satisfying experience to be gained by a deeper understanding of the world's finest music. The schools at which this 30% are enrolled do not even offer one such course in music for the general college student. On the other hand, 9% of the students are in schools which require for graduation a course in music appreciation or introduction to music of every student. The remaining 61% have such a course available if they can find the time in their schedule to take it. Of the 9% of students required to take a course in music only about one-fourth are in men's colleges. Conversely, of the 30% of students who have no opportunity to take a course in order to develop a purely cultural understanding of music, five-sixths are in men's schools or coeducational schools. It is easy to see why the cultural development of our Catholic professional men is so stunted. Even if they might have an inclination to develop some cultural interest, they are denied the opportunity by many of the Catholic colleges and universities which they attend.

A course in Gregorian chant is required at some women's schools. But not one single men's school is interested enough in the greatest sacred music ever written to require from its students an acquaintance with this artistic facet of their own religion. And Gregorian chant was written expressly for men, and can be interpreted by men's voices alone in a uniquely superb manner. It is cause for concern that Catholic universities persist in denying to their own students the cultural inheritance which rightly belongs to them.

Most of the smaller Catholic colleges place a great stress upon their liberal arts programs. An important segment of a liberal arts

course should include experiences in the fine arts, among them music. How do these institutions, many of which have only weak, or sometimes non-existent music programs, often justify their pose as a school with emphasis upon a liberal arts training? Here are two ways in which this may be done.

The first way is often used by, and especially adapted to, colleges located in or near a large city. Their catalog prominently mentions the fact that a knowledge of the fine arts, including music, is necessary for every liberally educated person, and as a liberal arts college this is part of their philosophy of education. Then the catalog goes on to tell of all the cultural opportunities available to students attending its institution, such as symphony concerts, operatic performances, museums, etc. All of this information is true. However, these are not opportunities which are uniquely available to students of this particular college—they are available to any persons who happens to live in or near this same large city! Actually, on the campus itself there may be little or no cultural activity in which the students may participate.

The second device may be better adopted by schools located some distance from a large city or other cultural center. Here the technique is to bring soloists and groups on the campus each year for musical performances and consider these as substitutions for the cultural experiences which the students do not have because of limitations in their own musical organizations. Unfortunately it is true that a few concentrated doses of musical culture each year will not equal the steady day to day diet. This is not to minimize the importance of artistic performances by well-known musical personalities or groups on the college campus. But many of the greatest masterpieces in music are loved only after a prolonged acquaintance with them. One hearing of a Bach cantata, for example, cannot reveal all its beauties. But the student who has played or sung in the rehearsals and performances of such a work will have had the opportunity to learn about the many facets of its beauty, and this esthetic experience will remain with him for life.

Research reveals the availability of applied music instruction to students attending Catholic institutions of higher learning. 49% of the total students attending such schools have the opportunity of taking private lessons in one or more areas of music. Fees for this instruction, based on a lesson of one full hour per week for one semester, or two half-hour lessons for the same period of time, vary from \$25 to \$160. However, 49% of the fees are between \$75 and \$100 per semester, while only 25% are between \$50 and \$74. In almost every instance these fees are further augmented by a \$10 to

\$15 charge for a practice room with piano. Fees for organ instruction are usually higher by about \$25, and an additional \$25 practice fee for the use of a pipe organ is common. At the typical Catholic women's college having a major in music, applied music instruction is offered in piano, organ, voice, and violin. Few of the women's schools offer their music majors private instruction on any brass or woodwind instrument.

A survey of musical organizations existing at Catholic colleges and universities reveals evidence of one group which is present on almost every campus. This is the glee club. Why is this musical organization so ubiquitous? Among other reasons, two especially can be cited. In the title of the organization, the appearance of the word "glee" connotes to the musically uninitiated its most commonly understood meaning of joy, or merriment. It is not generally realized that the name is simply derived from the Anglo-Saxon term for music, and that it was also applied to an 18th century English type of song—not necessarily of a cheerful character—for three or more solo voices.<sup>10</sup> Secondly, any vocal group is a cheap musical organization to maintain. The members come fully equipped with their own instruments, and musical arrangements are relatively inexpensive when compared to similar arrangements for an instrumental organization.

Thirty-three schools, mostly women's colleges, also have a smaller select group of singers. Sometimes these are called madrigal singers, but often they bear a title having commercial appeal. In many instances they are meant to fill a public relations capacity by performing in the community at events such as meetings of service clubs.

Only ten per cent of the Catholic colleges and universities having a major in music also have an opera workshop.

There is increasing evidence that a number of men's and women's schools are combining their vocal groups in at least one joint concert a year. This is the only way in which music departments not having coeducation are able to partially solve their problem of repertoire limitation. There are also a very few examples of a men's and a women's school combining to form an instrumental organization, these instances all being in the midwest.

58, or 26%, of the schools mention they have orchestras; 41 of these are colleges for women, 10 of them for men. 42 schools say they have a concert band of some type, only two of these being

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<sup>10</sup> *Grove's Dictionary of Music and Musicians* (1954 ed.), III, 663.

women's colleges. This is 19% of the total number of schools. The wind ensemble, a newer concept in organizations of wind instruments, exists at only two Catholic schools.

It is difficult to determine in most instances the extent of the activity of these musical organizations. At institutions which do not have a major in music, or a small music department, it is most probable that the vocal and instrumental groups each perform about two major concerts a year. Also, at present it is possible to account for only around ten Catholic colleges and universities which make regular tours of several days or longer with their vocal or instrumental organizations.

There is also evidence that a number of Catholic schools, especially men's schools, have a dance band—now sometimes termed a lab band—as an extra-curricular musical activity. Catalogs are understandably reticent on this point. Further, Catholic schools have been in the forefront of the college jazz festival movement. But there seems to be little likelihood that jazz will make much of an inroad into the music curriculum in the near future. This despite the fact that the American professional musician is more and more being called upon today to demonstrate performing proficiency in all musical styles.

Because of their own rich cultural heritage, another type of organization in which Catholic schools should have an interest is the collegium musicum. A group such as this features older and seldom heard music authentically performed on the instruments of the period in which the music was written. Only three Catholic schools in the country are known to have any interest in this musically profitable type of activity.

On the other hand, quite a number of Catholic colleges and universities devote a great deal of time to putting on a non-serious production of the Broadway musical type each year. It is difficult to see why they devote such vast amounts of time, often to the neglect of the finer musical literature, to music which is designed only to be entertaining. Presumably colleges and universities are in the educational business, not the entertainment business. Worst of all, this practice gives the student body, and especially the school administration, an entirely false concept of the position the music department should occupy in the total picture of higher education. Because of the great publicity which always attends this type of activity, they are led to believe that music is *only* entertainment, diversion, and fun—not worthy to be considered on the same level as the presumably more academic disciplines. It is true that music

can be entertaining. But it can also be, and the musical masterpieces are of their very nature, much more than this. It is one of the highest forms of human artistic endeavor. Institutions of higher learning should keep this fact in mind lest the musical comedy type of production distort the perspective in musical endeavors at their school.

Let us reflect on a few of the general problems which have come to the fore during this investigation. In Catholic higher learning, separate education for men and women leads to several serious problems for musical organizations. There is a definite limitation of repertoire for vocal organizations of men's and women's voices alone. The instrumental field also presents some limitations. Men's schools lack string performers, so have few orchestras; women's schools have a shortage of brass players, so have almost no bands. Combined organizations can provide the only answer for perplexities such as these.

The small size of many music departments works to their disadvantage also. In order to offer the variety of musical experiences necessary for building sound, all around musicianship in undergraduate music majors, it is my opinion that a music department of about 75 or more members is necessary. The performing abilities of students and faculty in the department should be well-balanced; performers on all types of instruments must be represented in depth. It is unfortunately true that very few of the music schools in Catholic colleges and universities could meet this standard. Such a standard, of course, is much higher than any set up by e. g. the National Association of Schools of Music. But our purpose is not to turn out music graduates with a minimum background; rather it is to mold musicians who will begin their career with a high degree of competence, and who will rise from there to still higher levels. The excellent training of these musicians will redound to their own benefit as well as reflect favorably upon the institution at which it was received.

A word should be said about the establishment of the proper attitude by faculty and students alike toward the study of music in college. An *esprit de corps* between faculty and students is very important in conducting a successful music department. It is difficult to see how this can be accomplished if a preponderantly large number of the faculty is teaching part time at the school's facilities. It is true that often these teachers are the finest available, and truly outstanding in their particular field. But there still must be a substantial nucleus of full time music faculty members who set the tenor of musical excellence in the department. Schools faced with

this situation must concentrate upon building an image of their institution as an entity, rather than a collection of separate individuals.

In his dissertation Father Schaum considers many other problems in music departments of Catholic schools.<sup>11</sup> Among these are: poorly prepared applicants, inadequate facilities, lack of interest on the part of the administration, small enrollments, faculty salary increases, miscellaneous problems of teachers and curriculum, and professional jealousy. His consideration of these problems is one of the most valuable portions of his work and well worth the attention of music administrators in all institutions of higher learning.

Throughout this research, which has sought to determine the present state of music in Catholic colleges and universities the ideal of drawing a true picture of the situation was kept uppermost in mind. The view presented should be neither too black nor too rosy. For this reason statistics have been used as much as possible. If these have pointed up the existence of some problems, there may then be lasting value in this work. A true awareness of the situation is the first step toward ingenious and unique solutions dictated by creative thinking.

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<sup>11</sup> Schaum, Rev. David W., *The Music Program in Catholic Colleges and Universities in the United States*, (Ph. D. dissertation). The Catholic University of America Press, Washington, D.C., 1961. 57-70.

