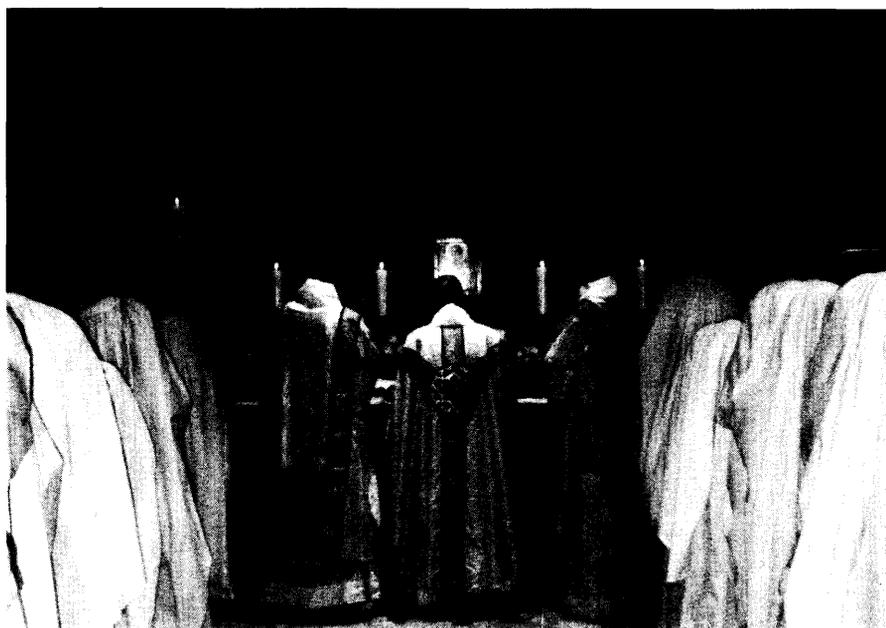


SACRED MUSIC

Spring 2001

Volume 128 No. 1





Society of St. John, Holy Week 2001 (Shohola, PA)

SACRED MUSIC

Volume 128, Number 1, Spring 2001

	FROM THE EDITOR	3
	<i>Meet the Millennials!</i>	
	HYMNODY: A DEVELOPMENT OF THE MIDDLE AGES	4
	<i>Larry Rootes</i>	
	ROMAN MISSAL 2000: THE GENERAL INSTRUCTION	11
	<i>Fr. Robert Skeris</i>	
	LITURGICAL REVOLUTION: TOWARDS AN UNDERSTANDING	16
	<i>Kurt Poterack</i>	
	SACRED MUSIC IS AN INTEGRAL PART OF THE LITURGY	19
	<i>Pope John Paul II</i>	
PAPAL ADDRESS TO PARTICIPANTS IN THE INTERNATIONAL CONGRESS	OF SACRED MUSIC	22
	<i>Pope John Paul II</i>	
	REVIEWS	25
	OPEN FORUM	25
	NEWS	26
	CONTRIBUTORS	28

SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of Publication: 134 Christendom Drive, Front Royal, VA 22630-5103.
E-mail: kpoterack@cs.com

Editorial Board: Kurt Poterack, Ph.D., Editor

News: Kurt Poterack

Music for Review: Calvert Shenk, Sacred Heart Major Seminary, 2701 West Chicago Blvd., Detroit, MI 48206
Susan Treacy, Dept. of Music, Franciscan University, Steubenville, OH 43952-6701

Membership, Circulation and Advertising: 5389 22nd Ave. SW, Naples, FL 34116

CHURCH MUSIC
ASSOCIATION
OF AMERICA

Officers and Board of Directors

<i>President</i>	Father Robert Skeris	
<i>Vice-President</i>	Father Robert Pasley	
<i>General Secretary</i>	Amy Guettler	
<i>Treasurer</i>	Ralph Stewart	
<i>Directors</i>	Rev. Ralph S. March, S.O. Cist.	Stephen Becker
	Father Robert Pasley	Kurt Poterack
	Amy Guettler	Paul F. Salumunovich
	Rev. Robert A. Skeris	Theodore N. Marier†
	Susan Treacy	Brian Franck
	Monsignor Richard Schuler	Calvert Shenk
		Ralph Stewart

Membership in the Church Music Association of America includes a subscription to SACRED MUSIC. Membership is \$20.00 annually; student membership is \$10.00 annually. Single copies are \$5.00. Send applications and changes of address to SACRED MUSIC, 5389 22nd Ave. SW, Naples, FL 34116. Make checks payable to the Church Music Association of America.