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## REVIEW

### *Books*

#### VISUAL AIDS IN WESTERN MUSIC

William R. Clendenin and Louis C. Trzcinski

Pruett Press, Boulder, Colo., 1960

55 pp., 18 plates, 4to

This spiral-bound booklet should be of great help to those students who neglected to take notes while their professor lectured. The text proper is divided into two parts. Part One, "Notes on the Historical Periods" consists of two sections—"A First Approach" and "A Second Approach." Why it was necessary to indulge in two approaches is not immediately apparent. In each "Approach" the division of the text is virtually the same. — 1. "The Middle Ages;" 2. "The Renaissance;" 3. "The Baroque;" 4. "The Classic;" 5. "The Romantic;" 6. "The Twentieth Century," (second "Approach," "The Modern"). In the "First Approach" the text is followed by a listing of "Significant Elements." In the "Second Approach" is to be found a listing of "Recommended Reading" and "Recommended Listening." Everything is expressed very concisely. As is to be expected in generalizations of this type many statements are only partially true. On page 10, under "Significant Baroque Elements," we are told: 1. "Harmonic texture or Monodic Style—a single line melody—achieved by Camerata;" 2. "Major and Minor system emerges;" 3. "Tonic and Dominant harmonies—I-V-I;" and so on until at 15. we learn of the "Science of Harmony—new harmonic concepts (Monteverdi, Lully, Rameau);" and 16. "Fugue—most intricate style of contrapuntal writing for voices or instruments—reached its peak in the works of J. S. Bach."

This fails to make clear the fact that what we are here experiencing is the clash of two style periods, the polyphonic, that began with the organum of the tenth century and reached its climax in the polyphonic masterpieces of Handel and Bach; and the harmonic, that began with the dance forms of the English virginists and reached its climax in the symphonic masterpieces of Mozart and Beethoven. On the way, the rococo contributed somewhat to the development of the dance forms while the monodic style of the Florentine Camerata led to the harmonic improvisation over a basso continuo that gave a powerful impetus to the development of harmonic complexity.

A close scrutiny of the text reveals some surprising omissions. On page 9, the "Sonata da Chiesa" and the "Sonata da Camera" are mentioned but no mention is made of the Trio Sonata, one of the most important of Baroque Chamber Music Ensembles. We are not told that a Trio Sonata may be performed by four, three, two or one instrument, nor are we informed that it could be written in three, four or sixteen movements. We have likewise no systematic discussion of the Concerto Grosso, the great Baroque orchestral ensemble, neither are we told that it too could be written in a variety of movements. The derivatives of the "Sonata da Chiesa," the French Overture and the Neapolitan Symphony (Italian Sinfonia) are conspicuous by their non-appearance.

The sudden rise in production and popularity of the *Dramma per Musica* is not sufficiently emphasized. On page 26-27, "Recommended Listening," only "Dido and Aeneas" is listed. At the time this booklet was written recordings of Monteverdi's "Orfeo" and the "Coronation of Poppea" and Handel's "Julius Caesar," "Rodelinda" and "Sosarme" were available.

On page 53-54 we have an elaborate exposition of "Fugal Procedure." It would have added to the usefulness of the book if a similar amount of space had been allotted to "Sonata Form" and the "Five Rondo Forms". "Fugal Procedure" is not above criticism. Fugal style is not completely a matter of binary form. There may be an exposition and a development but the return at the end of the development to the original tonality is in the nature of a recapitulation which usually takes the form of a *Stretto* followed by a climatic *Coda*, clearly a matter of three sections and not just two.

Part Two consists of "Teaching Aids" that are excellent and should prove very useful to the student. They are "Pronunciation of Church Latin," "The Church Modes," "Ordinary of the Mass," "Palestrina Style of Modal Counterpoint," "Fugal Procedure," "History of the Cadence."

Part Three consists of nine maps and Part Four of nine chronological charts. These should prove very helpful to the eager student. True, Plate IV, picturing the Burgundian and Franco-Flemish Schools, omits all mention of Philip da Monte and Orlando di Lasso, the two greatest masters of the Flemish style. Plate VI, picturing the "Classical School—Romantic School—Italian Musical Art" fails to list Rossini in Italy and omits Verdi completely. Plate IX would be improved if Kroeger were inserted at St. Louis instead of Gardner Read, Clapp in Iowa, Skilton in Kansas, David Guion in Texas, Harris and Stringham in Colorado. The chart that func-

tions as Plate X omits many important Romantic and Post-Romantic composers as Liszt, Frank, Bruckner, Smetana, Musorgsky, Tchaikovsky, Dvorak, Mahler, R. Strauss, Rachmaninoff, Ravel. It would have been better to sacrifice the titles of a dozen compositions so as to be able to include these names. In a guide to the history of music, it seems incongruous to pad the bibliography with books on "Scoring for the Band" (page 37), "Music for the Millions" (page 38), "Music Education for Teen-Agers" (page 40), "The Search for Personal Freedom" (page 40), "Listening to Music Creatively" (page 42), "The Technique of Orchestration" (page 42), "The Singer's Repertoire" (page 44), "Basic Counterpoint" and "Elementary Musicianship" (page 45). In fact much space would be saved if all titles were eliminated under the unhistorical headings "Band," "Concert Guides," "Education," "Music Appreciation," "Orchestration," "Psychology," "Theory."

The idea involved in the compilation of this book is an excellent one. The "Two Approaches" should be merged into one, followed by the pertinent "Significant Elements," "Recommended Reading" and "Recommended Listening." The "Bibliography" could well be eliminated and the pertinent titles entered under "Recommended Reading for each period." "Teaching Aids" forming Part II would be improved by the addition of pages devoted to "Sonata Form," and the "Five Rondo Forms." The maps and charts should be carefully checked for omissions of important names and facts and, finally, why not follow the chart on "Violin Schools" with one on "Piano Schools and Masters?"

Ernst C. Krohn

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IV INTERNATIONALER KONGRESS FÜR  
KIRCHENMUSIK IN KÖLN, 22-30 JUNI, 1961

Johannes Overath, ed.  
Allgemeinen Cäcilien-Verbandes, 1962  
c. \$5.00 386 pp.

The proceedings of the Fourth International Congress of Church music, held in Cologne, Germany, from June 22nd to 30th, 1961, form a very handsome volume. Edited with the same precision and attention to detail that made the congress itself a long-to-be-remembered event, this compilation of papers, programs, letters and lists constitutes a first-rate record of a truly significant convention. Of major interest are papers by Dr. Basilius Ebel, abbot of Maria Laach, and Dr. René B. M. Lenaerts of the University of Louvain, both of which are concerned with the music of

the Mass. Other contributors include Monsignor Anglès of the Pontifical Institute of Sacred Music in Rome, Monsignor Romita, president of the Pueri Cantores, and Monsignor Ronan of Toronto, Canada. The problem of copyright and royalties with respect to sacred music is treated at great length, and considerable space is given to reports of the progress of church music in missionary lands. The volume is profusely illustrated with pictures taken at the various events of the congress and with portraits of the ecclesiastical authorities. While German predominates as the language of the volume, with several other tongues represented also, the English reader can find several valuable papers in his native language. Lists of names and programs are common to all.

Richard J. Schuler

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### **Concerts**

#### **REPORT ON THIS SEASON'S CONCERT BY THE ROGER WAGNER CHORALE IN WASHINGTON, D. C.**

In the course of his annual nationwide tour, Roger Wagner brought his celebrated Chorale to Constitution Hall in Washington, D. C., on February 2 last. This visit gave Washingtonians an opportunity to hear not only these finely trained voices but also Roger Wagner's Wicks baroque pipe organ which is travelling (if that is the proper word) with the Chorale.

The artistic technique of the Chorale remains superb. Their sound is rich and mellifluous and has an immediately recognizable character which no other choral group of the present day duplicates. The singers have achieved a smoothness and polish which can be the result only of a consummate degree of musical discipline. This fact is particularly remarkable when one considers that several of the members of the Chorale are soloists in their own right: James Tippey (Baritone) and Richard Levitt (Tenor) are two of the best known. I remember that in his Choir Workshop of 1958 in Los Angeles Wagner warned that soloists could be dangerous in a choir because their voices frequently do not blend with those of the other singers. There is no such danger in this group: no individual voices stand out when the Chorale is singing *ensemble*. My only criticism of the total effect relates not to the *expertise* of the singers but to the ratio of the voices. As the Chorale is constituted at present there are seven sopranos, seven contraltos, six tenors, and six baritones. This particular ratio makes for an occasional lack of balance in favor of the ladies, and results sometimes in making the bass line audible only with difficulty. The acoustics of Constitution Hall

may have been to blame at this particular concert, but, in any case, would it not be possible in the future to have a slightly larger proportion of bass voices?

The extended work on this program was the rarely heard *De Profundis* of Michel-Richard de Lalande, the French organist and *surintendant de la chapelle royale*, who lived from 1657-1726. His fame rests largely on the collection of forty-two motets for chorus and orchestra, written for the chapel at Versailles, which were published posthumously in 1729. In some respects Lalande is a kind of inferior Charpentier: there is the same striving for grandeur, but without Charpentier's eloquence. On the other hand the texture of Lalande's writing is brighter and clearer than that of Lully, and his melodic line is generally firmer. His handling of polyphony is fluent and energetic, and his use of counterpoint is usually artistic rather than academic. Though not a great piece of writing, this *De Profundis* hardly deserves the almost complete neglect into which it has fallen. It is not especially funereal in character, but it has a good deal of elegance and charm. By keeping the soprano line generally high, Lalande prevents his setting of the *De Profundis* from being heavy or lugubrious. It rises slowly in tension to the end of the psalm and thereafter to the words "*Requiem aeternam dona eis domine.*" Unfortunately the setting of the concluding line "*Et lux perpetua luceat eis*" is an anti-climax, but the Chorale made it sound beautiful nevertheless. This piece was performed in memory of the death of President Kennedy. In view of this fact Roger Wagner showed very good taste in asking the audience, prior to the performance, not to applaud it.