Library of Congress catalog card number: 62-6712/MN

SACRED MUSIC is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

Cover: The Ghent Altarpiece, Hubert and Jan Van Eyck, 1432.

Copyright by Church Music Association of America. 2001.
ISSN: 0036-2255

SACRED MUSIC (ISSN 0036-2255) is published quarterly for \$20.00 per year by the Church Music Association of America, 134 Christendom Drive, Front Royal, VA 22630-5103. Periodicals postage paid at Saint Paul, Minnesota.
Postmaster: Send address changes to SACRED MUSIC, 5389 22nd Ave. SW, Naples, FL 34116.

FROM THE EDITOR

Meet the Millenials!

In a recent UPI article entitled “New Generation Is Looking Back,” religion correspondent Uwe Siemon-Netto reports on a new generation who are more interested in traditional worship. The “Millenials”—so named because they will live most of their lives in the new millennium—follow the GenExers (who themselves followed the Baby Boomers). Born between 1981 and 2000, this is a generation that wants “to return to a more stable time, a period of tradition. Not the tradition of the fifties, but of a much earlier time, the tradition of the old, very old times.”

At the college in which I teach, it is hard for me to tell how widespread this trend may be, since the college tends to attract many tradition-minded students. However, I have heard of anecdotal evidence that this more traditional generation, which is just beginning to enter college, is starting to make its presence felt—and puzzle the more liberal professors at other colleges and universities. What I definitely have become aware of is that a number of these Millenial students grew up going to the Tridentine Indult Mass. It was a normal part of their ecclesial experience. They do not see it as “pre-conciliar” and thus a sign of disloyalty to Vatican II. They just see it as beautiful, sacred and a part of tradition. (Similarly these students do not see the exclusive use of the vernacular and the rejection of Gregorian chant as either necessary or desirable.)

The article makes it clear that the influence of the Millenials is being felt in various Protestant denominations (Baptist, Methodist, Lutheran) as well: “Conflicting field reports emerge from America’s worship war, however. In the Lutheran Church-Missouri Synod, for example, the church growth movement is still throwing overboard this orthodox denomination’s liturgical tradition. At the same time, this correspondent has encountered in the Washington area young and energetic LCMS members passionately promoting a return to old, high forms of liturgy” Though it was not mentioned, one also thinks of the movement of evangelicals into the Orthodox Church in recent years as another sign of interest in stable religious tradition.

The article makes the point that this love of traditional worship is a trend encompassing not only the Millenials but also the GenExers and some Baby Boomers. Thus the trend encompasses those from their teens through their 40’s. The question is: “How widespread is this trend?” (and “How widespread will it become?”) My instincts tell me that this trend is still very much in the minority, but definitely growing. The problem is that most people cannot help but be affected by the culture in which they live, and the culture in which most people live (a culture of Fast Food, Shopping Malls, and the Internet) is profoundly un-liturgical. Most Catholics are comfortable with a stripped-down, secularized liturgy, but then, most Catholics are comfortable with a stripped-down, secularized faith. However more and more Catholics are starting to segregate themselves from the surrounding culture and home-school their children. Among the Millenials is the first generation of home-schooled children. While God’s will is not to be discerned in demographic trends, some demographic trends ultimately can make it easier to accept God’s will. Perhaps a generation that is extremely dissatisfied with a stripped-down, untraditional liturgy will help to bring us true liturgical reform. May it be God’s will—soon!

K.P.



Society of St. John, Holy Week 2001 (Shohola, PA)

HYMNODY: A DEVELOPMENT OF THE MIDDLE AGES

The eminent Lutheran liturgical scholar of the first part of this century Luther D. Reed writes: "Luther not only taught the German people to sing in church but led the way in a significant development of German culture and expression."¹ Dr. Reed's statement typifies a common notion expressed by many theologians and musicians that Luther was not only the first major user but also the Father of vernacular and especially German vernacular hymnody. In more recent times, particularly in the last decade or so, musicologists have attempted to show that statements such as these expressed by Reed are incorrect, and I have discovered that there was a rich tradition of vernacular hymnody alive in Germany and that the congregation also participated in hymn singing during public worship services (i.e. the Mass) prior to Luther. The better concept of Luther's use of vernacular hymns would be that he simply built on a musical tradition already known and loved by the German people. It must also be remembered as Reed himself said that "The Lutheran Church in Germany in the 16th century regarded itself as the legitimate heir to the liturgical and musical culture of the Medieval centuries and the conservator of all that was good and pure and beautiful in the great tradition of faith, worship and life of Western Christendom."²

Vernacular hymn singing, especially in German has a long tradition. Under the heading of "German Hymns," Willi Apel in *The Harvard Dictionary of Music* tells us that "[l]ong before any other nation, the Germans began to sing hymns in their native language."³ This ideal is equally shared by the eminent North American musicologist Robert Marshall when he states: "During the later Middle Ages, when congregational participation gradually disappeared from most parts of Western Europe, such practices

actually increased in German-speaking regions. Between the 9th century and 1518 over 1400 German vernacular hymns are known to have been written."⁴ Johannes Riedel, referring to the development of the Lutheran Chorale, states: "The roots of the Lutheran Chorale were nourished in the social, cultural, and political soils of Medieval Europe, especially during the three or four centuries preceding the Reformation era."⁵ Therefore, the fact cannot be ignored that vernacular hymnody was a part of the Medieval tradition and was a vehicle of expression. So much was this tradition alive that vernacular hymn singing invaded the domain of the Catholic Liturgy after the 16th century, most notably in Southern Germany. This process happened roughly at the same time as the Lutheran Vernacular Service.⁶

Having established the fact that vernacular hymnody was indeed a product of the Medieval period and not a Reformation development, it is important to trace the origins of vernacular and, more important, German vernacular hymnody. As I have said, German Vernacular hymnody is considered to be the oldest therefore that source will provide the best historical documentation. Most (if not all) vernacular hymns can be classified in the following groups:

1. Liturgical—sequence and trope.
2. Latin or macaronic hymnody.
3. Pre-Reformation sacred *lieder* and *contrafacta*.

Of the four propers of the Mass usually assigned to the choir (i.e. Introit, Gradual-Alleluia, Offertory and Communion) only the Alleluia made any contribution to the vernacular hymnody which would evolve into the Lutheran Chorale. During the Middle Ages the "Alleluia" accumulated a vast collection of literary and musical extension so ramified that they are given a special designation, "The Sequence."⁷ The "Sequence" is best described as a "Metrical Hymn sung on great Feast Days between the Epistle and Gospel" and the word "Trope" is usually associated with the "Sequence." The term "Trope" however is not a synonym for the term "Sequence" but refers to a special type of musical construction—usually florid, ornate and heavily embellished which was not only found in the established vocal repertory of the Mass (both Ordinary and Proper) but in the Office chants as well. The classical definition of a trope is found in Leon Gautier's *Interpolation d'un Texte Liturgique* from which the following methods of interpolation might be taken: 1) the addition of a new text to a melisma of a traditional chant, 2) the composition of a new melody and text which is then sung with a traditional chant in various ways, or 3) an independently composed melody without text added to an item of the standard repertory.⁸ Donald Jay Grout tells us in his *A History of Western Music* that the Sequence as a musical form became so important that it relatively early became detached from particular liturgical chants and began to blossom forth as an independent form of composition.¹⁰ One characteristic of the sequence which no doubt aided it to be developed as a vernacular congregational hymn was its construction — especially the use of the repetition. "In its fully developed independent form the sequence is based on the principle of repetition: each strophe of the text is immediately followed by another with exactly the same number of syllables and the same pattern of accents, these two strophes are sung to the same melodic segment, which is repeated for the second strophe."¹¹

During the Middle Ages the Sequence reached a staggering number. The standard modern reference work *Analecta Himnica* contains fifty-five volumes of Latin Hymns and Sequences that were known in the Middle Ages.¹² The ax weighed heavily in the area of Sequences under the liturgical reforms of the Council of Trent (1545-63). Of the vast number of known Sequences only four were to be retained by the Council for liturgical use: "*Victimae Pashali Laudes*"—Easter, "*Veni Sancte Spiritus*"—Pentecost, "*Lauda Sion*"—Corpus Christi, and the "*Dies Irae*." A fifth sequence, the "*Stabat Mater*" ascribed

to Jacopo da Todi, a Franciscan friar of the 13th century was added to the Liturgy in 1727.¹³ The following example shows the development of six Medieval Latin Sequences which were to be developed by Luther in various chorale books of his day and still are found in many 20th century hymnals. (See Figure #1) There can be little doubt that a great deal of Medieval hymnody had its roots in the development of the Trope and Sequence.