The other selections of sacred music in the program are all well known: Victoria's *Ave Maria*, the *Jubilate Deo* of Giovanni Gabrieli, the *Magnificat* for triple chorus of Andrea Gabrieli, and the *Laetatus Sum* from the Vespers of the Virgin Mary (1610) by Monteverdi. Paul Manz played two Bach fugues on the baroque organ: the "Little" G Minor and the "Jig" in C. The concert was rounded out (perhaps incongruously) by three secular pieces from the Renaissance period, and some English and American folk songs. Alas—the strains of "O Bury Me Not on the Lone Prairie" and "Whoopie Ti Yi Yo" assorted ill with the ethereal spirituality of Victoria and the Gabrielis, but the large audience obviously enjoyed everything on the program. The concert was a musical triumph for the Chorale and for its celebrated director, who incidentally, conducted all the selections without having any musical text in front of him.

In *The Washington Post* of February 3 Paul Hume expressed what every sensitive person in the hall must have felt with respect to the musicianship of the Chorale: "Wagner's singers are instantly responsive, and, having beautiful voices, make unvaryingly wonderful sound in anything they sing."

David Greenwood

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*Masses*

**MESSE ZU EHREN DER HEILIGEN CÄCILIA**

Joseph Venantius von Wöss.

Anton Böhm & Sohn (World Library)

SATB, Organ, 2 trumpets, 2 trombones (ad lib.)

Score c \$2.35; voice parts c \$0.35; brass parts c \$0.35

This is not a new composition, but it does have some significance for 1963, since this is the hundredth anniversary of the birth of the composer and the twentieth year since his death. Wöss was an Austrian who was considerably influenced by the music of Anton Bruckner. His style is that of the late Romanticists, but the ideal of the Cecilian movement is clearly present in his works for church: These include Masses, Requiems, organ works and other pieces, and they constitute a considerable catalog.

This Mass in honor of St. Cecilia is an expressive, rather dramatic setting of the text. It is not difficult and is quickly appreciated. The structure is predominantly chordal, but there are frequent unison passages, particularly in the Credo. The brass parts, which are skillfully composed, add a great climax to the forte passages and carry the intensity of the music to a great height. Neither the organ nor the brass parts are difficult and either could be performed by careful amateur players with some practice.

The *Sanctus* has a great nobility with a series of full chords moving in slow succession supported by a full organ and the brass. The *Benedictus* is a delicate treatment of the text and provides the only extended attempt at contrapuntal writing in the Mass. Perhaps the *Gloria* is the most vigorous section, moving very quickly through the text to the climax of the closing phrases.

A large group will make this music sound most effective, although it could well be undertaken by the average choir. It is a good piece to begin with if one is anxious to introduce instruments into the accompaniment. Well-performed, it can inspire and lift the congregation to great heights.

Richard J. Schuler

## DAS VOLKSREQUIEM "LUX AETERNA"

Paul Deschler

Unison, organ. Edition Lucerna (World Library)

Score \$1.00; voice parts \$0.15

Since the recent change in the rubrics Requiem Masses are not so frequent in parish Mass schedules, but on those days that a black Mass is permitted the organists and singers are often expected to sing several Masses in succession. To vary the setting often assures a more perfect performance and prevents the abuses that too frequent use may let creep in. Such an alternate setting of the Mass for the Dead is this "people's Requiem" by Paul Deschler, a Swiss. Intended for congregational use, its most obvious characteristic is its simplicity, but repeated hearings of it demonstrate that its reverent treatment of the sacred texts of the funeral liturgy is just as marked a characteristic. The Mass is brief and the words are quickly dispatched but not without a clear declamation and a chant-like union between text and music. The setting is modal; the organ accompaniment, very simple. This is a useful composition either for the soloist looking for an alternate setting to substitute for the Gregorian, or for the choir that needs to let the chant version rest occasionally. It can be learned very quickly by children.

Richard J. Schuler

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### *Motets*

#### VIRGA JESSE FLORUIT

Anton Bruckner  
(SATB a cappella)

Peters Edition—\$ .30

Serene music with great dynamic variety, this motet will need a soprano section which is exceptionally agile and accurate. Bass and tenor parts divide briefly. Latin text.

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#### CHRIST THE LORD IS RISEN

Ned Rorem  
(SATB a cappella)

Peters Edition—\$ .25

This is number three of Three Hymn Anthems. The Charles Wesley text is familiar, and this is no doubt the original version. Vocally, the anthem demands very little. Rhythmic patterns and the unusual harmonic ideas will take careful preparation. The brevity of the work is unfortunate, but the harmonies are a challenge. English text.

### THREE GRADUALES

Anton Bruckner  
(Mixed voices a cappella)  
Peters Edition—\$ .30

*Os Justi meditabitur sapientiam* (No. 2)

Modal in character, this gradual requires eight parts, and considerable skill in contrapuntal singing. Bruckner's stature as a vocal composer needs no comment. Latin text.

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### BUCCINATE

G. Gabrieli  
Mixed Voices (accompanied)  
Peters Edition—\$ .90

This "Festmottette" is written for nineteen voices in four choirs. This will eliminate most village choirs. But here is stimulating music for ambitious college choral groups. Accompaniment for two trumpets, three trombones, cello, and contrabass. Latin text.

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### O ADMIRABILE COMMERCIIUM

Thomas Stolzer (1480-1526)  
(SSATB, a cappella)  
Peters Edition—\$ .30

A Christmas motet for five voices with text in Latin and German. A splendid addition to the literature of the period.

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### EASTER CANTATA FOR MIXED VOICES, BRASS, AND PERCUSSION

Daniel Pinkham  
Peters Edition

The vocal score in hand is reduced to piano for rehearsal purposes, and so one can only guess at the effect of the full score. This is a relatively short work with intriguing sonorities, and a fascinating whirlwind of a double canon in Part IIB. This is lively music of great rhythmic interest; the accompaniment is peppered with characteristic major-minor clashes, and although there is considerable shifting of accent and meter, the vocal writing is clear, imaginative and brilliant. (But the composer and the performers should not have to put up with the engraver's confusion on pages five and six). English text from the Gospels and Psalms.

## CHORALVORSPIELE (Volume II)

H. Walcha

Organ

Peters Edition—\$3.00

Helmut Walcha, renowned teacher and performer, has given us a second volume of preludes on familiar chorales. In form and general structure, the composer stays close to Bach and Buxtehude. Considerable tension is developed harmonically, and it is sometimes harsh, but always interesting. In performance, the pieces require extremely careful attention to touch. Walcha supplies us with clear and precise symbols for the specified differences in touch. These symbols should be adopted internationally by all publishers of organ music! Notes on interpretation are provided in English and in German. A photograph and stop list of the Dreikönigskirche in Frankfurt am Main, adds considerable interest to Walcha's explicit registration.

Myron Roberts

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### *Organ Music*

#### ORGEL INTONATIONEN. MUSIC DIVINA

Corbinian Gindele

Fred. Pustet (World Library)

1958 \$1.00 12 pp.

This is a collection of short intonations for the organ, written in each of the eight modes, by the organist at the German abbey of Beuron. The booklet is part of a series under the general editorship of the famous German chant expert, Bruno Stäblein. It consists of two sets of pieces in each mode, suitable for use as intonations to Gregorian selections or as short postludes after the completion of the chants. So often a brief introduction can establish the mode of the chant without merely using the opening phrase of the chant itself. These compositions of Dom Corbinian can be most useful both for those who use the full Gregorian settings for the Proper or the Ordinary and for those who still utilize psalm tones in the various modes. The pitch of the two series differs sufficiently that the need of transportation to match the introduction to the chant selection seems quite remote. Even as short interludes without reference to any particular chant these brief pieces are worthwhile. They are on two staves without pedal.

Richard J. Schuler

## CONSTITUTION ON LITURGY

### *Introduction*

1. This sacred Council has several aims in view; it desires to impart an ever increasing vigor to the Christian life of the faithful; to adapt more suitably to the needs of our own times those institutions which are subject to change; to foster whatever can promote union among all who believe in Christ; to strengthen whatever can help to call the whole of mankind into the household of the Church. The Council therefore sees particularly cogent reasons for undertaking the reform and promotion of the liturgy.

2. For the liturgy, "through which the work of our redemption is accomplished" (Secret of the ninth Sunday after Pentecost), most of all in the divine sacrifice of the eucharist, is the outstanding means whereby the faithful may express in their lives, and manifest to others, the mystery of Christ and the real nature of the true Church. It is of the essence of the Church that she be both human and divine, visible and yet invisibly equipped, eager to act and yet intent on contemplation, present in this world and yet not at home in it; and she is all these things in such wise that in her the human is directed and subordinated to the divine, the visible likewise to the invisible, action to contemplation, and this present world to that city yet to come, which we seek (Heb. 13, 14). While the liturgy daily builds up those who are within (the Church) into a holy temple of the Lord, into a dwelling place for God in the Spirit (Eph. 2:21-22), to the mature measure of the fullness of Christ (Eph. 4:13), at the same time it marvelously strengthens their power to preach Christ, and thus shows forth the Church to those who are outside as a sign lifted up among the nations (Is. 11:12) under which the scattered children of God may be gathered together (John 11:52) until there is one sheepfold and one shepherd (John 10:16).

3. Wherefore the sacred Council judges that the following principles concerning the promotion and reform of the liturgy should be called to mind, and that practical norms should be established.

Among these principles and norms there are some which can and should be applied both to the Roman rite and also to all the other rites. The practical norms which follow, however, should be

taken as applying only to the Roman rite, except for those which, in the very nature of things, affect other rites as well.

4. Lastly, in faithful obedience to traditions, the sacred Council declares that holy Mother Church holds all lawfully acknowledged rites to be of equal right and dignity; that she wishes to preserve them in the future and to foster them in every way. The Council also desires that, where necessary, the rites be revised carefully in the lights of sound tradition, and that they be given new vigor to meet the circumstances and needs of modern times.

## Chapter I

### *General Principles for the Restoration and Promotion of the Sacred Liturgy*

#### I. *The Nature of the Sacred Liturgy and Its Importance in the Church's Life.*

5. God who "wills that all men be saved and come to the knowledge of the truth" (I Tim. 2:4), "who in many and various ways spoke in times past to the fathers by the prophets" (Heb. 1:1), when the fullness of time had come sent His Son, the Word made flesh, anointed by the Holy Spirit, to preach the gospel to the poor, to heal the contrite of heart (Is. 61:1; Luke 4:18), to be a "bodily and spiritual medicine" (St. Ignatius of Antioch, to the Ephesians, 7,2), the Mediator between God and man (I Tim. 2:5). For His humanity, united with the person of the Word, was the instrument of our salvation. Therefore in Christ "the perfect achievement of our reconciliation came forth, and the fullness of divine worship was given to us" (Sacramentarium Veronese (ed. Mohlberg), n. 1265; cf. also n. 1241, 1248).

The wonderful works of God among the people of the Old Testament were but a prelude to the work of Christ the Lord in redeeming mankind and giving perfect glory to God. He achieved his task principally by the paschal mystery of His blessed passion, resurrection from the dead, and glorious ascension, whereby "dying, he destroyed our death and, rising, He restored our life" (Easter Preface to the Roman Missal). For it was from the side of Christ as he slept the sleep of death upon the cross that there came forth the "wondrous sacrament of the whole Church" (Prayer before the second lesson for Holy Saturday, as it was in the Roman Missal before the restoration of Holy Week).

6. Just as Christ was sent by the Father, so also He sent the apostles, filled with the Holy Spirit. This He did that, by preaching the gospel to every creature (Mark 16:15), they might proclaim that the Son of God, by His death and resurrection, had freed us from the power of Satan (Acts 26:18) and from death, and brought us into the kingdom of His Father. His purpose also was that they might carry forward the work of salvation which they had proclaimed, by means of sacrifice and sacraments, around which the entire liturgical life revolves. Thus by baptism men are plunged into the paschal mystery of Christ; they die with Him, are buried with Him, and rise with Him (Rom. 6:4; Eph. 2:6; Col. 3:1; II Tim. 2:11); they receive the spirit of adoption as sons "in which we cry: Abba, Father" (Rom. 8:15), and thus become true adorers such as the Father seeks (John 4:23). In like manner, as often as they eat the supper of the Lord they proclaim the death of the Lord until He comes (I Cor. 11:26). For that reason, on the very day of Pentecost, when the Church appeared before the world, "those who received the word" from Peter "were baptized." And "they continued steadfastly in the teaching of the apostles and in the communion of the breaking of bread and in prayers . . . praising God and being in favor with all the people" (Acts 2:41-47). From that time onwards the Church has never failed to come together to celebrate the paschal mystery: reading those things "which were in all the scriptures concerning Him" (Luke 24:27), celebrating the eucharist in which "the victory and triumph of His death are again made present" (Council of Trent, Session XIII, Decree on the Holy Eucharist, c. 5) and at the same time giving thanks "to God for His unspeakable gift" (2 Cor. 9:15) in Christ Jesus, "in praise of His Glory" (Eph. 1-12) through the power of the Holy Spirit.

7. To accomplish so great a work, Christ is always present in His Church, especially in her liturgical celebrations. He is present in the sacrifice of the Mass, not only in the person of His minister, "the same now offering, through the ministry of priests, who formerly offered himself on the cross" (Council of Trent Session XXII, Doctrine on the Holy Sacrifice of the Mass, c. 2), but especially under the eucharistic species. By His power He is present in the sacraments, so that when a man baptizes it is really Christ Himself who baptizes (St. Augustine, *Tractatus in Ioannem*, VI, n. 7). He is present in His word, since it is he himself who speaks when the Holy Scriptures are read in the Church. He is present, lastly, when the Church prays and sings, for He promised: "Where two or three are gathered together in my name, there am I in the midst of them" (Matt. 18:20).

Christ indeed always associates the Church with Himself in this great work wherein God is perfectly glorified and men are sanctified. The Church is His beloved Bride who calls to her Lord, and through Him offers worship to the Eternal Father. Rightly, then, the liturgy is considered as an exercise of the priestly office of Jesus Christ. In the liturgy the sanctification of man is signified by signs perceptible to the senses, and is effected in a way which corresponds with each of these signs; in the liturgy the whole public worship is performed by the mystical body of Jesus Christ, that is, by the head and His members.

From this it follows that every liturgical celebration, because it is an action of Christ the priest and of His body which is the Church, is a sacred action surpassing all others; no other action of the Church can equal its efficacy by the same title and to the same degree.

8. In the earthly liturgy we take part in a foretaste of that heavenly liturgy which is celebrated in the Holy City of Jerusalem towards which we journey as pilgrims, where Christ is sitting at the right hand of God, a minister of the holies and of the true tabernacle (Apoc. 21:2; Col. 3:1; Heb. 8:2); we sing a hymn to the Lord's glory with all the warriors of the heavenly army; venerating the memory of the saints, we hope for some part and fellowship with them; we eagerly await the Savior, our Lord Jesus Christ, until He, our Life, shall appear and we too will appear with him in glory (Phil. 3:20; Col. 3:4).

9. The sacred liturgy does not exhaust the entire activity of the Church. Before men can come to the liturgy they must be called to faith and to conversion: "How are they to call upon Him in whom they have not yet believed? But how are they to believe Him whom they have not heard? And how are they to hear if no one preaches? And how are men to preach unless they be sent?" (Rom. 10:14-15).

Therefore the Church announces the good tidings of salvation to those who do not believe, so that all men may know the true God and Jesus Christ whom He has sent, and may be converted from their ways, doing penance (John 17:3; Luke 24:27; Acts 2:38). To believers also the Church must ever preach faith and penance; she must prepare them for the sacraments, teach them to observe all that Christ has commanded (Matt. 28; 20), and invite them to all the works of charity, piety, and the apostolate. For all these works make it clear that Christ's faithful, though not of

this world, are to be the light of the world and to glorify the Father before men.

10. Nevertheless the liturgy is the summit towards which the activity of the Church is directed; at the same time it is the fount from which all her power flows. For the aim and object of apostolic works is that all who are made sons of God by faith and baptism should come together to praise God in the midst of His Church, to take part in the sacrifice, and to eat the Lord's supper.

The liturgy in its turn moves the faithful, filled with "the paschal sacraments," to be "one in holiness" (Postcommunion for both Masses of Easter Sunday); it prays that "they may hold fast in their lives to what they have grasped by their faith" (Collect of the Mass for Tuesday of Easter Week); the renewal in the eucharist of the covenant between the Lord and men draws the faithful into the compelling love of Christ and sets them on fire. From the liturgy, therefore, and especially from the eucharist, as from a fount, grace is poured forth upon us; and the sanctification of men in Christ and the glorification of God, to which all other activities of the Church are directed as towards their end, is achieved in the most efficacious possible way.

11. But 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 (2 Cor. 6:1). Pastors of souls must therefore realize that, when the liturgy is celebrated, something more is required than the mere observation of the laws governing valid and licit celebration; it is their duty also to insure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects.

12. The spiritual life, however, is not limited solely to participation in the liturgy. The Christian is indeed called to pray with his brethren, but he must also enter into his chamber to pray to the Father in secret (Matt. 6:6); yet more, according to the teaching of the Apostle, he should pray without ceasing (1 Thess. 5:17). We learn from the same Apostle that we must always bear about in our body the dying of Jesus, so that the life also of Jesus may be made manifest in our bodily frame (2 Cor. 4:10-11). This is why we ask the Lord in the sacrifice of the Mass, that "receiving the offering of the spiritual victim" He may fashion us for Himself "as an eternal gift" (Secret for Monday of Pent. Week).

13. Popular devotions of the Christian people are to be highly commended, provided they accord with the laws and norms of the Church, above all when they are ordered by the Apostolic See.

Devotions proper to individual Churches also have a special dignity if they are undertaken by mandate of the bishops according to customs or books lawfully approved.

But these devotions should be so drawn up that they harmonize with the liturgical seasons, accord with the sacred liturgy, are in some fashion derived from it, and lead the people to it, since, in fact, the liturgy by its very nature far surpasses any of them.

## II. *The Promotion of Liturgical Instruction and Active Participation.*

14. Mother Church earnestly desires that all the faithful should be led to that full, conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as "a chosen race, a royal priesthood, a holy nation, a redeemed people" (1 Pet. 2:9; cf. 2:4-5) is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit; and therefore pastors of souls must zealously strive to achieve it, by means of the necessary instruction, in all their pastoral work.

Yet it would be futile to entertain any hopes of realizing this 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. A prime need, therefore, is that attention be directed, first of all, to the liturgical instruction of the clergy. Wherefore the sacred Council has decided to enact as follows:

15. Professors who are appointed to teach liturgy in seminaries, religious houses of study, and theological faculties must be properly trained for their work in institutes which specialize in this subject.

16. The study of sacred liturgy is to be ranked among the compulsory and major courses in seminaries and religious houses of studies; in theological faculties it is to rank among the principal courses. It is to be taught under its theological, historical, spiritual, pastoral, and juridical aspects. Moreover, other professors, while

striving to expound the mystery of Christ and the history of salvation from the angle proper to each of their own subjects, must nevertheless do so in a way which will clearly bring out the connection between their subjects and the liturgy, as also the unity which underlies all priestly training. This consideration is especially important to professors of dogmatic, spiritual, and pastoral theology and for those of holy scripture.

17. In seminaries and houses of religious, clerics shall be given a liturgical formation in their spiritual life. For this they will need proper direction, so that they may be able to understand the sacred rites and take part in them wholeheartedly; and they will also need personally to celebrate the sacred mysteries, as well as popular devotions which are imbued with the spirit of the liturgy. In addition they must learn how to observe the liturgical laws, so that life in seminaries and houses of religion may be thoroughly influenced by the spirit of the liturgy.

18. Priests, both secular and religious, who are already working in the Lord's vineyard are to be helped by every suitable means to understand ever more fully what it is that they are doing when they perform sacred rites; they are to be aided to live the liturgical life and to share it with the faithful entrusted to their care.