Use of the vernacular was to serve as an aid in comprehending the Latin of the chant. These vernacular versions were "performed by the congregation occasionally during the regular service at the principal Feasts of the Church Year, immediately after the Choir and Clergy had performed the Latin original."¹⁴ Many of these versions concluded with the refrain "*Kyrielesis*," one example of which is "*Christ Ist Erstanden*" a 13th century type of vernacular Sequence Hymn based on the Easter Sequence "*Victimae paschali laudes*." The vernacular hymns derived from the Sequence were called "*Leich*" which Apel refers to as "the German counterpart of the '*Lai*,' a form of the French Medieval poetry and music developed mainly in northern France during the 13th century by the Trouveres. The German form is mainly a 14th century development which as a rule observed the double-versicle structure of the Sequence."¹⁵

A further grouping of Medieval vernacular hymns are based on the refrain "*Kyrie Eleison*;" hymns derived from this source were also called "*Kirleis*" or "*leis*," it should be noted that both the "*Leis*" and "*Leich*" are found in Germany as early as the 9th Century.¹⁶ Apel reaffirms this early use when he states "the oldest specimen '*Unser Trohtim Hat Farsalt*' dates from the 9th century."¹⁷ This example, a "9th century Freising Song to St. Peter," or "*Leis*" is normally to be considered a part of the general category "*Ruf*" (German for "*cry*," or "*shout*") and is distinguished within that category by being characteristically in four line form.¹⁸

The second group of vernacular hymns was the "*Cantio*." These hymns were not used liturgically (i.e. were not parts of the Ordinary or Proper) but enjoyed a popular use. The "*Cantio*" or "*Macaronic*" (a mixture of German and Latin) was originally "a non-Liturgical but sacred song that was cultivated from the 14th century, largely in monastic and literary circles. These songs were generally associated with Advent and Christmas. Many of the *Cantiones* were translated into German long before the Reformation and were frequently sung antiphonally. Again Germany takes the lead where these songs were often sung antiphonally, with alternating German and Latin verses."¹⁹ By the 15th century this form of hymnody showed a great flowering as congregational songs; as household devotional *lieder*; as processional or pilgrimage songs and probably as school songs. This particular form of vernacular hymnody was especially welcomed by the Reformation because it was "closely related to the people, useful in congregational singing and extremely popular."²⁰ The most famous of this form was the popular "*Quempas*" Carol. Johannes Riedel in *The Lutheran Chorale* describes the following performance practice for this carol:

The '*Quem Pastores*' introduced a special kind of carol singing in Germany for Christmas Eve. During the Service four groups of boys processed to the four corners of the church sanctuary, symbolically indicating their proclamation of Christ's birth to the four corners of the earth. When the choirboys had reached their positions, each group in turn sang a phrase of the "*Quempas*" Carol. This was followed by the mixed choir which sang the first stanza of "The glorious Angels came Today." The refrain of the carol "God's own Son is born a Child" followed. This was sung by the congregation with the assistance of the two choirs. This beautiful worshipful rite became a major component of the Christmas Eve Service. The custom of singing the '*Quem Pastores*,' probably of Czech origin was kept alive in Germany up to the 19th century. In the 20th Century there was a revival of these antiphonal practices.²¹

The final group of vernacular hymnody consisted of that body of hymnody which is often classified as "Extra Liturgical, folk-originated music." The term "*Contrafacta*" is also applied to this grouping. This process involves "a vocal composition in which the

original text is replaced by a new one, particularly a secular text by a sacred one, or vice versa."²² This of course is not a new feature and will continue especially with regard to hymn tunes. The earliest known examples of this procedure (sometimes referred to as "adaptation"), dating back to the 9th century used in connection with Gregorian Chant.²³ In this group we find such categories as German Sacred lieder, pilgrim songs, and *Leisen*; sacred songs of the Minnesinger and Meistersinger; songs of penitence (e.g. the famous "*Geisslerlieder*"—songs of the Flagellants); crusade songs and sacred folk songs.²⁴ Whatever the origins of tunes or texts and the amount of interchanging of new texts to old tunes this category of hymnody enjoyed a great popularity in the Middle Ages. Probably one of the best known examples of this type is the 13th century crusaders' *Leise* "*In Gottes Namen faren Wir.*" This melody was so well known that Luther used it for his own hymn text "*Dies sind die heiligen zen Gebot*" translated usually as "These are Thy Holy Ten Commandments." This particular hymn as with many of its kind being closer to the folk song, was associated with less formal aspects of religious life such as Liturgical Dramas, processions and pilgrimages. Many of these melodies, as "*In Gottes Namen faren Wir*" show some preference for the Mixolydian mode.²⁵ As a pilgrimage hymn this was sung on all kinds of occasions, most importantly in the 14th century by the Army of Albrecht of Hapsburg as they went into the battle of Gillheim. It is mentioned as well by Gottfried von Strassborg in his famous *Tristan and Isolde*.²⁶

Having looked at three distinct types of hymnody that existed in the Middle Ages I would next like to consider how the church made use of vernacular hymnody. The major surprise will be to discover that there was hymn singing during the actual service involving the entire congregation—both lay as well as Choir and Clergy. Much too often the impression is given that the congregation stood passively in the role as worshipper. Quite the contrary happened. How frequently they sang is unknown but we cannot ignore the fact that the people did sing. Not only did they sing, but they sang in the vernacular — their everyday language. Through the singing of vernacular hymns; the presentation of the mystery plays (especially on major feast days) and through preaching, the Gospel message was presented to the worshipper in a simple direct language that could be understood and applied to his everyday life.

When and what did people sing during the service? We have already discovered that the Festal Sequence hymns were sung in the vernacular after the Choir and Clergy had sung the original Sequence for the day in Latin. This would have been between the Epistle and the Gospel. Another place in the Mass where vernacular hymns were sung was at the end of the Service.²⁷ This fact is also supported in the David Fellows' entry for "*Ruf*" in *The New Grove Dictionary of Music and Musicians*. Fellows also says that the "*Ruf*," which consisted of one or two lines, was possibly sung at the end of the Sermon.²⁸ It is interesting to note, although I am unable to prove this direct link, that it is at these precise places that Luther in both his *Formula Missae et Communionis* 1523 and his *Deutsche Messe* first introduced vernacular hymns in the parish church at Wittenberg, October 29, 1525.²⁹ Perhaps he is already building on an established tradition of singing hymns in fixed positions in the Liturgy? Other occasions of vernacular hymn singing within the nave would be during the Liturgical Plays which were performed before the proper Feast Day Gospel, and seasonal singing of vernacular or macaronic (mixed vernacular and Latin) carols as was discovered in the "*Quempas Carol.*"

Outside the church building itself we know that vernacular hymns were sung. They were sung in connection with the performance of plays after performances were banned from the church. But in addition to the plays people sang especially the more popular folk hymns (*contrafacta*) in connection with the "penitential rites of the Flagellants, during processions in towns, on pilgrimages to sanctuaries in the countryside, at festive state assemblies, and even during battles."³⁰ One last item needs to be considered. How were these hymns transmitted? While no doubt there was some sort of oral tradition, we begin to see the development of translations of Latin Hymnody and more surprisingly the collection of translated hymnaries. Two pre-Reformation translators responsi-

ble for the most quoted paraphrase of Latin Hymns deserve mention for establishing this development:

1. Johann of Salzburg (d. 1396) a monk, who is believed to have translated at least twenty-nine Latin Hymns and Sequences into 14th century German including

A Solis Ortus Cardine
(*Von Anegang der Sunne clar*)

Christe qui lux est et dies
(*Christe, der du bist Tag und Licht*)

Veni Creator Spiritus
(*Kum seneter Trost heilger Geist*).