19. With zeal and patience, pastors of souls must promote the liturgical instruction of the faithful, and also their active participation in the liturgy both internally and externally, taking into account their age and condition, their way of life, and standard of religious culture. By so doing, pastors will be fulfilling one of the chief duties of a faithful dispenser of the mysteries of God; and in this matter they must lead their flock not only in word but also by example.

20. Transmissions of the sacred rites by radio and television shall be done with discretion and dignity, under the leadership and direction of a suitable person appointed for this office by the bishops. This is especially important when the service to be broadcast is the Mass.

### III. *The Reform of the Sacred Liturgy.*

21. In order that the Christian people may more certainly derive an abundance of graces from the sacred liturgy, holy Mother Church desires to undertake with great care a general restoration of the liturgy itself. For the liturgy is made up of immutable elements divinely instituted, and of elements subject to change. These

not only may but ought to be changed with passage of time if they have suffered from intrusion of anything out of harmony with the inner nature of the liturgy or have become unsuited to it.

In this restoration, both texts and rites should be drawn up so that they express more clearly the holy things which they signify; the Christian people, so far as possible, should be enabled to understand them with ease and to take part in them fully, actively, and as befits a community.

Wherefore the sacred Council establishes the following norms:

(A) *General Norms*

22. (i) Regulation of the sacred liturgy depends solely on the authority of the Church, that is, on the Apostolic See and, as laws determine, on the bishop. (ii) In virtue of power conceded by the law, the regulation of the liturgy within certain defined limits belongs also to various kinds of competent territorial bodies of bishops legitimately established. (iii) Therefore no other person, even if he be a priest, may add, remove, or change anything in the liturgy on his own authority.

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

As far as possible, notable differences between the rites used in adjacent regions must be carefully avoided.

24. Sacred scripture is of the greatest importance in the celebration of the liturgy. For it is from scripture that lessons are read and explained in the homily, and psalms are sung; the prayers, collects, and liturgical songs are scriptural in their inspiration, and it is from the scriptures that actions and signs derive their meaning. Thus to achieve the restoration, progress, and adaptation of the sacred liturgy, it is essential to promote that warm and living love for scripture to which the venerable tradition of both eastern and western rites gives testimony.

25. The liturgical books are to be revised as soon as possible; experts are to be employed on the task, and bishops are to be consulted, from various parts of the world.

(B) *Norms Drawn from the Hierarchic and Communal Nature of the Liturgy*

26. Liturgical services are not private functions, but are celebrations of the Church, which is the "sacrament of unity," namely, the holy people united and arranged under their bishops (St. Cyprian, *On the Unity of the Catholic Church*, 7; cf. letter 66, n. 8, 3).

Therefore liturgical services pertain to the whole body of the Church; they manifest it and have effects upon it; but they concern the individual members of the Church in different ways, according to their differing rank, office, and actual participation.

27. It is to be stressed that whenever rites, according to their specific nature, make provision for communal celebration involving the presence and active participation of the faithful, this way of celebrating them is to be preferred, so far as possible, to a celebration that is individual and quasi-private.

This applies with especial force to the celebration of Mass and the administration of the sacraments, even though every Mass has of itself a public and social nature.

28. In liturgical celebrations each person, minister or layman, who has an office to perform, should do all, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy.

29. Servers, lectors, commentators, and members of the choir also exercise a genuine liturgical function. They ought, therefore, to discharge their office with the sincere piety and decorum demanded by so exalted a ministry and rightly expected of them by God's people.

Consequently they must all be deeply imbued with the spirit of the liturgy, each in his own measure, and they must be trained to perform their functions in a correct and orderly manner.

30. To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily

attitudes. And at the proper times all should observe a reverent silence.

31. The revision of the liturgical books must carefully attend to the provision of rubrics also for the people's parts.

32. The liturgy makes distinctions between persons according to their liturgical function and sacred Orders, and there are liturgical laws providing for due honors to be given to civil authorities. Apart from these instances, no special honors are to be paid in the liturgy to any private persons or classes of persons, whether in the ceremonies or by external display.

(C) *Norms Based upon the Didactic and Pastoral Nature of the Liturgy.*

33. Although the sacred liturgy is above all things the worship of the divine Majesty, it likewise contains much instruction for the faithful (Council of Trent, Session XXII, Doctrine on the Holy Sacrifice of the Mass, c. 8). For in the liturgy God speaks to His people and Christ is still proclaiming His gospel. And the people reply to God both by song and prayer.

Moreover, the prayers addressed to God by the priest who presides over the assembly in the person of Christ are said in the name of the entire holy people and of all present. And the visible signs used by the liturgy to signify invisible divine things have been chosen by Christ or by the Church. Thus not only when things are read "which were written for our instruction" (Rom. 15:4), but also when the Church prays or sings or acts, the faith of those taking part is nourished and their minds are raised to God, so that they may offer Him their rational service and more abundantly receive His grace.

Wherefore, in the revision of the liturgy, the following general norms should be observed:

34. The rites should be distinguished by a noble simplicity; they should be short clear, and unencumbered by useless repetitions; they should be within the people's powers of comprehension, and normally should not require much explanation.

35. That the intimate connection between words and rites may be apparent in the liturgy: (1) In sacred celebrations there is to be more reading from holy scripture, and it is to be more varied and suitable. (ii) Because the sermon is part of the liturgical ser-

vice, the best place for it is to be indicated even in the rubrics, as far as the nature of the rite will allow; the ministry of preaching is to be fulfilled with exactitude and fidelity. The sermon, moreover, should draw its content mainly from scripture and liturgical sources, and its character should be that of a proclamation of God's wonderful works in the history of salvation, the mystery of Christ, ever made present and active within us, especially in the celebration of the liturgy. (iii) Instruction which is more explicitly liturgical should also be given in a variety of ways; if necessary, short directives to be spoken by the priest or proper minister should be provided within the rites themselves. But they should occur only at the more suitable moments, and be in prescribed or similar words. (iiii) Bible services should be encouraged, especially on the vigils of the more solemn feasts, on some weekdays in Advent and Lent, and on Sundays and feast days. They are particularly to be commended in places where no priest is available; when this is so, a deacon or some other person authorized by the bishop should preside over the celebration.

36. (i) Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites. (ii) But since the use of the mother tongue, whether in the Mass, the administration of the sacrament, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended. This will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters. (iii) These norms being observed, it is for the competent territorial ecclesiastical authority mentioned in Art. 22, (ii), to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed, by the Apostolic See. And, whenever it seems to be called for, this authority is to consult with bishops of neighboring regions which have the same language. (iiii) Translations from the Latin text into the mother tongue intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above.

(D) *Norms for Adapting the Liturgy to the Culture and Traditions of Peoples.*

37. Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and

foster the genius and talents of the various races and peoples. Anything in these people's way of life which is not indissolubly bound up with superstition and error she studies with sympathy and, if possible, preserves intact. Sometimes in fact she admits such things into the liturgy itself, so long as they harmonize with its true and authentic spirit.

38. Provisions shall also be made, when revising the liturgical books, for legitimate variations and adaptation to different groups, regions, and peoples, especially in mission lands, provided that the substantial unity of the Roman rite is preserved; and this should be borne in mind when drawing up the rites and devising rubrics.

39. Within the limits set by the typical editions of the liturgical books, it shall be for the competent territorial ecclesiastical authority mentioned in Art. 22, (ii), to specify adaptations, especially in the case of the administration of the sacraments, the sacramentals, processions, liturgical language, sacred music, and the arts, but according to the fundamental norms laid down in this Constitution.

40. In some places and circumstances, however, an even more radical adaptation of the liturgy is needed, and this entails greater difficulties.

Wherefore: (i) The competent territorial ecclesiastical authority mentioned in Art. 22, (ii), must, in this matter carefully and prudently consider which elements from the traditions and culture of individual peoples might appropriately be admitted into divine worship. Adaptations which are judged to be useful or necessary should then be submitted to the Apostolic See, by whose consent they may be introduced. (ii) To insure that adaptations may be made with all the circumspection which they demand, the Apostolic See will grant power to this same territorial ecclesiastical authority to permit and to direct, as the case requires, the necessary preliminary experiments over a determined period of time among certain groups suited for the purpose. (iii) Because liturgical laws often involve special difficulties with respect to adaptation, particularly in mission lands, men who are experts in these matters must be employed to formulate them.

#### IV. *Promotion of Liturgical Life Diocese and Parish.*

41. The bishop is to be considered as the high priest of his flock, from whom the life in Christ of his faithful is in some way derived and upon whom it is in some way dependent.

Therefore all should hold in great esteem the liturgical life of the diocese centered around the bishop, especially in his cathedral church; they must be convinced that the pre-eminent manifestation of the Church consists in the full active participation of all God's holy people in these liturgical celebrations, especially in the same eucharist, in a single prayer, at one altar, at which there presides the bishop surrounded by his college of priests and by his ministers (St. Ignatius of Antioch, *To the Smyrnians*, 8; *To the Magnesians*, 7; to the *Philadelphians*, 4).

42. But because it is impossible for the bishop always and everywhere to preside over the whole flock in his Church, he cannot do other than establish lesser groupings of the faithful. Among these the parishes, set up locally under a pastor who takes the place of the bishop, are the most important; for in some manner they represent the visible Church constituted throughout the world.

And therefore the liturgical life of the parish and its relationship to the bishop must be fostered theoretically and practically among the faithful and clergy; efforts also must be made to encourage a sense of community within the parish, above all in the common celebration of the Sunday Mass.

#### V. *The Promotion of Pastoral-Liturgical Action.*

43. Zeal for the promotion and restoration of the liturgy is rightly held to be a sign of the providential dispositions of God in our time, as a movement of the Holy Spirit in His Church. It is today a distinguishing mark of the Church's life, indeed of the whole tenor of contemporary religious thought and action.