2. Heinrich von Laufenberg (c. 1390-1460) whose work far surpassed Johann of Salzburg.

Not only as a translator but also by producing a considerable number of contrafacta.³¹ He was responsible for such hymns as “*In Gottes Namen farhen Wir*” and for his nativity hymns. These nativity hymns are most remarkable for their major tonal melodies and their lulling rhythm in triple meter. Two examples of this type of hymnody can be heard to this day during the Christmas Holiday season: namely “*Joseph Lieber, Joseph Mein*” and “*In Dulci Jubilo*.”³² It should be pointed out that these late Medieval Hymns were simply translations of texts and were rarely provided with musical notation, but the fact that these vernacular hymns kept their original meter certainly suggests that they were sung to the original melodies. Robert Marshall in his *New Grove* article on the “Pre-Reformation Chorale” goes on to say that these printed texts contained the “presence of Rubrics” which further suggests that they were used in the Liturgy.³³

There can be no doubt that a popular vernacular hymnody developed in German during the Middle Ages. This tradition is so strong that the Reformation vernacular hymns were to be sung not only in the Lutheran North but Catholic South as well. This can be testified by the fact that after the 16th century vernacular hymns invaded the domain of the Catholic liturgy. In 1605 the demand for vernacular hymnody was so great that the “Cantual of Mainz” allowed the use of German Hymns for the Proper of the Mass. Later in the same century the use of German Hymns was extended to include portions of the Ordinary. Such Masses were called “*Singenmessen*.”³⁴ Unfortunately we are not told which movements of either the Ordinary of the Proper were substituted by German vernacular hymns. However if we look at Luther’s German Service which as he says, he prepared on “account of the uneducated lay folk” then we can see where the Catholic Service might have substituted vernacular hymns as well.

Positions of Hymns in Luther’s German Mass

Hymn or German Psalm in Tone I (opening of the Service)
Hymn (between the Epistle and Gospel) “In German, but by the Choir”
Nicene Creed (“German versification sung by the Congregation”)
Sanctus (“versified”) or Hymn
Hymn or German Agnus Dei, “during, administration of the chalice”³⁵

Frequent use of vernacular hymns demanded books or collections of this repertoire. Both Catholic and Lutheran collections of vernacular hymns were published in the early part of the 16th Century. Two of the most notable collections are:

1. The *Cantiones Ecclesiastica* published in Magdeburg in 1545 by Joharnes Spangenberg (1484-1550) a prominent German Lutheran theologian, composer

and theorist. The work was in two parts: Part I contained Latin plainsong compositions. Part II is devoted to German religious songs. This work is the most complete collection of religious music in use in the Lutheran Liturgy at that time. Its two-fold division made it a practical and useful book for German Cathedrals and larger churches as well as for services in smaller towns and villages.³⁶ This magnificent folio volume containing 750 pages was directly inspired by Luther who urged its preparation.³⁷

2. *Ein Neue Gesang Buechlein Geystlicher Lieder* appeared in Leipzig in 1539. This, the first Catholic Hymnbook with German text, was published to meet the demand for vernacular singing among Roman Catholics. Other collections appeared soon after the most notable being the *Geistliche Lieder und Psalmen* by Johann Leisen Tritto. This vernacular hymnbook was so popular that it went through three editions between 1567 and 1584.³⁸ Consequently there should be no doubt whatsoever as to the existence of vernacular hymnody in the Middle Ages. Vernacular hymnody served to lead the people to worship in a variety of ways. It is important to remember that it is a German tradition that is fully developed by the Reformation, so much so that it is a part of both Lutheran and Catholic worship practice.

FIGURE # 1

(the seasonal use of six hymns which have come down to us from Luther and other sources)

<u>Roman Model</u>	<u>German Title</u>	<u>English Title</u>	<u>Season</u>
A solis ortus Cardine	Christum wir sollen len loben schon	Now praise we Christ the Holy One	Christmas
Christie qui lux est et dies	Christe, der du bist Tag und Licht	O Christ, who art the Light and Day	Lent
O lux beata Trinitas	Der du bist drei in Einigkeit	Thou, who are three in unity	Trinity
Pange lingua Gloriosi	Mein Zung erkling (not Luther)	Of the glorious Body telling	Passion
Veni Creator Spiritus	Komm Gott Schopfer, heiliger Geist	Come Holy Ghost, Creator blest	Pentecost
Veni redemptor Gentium	Nun komm der Heiden Heiland	Savior of the nations come	Advent

NOTES

- ¹*The Lutheran Liturgy*, Luther D. Reed (Muhlenburg Press: Philadelphia, Pa., 1947), p. 86.
- ²*Ibid.*, p. 85.
- ³*The Harvard Dictionary of Music*, 2nd Edition, Willi Apel (The Belknap Press of Harvard University: Cambridge, Mass, 1974), p. 398.
- ⁴Robert Marshall, in "Chorale #2 Pre-Reformation," *The New Grove Dictionary of Music and Musicians* (MacMillan Publishers: London, 1980), Vol. IV, p. 313.
- ⁵Johannes Riedel, *The Lutheran Chorale: Its Basic Foundation*, (Augsburg Publishing House: Minneapolis, 1967), p. 13.
- ⁶"Vernacular Hymnody" (Hymns and Hymnals), M.M. Hueller, M.A. Bichsel, E.J. Selhors-, *New Catholic Encyclopedia* (McGraw Hill book Company: New York, 1967), Vol. VII, p. 299.
- ⁷Riedel, *The Lutheran Chorale*, p. 19.
- ⁸Reed, *The Lutheran Liturgy*, p. 712.
- ⁹Apel, *The Harvard Dictionary of Music*, p. 870-71.
- ¹⁰*A History of Western Music*, 3rd Edition, Donald Jay Grout (W.W. Norton & Co.: New York, 1980), p. 54.
- ¹¹*Ibid.*
- ¹²Riedel, *The Lutheran Chorale*, p. 21.
- ¹³Grout, *A History of Western Music*, p. 54-55.
- ¹⁴Marshall, "Chorale #2 Pre-Reformation," p. 313.
- ¹⁵Apel, *The Harvard Dictionary of Music*, p. 461.
- ¹⁶Hueller, Bichsel, Selhorst, "Vernacular Hymnody," p. 299.
- ¹⁷Apel, *The Harvard Dictionary of Music*, p. 476.
- ¹⁸"Leise" (Leis) "Ruf," David Fellows, *The New Grove Dictionary of Music and Musicians*, Editor: Stanley Sadie (MacMillan Publishers: London, 1980), Vol XVI, p. 642, Vol. XVII p. 318.
- ¹⁹Marshall, "Chorale #2 Pre-Reformation" p. 314.
- ²⁰*Protestant Church Music* (translated), Friedrich Blume (W.W. Norton and Company Inc.: New York, 1974), p. 17-18.
- ²¹Riedel, *The Lutheran Chorale*, p. 23.
- ²²Apel, *The Harvard Dictionary of Music*, p. 203.
- ²³*Ibid.*
- ²⁴Blume, *Protestant Church Music*, p. 203.
- ²⁵Marshall, "Chorale #2 Pre-Reformation," p. 314.
- ²⁶Riedel, *The Lutheran Chorale*, p. 25.
- ²⁷*Ibid.*, p. 14-15.
- ²⁸Fellows, "Leise" (Leis) "Ruf," p. 318.
- ²⁹Reed, *The Lutheran Liturgy*, p. 77.
- ³⁰Riedel, *The Lutheran Chorale*, p. 14-15.
- ³¹*Ibid.* p. 21.
- ³²Apel, *The Harvard Dictionary of Music*, p. 398.
- ³³Marshall, "Chorale #2 Pre-Reformation," p. 313.
- ³⁴Riedel, *The Lutheran Chorale*, p. 299.
- ³⁵Reed, *The Lutheran Liturgy*, p. 77.
- ³⁶Clement A. Miller, "Spengenberg, German Family of Music Theorists," *The New Grove Dictionary of Music and Musicians*, Vol. XVII, p. 815.
- ³⁷Reed, *The Lutheran Liturgy*, p. 85.
- ³⁸Hueller, Bichsel, Selhorst, "Vernacular Hymnody," p. 29.

THE ROMAN MISSAL 2000

GENERAL INSTRUCTION

It was the summer of the Great Jubilee Year which brought to millions of Roman Catholics around the world the first publication of the new (third typical) edition of the Roman Missal : the General Instruction. The paragraphs which follow are meant to offer a preliminary overview for the benefit of the practicing church musician of those provisions of the new document which deal directly with music. Translations within these paragraphs are the author's, made from the Latin original which is cited by numbers in brackets.