So that this pastoral-liturgical action may become even more vigorous in the Church the sacred Council decrees:

44. It is desirable that the competent territorial ecclesiastical authority mentioned in Art. 22, (ii), set up a liturgical commission, to be assisted by experts in liturgical science, sacred music, art, and pastoral practice. So far as possible the commission should be aided by some kind of Institute for Pastoral Liturgy, consisting of persons who are eminent in these matters, and including laymen as circumstances suggest. Under the direction of the above-mentioned territorial ecclesiastical authority the commission is to regulate pastoral-liturgical action throughout the territory, and to promote studies and necessary experiments whenever there is question of adaptations to be proposed to the Apostolic See.

45. For the same reason every diocese is to have a commission on the sacred liturgy under the direction of the bishop, for promoting the liturgical apostolate.

Sometimes it may be expedient that several dioceses should form between them one single commission which will be able to promote the liturgy by common consultation.

46. Besides the commission on the sacred liturgy, every diocese, as far as possible, should have commissions for sacred music and sacred art.

These three commissions must work in closest collaboration; indeed it will often be best to fuse the three of them into one single commission.

## Chapter II

### *The Most Sacred Mystery of the Eucharist*

47. At the Last Supper on the night when He was betrayed, our Saviour instituted the eucharistic sacrifice of His body and blood. He did this in order to perpetuate the sacrifice of the Cross throughout the centuries until He should come again, and so to entrust to His beloved spouse, the Church, a memorial of His death and resurrection; a sacrament of love, a sign of unity, a bond of charity (St. Augustine, *Tractatus in Ioannem*, VI, n. 13), a paschal banquet in which Christ is eaten, the mind is filled with grace, and a pledge of future glory is given to us. (Roman Breviary, feast of Corpus Christi, Second Vespers, antiphon to the Magnificat).

48. The Church, therefore, earnestly desires, that Christ's faithful, when present at this mystery of faith, should not be there as strangers or silent spectators; on the contrary, through a good understanding of the rites and prayers they should take part in the sacred action conscious of what they are doing, with devotion and full collaboration. They should be instructed by God's word and be nourished at the table of the Lord's body; they should give thanks to God; by offering the immaculate victim, not only through the hands of the priest, but also with him, they should learn to offer themselves; through Christ the Mediator (St. Cyril of Alexandria, *Commentary on the Gospel of John*, book XI, chap. XI-XII: Migne, *Patrologia Graeca*, 74, 557-564), they should be drawn day by day into ever more perfect union with God and with each other, so that finally God may be all in all.

49. For this reason the sacred Council, having in mind those Masses which are celebrated with the faithful assisting, especially on Sundays and feasts of obligation, has made the following decrees in order that the sacrifice of the Mass, even in the ritual forms of its celebration, may become pastorally efficacious to the fullest degree.

50. The rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, as also the connection between them, may be more clearly manifested, and that devout and active participation by the faithful may be more easily achieved.

For this purpose the rites are to be simplified, due care being taken to preserve their substance; elements which, with the passage of time, came to be duplicated, or were added with but little advantage, are now to be discarded; other elements which have suffered injury through accident of history are now to be restored to the vigor which they had in the days of the holy Fathers, as may seem useful or necessary.

51. The treasures of the Bible are to be opened up more lavishly, so that richer fare may be provided for the faithful at the table of God's word. In this way a more representative portion of the holy scriptures will be read to the people in the course of a prescribed number of years.

52. By means of the homily the mysteries of the faith and the guiding principles of the Christian life are expounded from the sacred text, during the course of the liturgical year; the homily, therefore, is to be highly esteemed as part of the liturgy itself; in fact, at these Masses which are celebrated with the people assisting on Sundays and feasts of obligation, it should not be omitted except for a serious reason.

53. Especially on Sundays and feasts of obligation there is to be restored, after the Gospel and the homily, "the common prayer" or "the prayer of the faithful." By this prayer, in which the people are to take part, intercession will be made for holy Church, for the civil authorities, for those oppressed by various needs, for all mankind, and for the salvation of the entire world (1 Tim. 2:1-2).

54. In Masses which are celebrated with the people, a suitable place may be allotted to their mother tongue. This is to apply in the first place to readings and "the common prayer," but also, as

local conditions may warrant, to those parts which pertain to the people, according to the norm laid down in Art. 36 of this Constitution.

Nevertheless steps should be taken so that the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them.

And wherever a more extended use of the mother tongue within the Mass appears desirable, the regulation laid down in Art. 40 of this Constitution is to be observed.

55. That more perfect form of participation, in the Mass whereby the faithful after the priest's communion, receive the Lord's body from the same sacrifice, is strongly recommended.

It is therefore of the highest importance that the faithful should easily understand the sacramental signs, and should frequent with great eagerness those sacraments which were instituted to nourish the Christian life.

60. Holy Mother Church has, moreover, instituted sacramentals. These are sacred signs which bear a resemblance to the sacraments; they signify effects, particularly of a spiritual kind, which are obtained through the Church's intercession. By them men are disposed to receive the chief effect of the sacraments, and various occasions in life are rendered holy.

61. Thus, for well-disposed members of the faithful, the liturgy of the sacraments and sacramentals sanctifies almost every event in their lives; they are given access to the stream of divine grace which flows from the paschal mystery of the passion, death, and resurrection of Christ, the fount from which all sacraments and sacramentals draw their power. There is hardly any proper use of material things which cannot thus be directed towards the sanctification of men and the praise of God.

62. With the passage of time, however, there have crept into the rites of the sacraments and sacramentals certain features which have rendered their nature and purpose far from clear to the people of today; hence some changes have become necessary to adapt them to the needs of our own times. For this reason the sacred Council decrees as follows concerning their revision.

63. Because the use of the mother tongue in the administration of the sacraments and sacramentals can often be of considerable

help to the people, this use is to be extended according to the following nouns:

a. The vernacular language may be used in administering the sacraments and sacramentals, according to the norm of Art. 36.

b. In harmony with the new edition of the Roman Ritual, particular rituals shall be prepared without delay by the competent territorial ecclesiastical authority mentioned in Art. 22, (ii), of this Constitution. These rituals, which are to be adapted, also as regards the language employed, to the needs of the different regions, are to be reviewed by the Apostolic See and then introduced into the regions for which they have been prepared. But in drawing up these rituals or particular collections of rites, the instructions prefixed to the individual rites in the Roman Ritual, whether they be pastoral or rubrical or whether they have special social import, shall not be omitted.

64. The catechumenate for adults, comprising several distinct steps, is to be restored and to be taken into use at the discretion of the local ordinary. By this means the time of the catechumenate, which is intended as a period of suitable instruction, may be sanctified by sacred rites to be celebrated at successive intervals of time.

65. In mission lands it is found that some of the peoples already make use of initiation rites. Elements from these, when capable of being adopted to Christian ritual, may be admitted along with those already found in Christian tradition, according to the norm laid down in Art. 37-40 of this Constitution.

66. Both of the rites for the baptism of adults are to be revised; not only the simpler rite, but also the more solemn one, which must take into account the restored catechumenate. A special Mass "for the conferring of baptism" is to be inserted into the Roman Missal.

67. The rite for the baptism of infants is to be revised, and it should be adapted to the circumstance that those to be baptized are, in fact, infants. The roles of parents and godparents, and also their duties, should be brought out more clearly in the rite itself.

68. The baptismal rite should contain variants, to be used at the discretion of the local ordinary, for occasions when a very large number are to be baptised together. Moreover, a shorter rite is to

be drawn up, especially for mission lands, to be used by catechists, but also by the faithful in general when there is danger of death, and neither priest nor deacon is available.

69. In place of the rite called the "Order of supplying what was omitted in the baptism of an infant," a new rite is to be drawn up. This should manifest more fittingly and clearly that the infant, baptized by the short rite, has already been received into the Church.

And a new rite is to be drawn up for converts who have already been validly baptized; it should indicate that they are now admitted to communion with the Church.

70. Except during Eastertide, baptismal water may be blessed within the rite of baptism itself by an approved shorter formula.

71. The rite of confirmation is to be revised and the intimate connection which this sacrament has with the whole of Christian initiation is to be more clearly set forth; for this reason it is fitting for candidates to renew their baptismal promises just before they are confirmed.

Confirmation may be given within the Mass when convenient; when it is given outside the Mass, the rite that is used should be introduced by a formula to be drawn up for this purpose.

72. The rite and formulas for the sacrament of penance are to be revised so that they more clearly express both the nature and effect of the sacrament.

73. "Extreme Unction", which may also and more fittingly be called "anointing of the sick," is not a sacrament for those only who are at the point of death. Hence, as soon as any one of the faithful begins to be in danger of death from sickness or old age, the fitting time for him to receive this sacrament has certainly already arrived.

74. In addition to the separate rites for anointing of the sick and for viaticum, a continuous rite shall be prepared according to which the sick man is anointed after he has made his confession and before he receives viaticum.

75. The number of the anointings is to be adopted to the occasion, and the prayers which belong to the rite of anointing are to be revised so as to correspond with the varying conditions of the sick who receive the sacrament.

76. Both the ceremonies and texts of the ordination rites are

to be revised. The address given by the bishop at the beginning of each ordination or consecration may be in the mother tongue.

When a bishop is consecrated, the laying on of hands may be done by all the bishops present.

77. The marriage rite now found in the Roman Ritual is to be revised and enriched in such a way that the grace of the sacrament is more clearly signified and the duties of the spouses are taught.

“If any regions are wont to use other praiseworthy customs and ceremonies when celebrating the sacrament of matrimony, the sacred Synod earnestly desires that these by all means be retained” (Council of Trent, Session XXIV, November 11, 1563, On Reform, chap. 1, Cf. Roman Ritual, title VIII, chap. II n. 6).

Moreover the competent territorial ecclesiastical authority mentioned in Art. 22 (ii) of this Constitution is free to draw up its own rite suited to the usages of place and people, according to the provision of Art. 63. But the rite must always conform to the law that the priest assisting at the marriage must ask for and obtain the consent of the contracting parties.

78. Matrimony is normally to be celebrated within the Mass, after the reading of the gospel and the homily, and before “the prayer of the faithful.” The prayer for the bride, duly amended to remind both spouses of their equal obligation to remain faithful to each other, may be said in the mother tongue.

But if the sacrament of matrimony is celebrated apart from Mass, the epistle and gospel from the nuptial Mass are to be read at the beginning of the rite, and the blessing should always be given to the spouses.

79. The sacramentals are to undergo a revision which takes into account the primary principle of enabling the faithful to participate intelligently, actively, and easily; the circumstances of our own days must also be considered. When rituals are revised, as laid down in Art. 63 new sacraments may also be added as the need for these becomes apparent.

Reserved blessings shall be very few; reservations shall be in favor only of bishops and ordinaries.

Let provisions be made that some sacramentals at least in special circumstances and at the discretion of the ordinary, may be administered by qualified lay persons.

80. The rite for the consecration of virgins at present found in the Roman Pontifical is to be revised.

Moreover, a rite of religious profession and renewal of vows shall be drawn up in order to achieve greater unity, sobriety, and dignity. Apart from exceptions in particular law, this rite should be adopted by those who make their profession or renewal vows within the Mass.

Religious profession should preferably be made within the Mass.

81. The rite for the burial of the dead should express more clearly the paschal character of Christian death, and should correspond more closely to the circumstances and traditions found in various regions. This holds good also for the liturgical color to be used.

82. The rite for the burial of infants is to be revised and a special Mass for the occasion should be provided.

## Chapter IV

### *The Divine Office*

83. Christ Jesus, high priest of the new and eternal covenant, taking human nature introduced into this earthly exile that hymn which is sung throughout all ages in the halls of heaven. He joins the entire community of mankind to Himself, associating it with His own singing of this canticle of divine praise.

For he continues His priestly work through the agency of His Church, which is ceaselessly engaged in praising the Lord and interceding for the salvation of the whole world. She does this, not only by celebrating the eucharist, but also in other ways, especially by praying the divine office.

84. By tradition going back to early Christian times, the divine office is devised so that the whole course of the day and night is made holy by the praises of God. Therefore, when this wonderful song of praise is rightly performed by priests and others who are deputed for this purpose by the Church's ordinance, or by the faithful praying together with the priest in the approved form, then it is truly the voice of the bride addressed to her bridegroom; it is the very prayer which Christ Himself, together with His body, addresses to the Father.

85. Hence all who render this service are not only fulfilling a duty of the Church, but also are sharing in the greatest honor of Christ's spouse, for by offering these praises to God they are standing before God's throne in the name of the Church, their Mother.

86. Priests who are engaged in the sacred pastoral ministry will offer the praise of the hours with greater fervor the more vividly they realize that they must heed St. Paul's exhortation: "Pray without ceasing" (1 Thess. 5:17). For the work in which they labor will effect nothing and bring forth no fruit except by the power of the Lord who said: "Without Me you can do nothing." (John 15:5). That is why the apostles, instituting deacons, said: "We will devote ourselves to prayer and to the ministry of the world" (Acts 6:4).

87. In order that the divine office may be better and more perfectly prayed in existing circumstances, whether by priests or by other members of the Church, the sacred Council, carrying further the restoration already so happily begun by the Apostolic See, has seen fit to decree as follows concerning the office of the Roman rite.

88. Because the purpose of the office is to sanctify the day, the traditional sequence of the hours is to be restored so that once again they may be genuinely related to the time of the day when they are prayed, as far as this may be possible. Moreover, it will be necessary to take into account the modern conditions in which daily life has to be lived, especially by those who are called to labor in apostolic works.

89. Therefore, when the office is revised, these norms are to be observed:

a. By the venerable tradition of the universal Church, Lauds as morning prayer and Vespers as evening prayer are the two hinges on which the daily office turns; hence they are to be considered as the chief hours and are to be celebrated as such.

b. Compline is to be drawn up so that it will be a suitable prayer for the end of the day.

c. The hour known as Matins, although it should retain the character of nocturnal praise when celebrated in choir, shall be adapted so that it may be recited at any hour of the day; it shall be made up of fewer psalms and longer readings.

d. The hour of Prime is to be suppressed.

e. In choir the minor hours of Terce, Sext and None are to be observed. But outside choir it will be lawful to select any one of these three, according to the respective time of the day.

90. The divine office because it is the public prayer of the Church, is a source of piety and nourishment for personal prayer. And therefore priests and all others who take part in the divine office are earnestly exhorted in the Lord to attune their minds to their voices when praying it. The better to achieve this, let them take steps to improve their understanding of the liturgy and of the Bible, especially of the psalms .

In reviewing the Roman office, its ancient and venerable treasures are to be so adapted that all those to whom they are handed may more extensively and easily draw profit from them.

91. So that it may really be possible in practice to observe the course of the hours proposed in Art. 89, the psalms are no longer to be distributed throughout one week, but through some longer period of time.

The work of revising the psalter already happily begun, is to be finished as soon as possible, and is to take into account the style of Christian Latin, and liturgical use of psalms, also when sung, and the entire tradition of the Latin Church.

92. As regards the readings, the following shall be observed:

a. Readings from sacred scripture shall be arranged so that the riches of God's word may be easily accessible in more abundant measure.

b. Readings excerpted from the works of the fathers, doctors, and ecclesiastical writers shall be better selected.

c. The accounts of martyrdom or the lives of the saints are to accord with the facts of history.

93. To whatever extent may seem desirable, the hymns are to be restored to their original form, and whatever smacks of mythology or ill accords with Christian piety is to be removed or changed. Also, as occasion may arise, let other selections from the treasury of hymns be incorporated.

94. That the day may be truly sanctified, and that the hours themselves may be recited with spiritual advantage, it is best that

each of them be prayed at a time which most closely corresponds with its true canonical time.

95. Communities obliged to choral office are bound to celebrate the office in choir every day in addition to the conventual Mass. In particular:

a. Orders of canons, of monks and of nuns, and of other regulars bound by law or constitutions to choral office must celebrate the entire office.

b. Cathedral or collegiate chapters are bound to recite those parts of the office imposed on them by general or particular law.

c. All members of the above communities who are in major orders or who are solemnly professed, except for lay brothers, are bound to recite individually those canonical hours which they do not pray in choir.

96. Clerics not bound to office in choir, if they are in major orders, are bound to pray the entire office every day, either in common or individually, as laid down in Art. 89.

97. Appropriate instances are to be defined by the rubrics in which the liturgical service may be substituted for the divine office.

In particular cases, and for a just reason, ordinaries can dispense their subjects wholly or in part from the obligation of reciting the divine office, or may commute the obligation.

98. Members of any institute dedicated to acquiring perfection who, according to their constitutions, are to recite any parts of the divine office are thereby performing the public prayer of the Church.

They, too, perform the public prayer of the Church who, in virtue of their constitutions, recite any short office, provided this is drawn up after the pattern of the divine office and is fully approved.

99. Since the divine office is the voice of the Church, that is, of the whole mystical body publicly praising God, those clerics who are not obliged to office in choir, especially priests who live together or who assemble for any purpose, are urged to pray at least some part of the divine office in common.

All who pray the divine office, whether in choir or in common, should fulfill the task entrusted to them as perfectly as possible.

This refers not only to the internal devotion of their minds but also to their external manner of celebration.

It is moreover, fitting, that the office, both in choir and in common, be sung when possible.

100. Pastors of souls should see to it that the chief hours, especially Vespers, are celebrated in common in church on Sundays and the more solemn feasts. And the laity, too, are encouraged to recite the divine office, either with the priests, or among themselves, or even individually.

101. (i) In accordance with the centuries-old tradition of the Latin rite, the Latin language is to be retained by clerics in the divine office. But in individual cases the ordinary has the power of granting the use of a vernacular translation to those clerics for whom the use of Latin constitutes a grave obstacle to their praying the office properly. The vernacular version, however, must be one that is drawn up according to the provision of Art. 36 (ii). The competent superior has the power to grant the use of the vernacular in the celebration of the divine office, even in choir, to nuns and to members of institutes dedicated to acquiring perfection, both men who are not clerics and women. The version, however, must be one that is approved. (iii) Any cleric bound to the divine office fulfills his obligation if he prays the office in the vernacular together with a group of the faithful or with those mentioned in (ii) above, provided that the text of the translation is approved.

## Chapter V

### *The Liturgical Year*

102. Holy Mother Church is conscious that she must celebrate the saving work of her divine spouse by devoutly recalling it on certain days throughout the course of the year. Every week, on the day which she has called the Lord's day, she keeps the memory of the Lord's resurrection, which she also celebrates once in the year, together with His blessed passion, in the most solemn festival of Easter.

Within the cycle of a year, moreover, she unfolds the whole mystery of Christ, from the incarnation and birth until the ascension, the day of Pentecost, and the expectation of the blessed hope of the coming of the Lord.

Recalling thus the mysteries of redemption, the Church opens to the Faithful the riches of the Lord's powers and merits, so that these are in some way present for all time, and the faithful are enabled to lay hold upon them and become filled with saving grace.

103. In celebrating this annual cycle of Christ's mysteries, holy Church honors with especial love the Blessed Mary, Mother of God, who is joined by an inseparable bond to the saving work of her Son. In her the Church holds up and admires the most excellent fruit of redemption, and joyfully contemplates, as in a faultless image, that which she herself desires and hopes wholly to be.

104. The Church has also included in the annual cycle days devoted to the memory of the martyrs and the other saints. Raised up to perfection by the manifold grace of God, and already in possession of eternal salvation, they sing God's perfect praise in heaven and offer prayers for us. By celebrating the passage of these saints from earth to heaven the Church proclaims the paschal mystery achieved in the saints who have suffered and been glorified with Christ; she proposes them to the faithful as examples who draw all to the Father through Christ, and through their merits she pleads for God's favors.

105. Finally, in the various seasons of the year and according to her traditional discipline, the Church completes the formation of the faithful by means of pious practices for soul and body, by instruction, prayer, and works of penance and of mercy.

Accordingly the sacred Council has seen fit to decree as follows.

106. By a tradition handed down from the apostles which took its origin from the very day of Christ's resurrection, the Church celebrates the paschal mystery every eighth day (i. e., seventh day, according to modern computation); with good reason this, then, bears the name of the Lord's day or Sunday. For on this day Christ's faithful should come together into one place so that, by hearing the word of God and taking part in the eucharist, they may call to mind the passion, the resurrection, and glorification of the Lord Jesus, and may thank God who "has begotten them again, through the resurrection of Jesus Christ from the dead, unto a living hope" (1 Pet. 1:3). Hence the Lord's day is the original feast day, and it should be proposed to the piety of the faithful and taught to

them so that it may become in fact a day of joy and of freedom from work. Other celebrations, unless they be truly of greatest importance, shall not have precedence over the Sunday, which is the foundation and kernel of the whole liturgical year.

107. The liturgical year is to be revised so that the traditional customs and discipline of the sacred seasons shall be preserved or restored to suit the conditions of modern times; their specific character is to be retained, so that they duly nourish the piety of the faithful who celebrate the mysteries of Christian redemption, and above all the paschal mystery. If certain adaptations are considered necessary on account of local conditions, they are to be made in accordance with the provisions of Art 39 and 40.

108. The minds of the faithful must be directed primarily towards the feasts of the Lord, whereby the mysteries of salvation are celebrated in the course of the year. Therefore, the proper time shall be given the preference which is its due over the feasts of the saints, so that the entire cycle of the mysteries of salvation may be suitably recalled.

109. The season of Lent has a twofold character: first by recalling or preparing for baptism and then by penance, it disposes the faithful, who more diligently hear the word of God and devote themselves to prayer, to celebrate the paschal mystery. This twofold character is to be brought into greater prominence both in the liturgy and by liturgical catechesis. Hence:

a. More use is to be made of the baptismal features proper to the Lenten liturgy; some of them, which used to flourish in bygone days, are to be restored as may seem good.

b. The same is to apply to the penitential elements. As regards instruction it is important to impress on the minds of the faithful not only the social consequences of sin but also that essence of the virtue of penance which leads to the detestation of sin as an offense against God; the role of the Church in penitential practices is not to be passed over, and the people must be exhorted to pray for sinners.

110. During Lent penance should not be only internal and individual, but also external and social. The practice of penance shall be fostered in ways that are possible in our own times and in different regions, and according to the circumstances of the

faithful; it should be encouraged by the authorities mentioned in Art. 22.

Nevertheless, let the paschal fast be kept sacred. Let it be celebrated everywhere on Good Friday and, where possible, prolonged throughout Holy Saturday, so that the joys of the Sunday of the resurrection may be attained with uplifted and clear mind.

111. The saints have been traditionally honored in the Church and their authentic relics and images held in veneration. For the feasts of the saints proclaim the wonderful works of Christ in His servants, and display to the faithful fitting examples for their imitation.

Lest the feasts of the saints should take precedence over the feasts which commemorate the very mysteries of salvation, many of them should be left to be celebrated by a particular Church or nation or family of religious; only those should be extended to the universal Church which commemorate saints who are truly of universal importance.

## Chapter VI

### *Sacred Music*

112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this preeminence is that, as sacred song unites to the words, it forms a necessary or integral part of the solemn liturgy.

Holy Scripture indeed, has bestowed praise upon sacred song (Eph. 5:19; Col. 3:16), and the same may be said of the fathers of the Church and of the Roman pontiffs who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in the service of the Lord.

Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship.

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

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

As regards the language to be used, the provisions of Art. 36<sup>1</sup> are to be observed; for the Mass, Art. 54; for the sacraments Art. 63; for the divine office, Art. 101.

114. The treasury of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to insure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly their's, as laid down in Art. 28 and 30.<sup>2</sup>

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

It is desirable also to found higher institutes of sacred music whenever this can be done.

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

116. The Church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services.

But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30. (See footnote 2.)

117. The typical edition of the books of Gregorian chant is

to be completed; and a more critical edition is to be prepared of those books already published since the restoration by St. Pius X.

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

118. Religious singing by the people is to be skillfully fostered, so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics.

119. In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude towards religion, but also in adapting worship to their native genius, as indicated in Art 39 and 40.

Therefore, when missionaries are being given training in music, every effort should be made to see that they become competent in promoting the traditional music of these peoples, both in schools and in sacred services, as far as may be practicable.

120. In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.

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

121. Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the entire assembly of the faithful.

The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources.

## Chapter VII

### *Sacred Art and Sacred Furnishings*

122. Very rightly the fine arts are considered to rank among the noblest activities of man's genius, and this applies especially to religious art and to its highest achievement, which is sacred art. The arts, by their very nature, are orientated towards the infinite beauty of God, which they attempt in some way to portray by the work of human hands; they achieve their purpose in redounding to God's praise and glory in proportion as they are directed the more exclusively to the single aim of turning men's minds devoutly towards God.

Holy Mother Church has therefore always been the friend of the fine arts and has ever sought their noble help, with the special aim that all things set apart for use in divine worship should be truly worthy, becoming and beautiful, signs and symbols of the supernatural world; and for this purpose she has trained artists, in fact, the Church has, with good reason, always reserved to herself the right to pass judgment upon the arts deciding which of the works of artists are in accordance with faith, piety, and cherished traditional laws and thereby fitted for sacred use.

The Church has been particularly careful to see that sacred furnishings should worthily and beautifully serve the dignity of worship, and has admitted changes in materials, style, or ornamentation prompted by the progress of the technical arts with the passage of time.

Wherefore it has pleased the Fathers to issue the following decree on these matters.

123. The Church has not adopted any particular style of art as her very own; she has admitted styles from every period according to the natural talents and circumstances of peoples, and the needs of the various rites. Thus, in the course of centuries, she has brought into being a treasury of art which must be very carefully preserved. The art of our own days, coming from every

race and region, shall also be given free scope in the Church, provided that it adorns the sacred buildings and holy rites with due reverence and honor; thereby it is enabled to contribute its own voice to that wonderful chorus of praise in honor of the Catholic faith sung by great men in times gone by.

124. Ordinaries, by the encouragement and favor they show to art which is truly sacred should strive after noble beauty rather than mere sumptuous display. This principle is to apply also in the matter of sacred vestments and ornaments.

Let bishops carefully remove from the house of God and from other sacred places those works of artists which are repugnant to faith, morals, and Christian piety, and which offend true religious sense either by depraved form or by lack of artistic worth, by mediocrity and pretense.

And when churches are to be built, let great care be taken that they be suitable for the celebration of liturgical services and for the active participation of the faithful.

125. The practice of placing sacred images in churches so that they may be venerated by the faithful is to be maintained. Nevertheless their number should be moderate and their relative positions should reflect right order. For otherwise they may create confusion among the Christian people and foster devotion on doubtful orthodoxy.

126. When passing judgment on works of art, local ordinaries shall give a hearing to the diocesan commission on sacred art and, if needed, also to others who are especially expert, and to the commissions referred to in Art. 44, 45 and 46.

Ordinaries must be very careful to see that sacred furnishings and works of value are not disposed of or dispersed; for they are the ornaments of the house of God.

127. Bishops should have a special concern for artists, so as to imbue them with the spirit of sacred art and of the sacred liturgy. This they may do in person or through suitable priests who are gifted with a knowledge and love of art.

It is also desirable that schools or academies of sacred art should be founded in these parts of the world where they would be useful so that artists may be trained.

All artists who, prompted by their talents, desire to serve God's glory in holy Church should ever bear in mind, that they are engaged in a kind of sacred imitation of God the Creator, and are concerned with works destined to be used in Catholic worship, to edify the faithful, and to foster their piety and their religious formation.

128. Along with the revision of the liturgical books, as laid down in Art. 25, there is to be an early revision of the canons and ecclesiastical statutes which govern the provisions of material things involved in sacred worship. These laws refer especially to the worthy and well planned construction of sacred buildings, the shape and construction of altars, the nobility, placing, and safety of the eucharistic tabernacle, the dignity and suitability of the baptistry, the proper ordering of sacred images, embellishments, and vestments. Laws which seem less suited to the reformed liturgy are to be brought into harmony with it, or else abolished; and any which are helpful are to be retained if already in use, or introduced where they are lacking.

According to the norm of Art. 22 of this Constitution, the territorial bodies of bishops are empowered to adopt such things to the needs and custom of their different regions; this applies especially to the materials and form of sacred furnishings and vestments.

129. During their philosophical and theological studies, clerics are to be taught about the history and development of sacred art, and about the sound principles governing the production of its works. In consequence they will be able to appreciate and preserve the Church's venerable monuments, and be in a position to aid, by good advice, artists who are engaged in producing works of art.

130. It is fitting that the use of pontificals be reserved to those ecclesiastical persons who have episcopal rank or some particular jurisdiction.

## Appendix

### *A Declaration of the Second Ecumenical Council of the Vatican on Revision of the Calendar*

The Second Ecumenical Council of the Vatican, recognizing the importance of the wishes expressed by many concerning the

assignment of the feast of Easter to a fixed Sunday and concerning an unchanging calendar, having carefully considered the effects which could result from the introduction of a new calendar, declares as follows:

1. The sacred Council would not object if the feast of Easter were assigned to a particular Sunday of the Gregorian Calendar, provided that those whom it may concern, especially the brethren who are not in communion with the Apostolic See, give their consent.

2. The sacred Council likewise declares that it does not oppose efforts designed to introduce a perpetual calendar into civil society.

But, among the various systems which are being suggested to stabilize a perpetual calendar and to introduce it into civil life, the Church has no objection only in the case of those systems which retain and safeguard a seven-day week with Sunday, without the introduction of any days outside the week, so that the succession of weeks may be left intact, unless there is question of the most serious reasons. Concerning these the Apostolic See shall judge.

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