The first point of importance, rightly stressed by the General Instruction itself, is that this document stands in continuity with what preceded it: the Council, the subsequent implementation decrees, the earlier editions of the Roman Missal. Thus the new Missal is not an attempt to re-invent the wheel, and so parish musicians and liturgy volunteers should not feel obliged to do so every Sunday, either. After all, rite is rote.

Thus we are reminded that the primary liturgical task of the diocesan bishop is to increase or support by feeding (*alere*, to nourish) the spirit of the Divine Liturgy in priests, deacons and layfolk <387>. In view of the prominent position which singing holds at Holy Mass, as a necessary or integral part of the liturgy (SC 112), it is the task of the Episcopal Conferences in each country to approve suitable melodies, above all for the texts of the Ordinary of the Mass, for the responses and acclamations of the people, and for the particular rites which occur during the course of the liturgical year. Likewise, they are to judge which musical forms, melodies and musical instruments may be allowed in divine worship insofar as they are genuinely suitable for sacred use, or can be made so <393>. These provisions are founded on the Liturgy Constitution itself (SC 120, 22/2, 37, 40). The nature of *musica sacra* is accurately specified by the Instruction when it cites SC 112: *liturgiae pars integræ*. Such an appropriate pointer toward the real essence of sacred music can spare many the vain effort of seeking a narrow "functionalist" explanation.

Another important indication of continuity, is the fact that Ordinary and Proper chants of the Mass often constitute categories valid today, in spite of the constant attempts to declare more and more parts of the Mass to be "acclamations," in the interest of claiming them for congregational "participation" only, thus revealing once again the anti-artistic *Affekt* of the post-conciliar *zelanti*.

The second point of significance for the competent *Kapellmeister*, is a heading found infrequently in older missals: the section on the importance of singing. It begins by recalling that Christ's faithful who gather to await the coming of their Lord, are admonished by the Apostle of the Gentiles that they sing together psalms, hymns and spiritual canticles (Col 3/16). Singing, after all, is a sign of the heart's rejoicing (cf. Acts 2/46), and so St Augustine rightly says "The lover is wont to sing" (Sermon 336/1 = MPL 38/1472), and even in ancient times it was proverbial that "He who sings well, prays twice." <39> Accordingly, let there be great use of singing in the celebration of Mass, keeping in mind the natural capacity of peoples and the abilities of each liturgical assembly. Although it may not always be necessary, for instance in ferial Masses, to deliver in song each and every text which in itself is designated for singing, care should by all means be taken that both ministers and people sing their parts at Sunday Masses and on holy days of obligation. However, in selecting the parts which are actually sung, the more important are to be preferred, particularly those which are to be sung by the priest (or deacon or lector) and answered by the people, or by priest and people together <40>. "Gregorian chant, as being proper to the Roman liturgy, should be given pride of place in liturgical services, other things being equal. But other kinds of sacred music, especially polyphony, are by no means excluded, so long as they accord with the spirit of the liturgical action and encourage the participation of all the faithful" (SC 116 and cf. 30).

Since believers from different countries gather with increasing frequency, it is advantageous that the faithful know how to sing together in Latin at least some parts of the Ordinary of the Mass, chiefly the Creed and the Lord's Prayer using more simple tunes (see SC 54, Inst. 64/90, Inst. 1967/47) <41>.

The third major topic relevant to the task of the church musician concerns the individual parts of the Mass. They are summarized here, in order.

The rites which precede the Liturgy of the Word, namely Introit, Salutation, Penitential Act, *Kyrie*, *Gloria* and Collect, have the character of prelude (*exordium*), introduction and preparation. Their purpose is that the faithful coming together might constitute a fellowship, and rightly dispose themselves to hear the Word of God and worthily celebrate the Eucharist.

In certain celebrations which, according to the provisions of the liturgical books, are connected with the Mass, the opening rites are omitted or performed in a special way <46>.

The people having gathered, the Introit is intoned when the priest enters with the deacon and the ministers. The purpose of this chant is to open the celebration, foster the union of those gathered, introduce their mind to the mystery of the liturgical season or feast, and to accompany the procession of the priest and servers <47>.

The Introit is performed in one of four ways: choir and people in alternation, cantor and congregation alternately, congregation alone, or choir alone. One may use either the antiphon with its psalm as printed in the Roman Gradual or the Simple Gradual, or some other chant appropriate to the nature of the sacred action, of the day, or of the season, whose text is approved by the bishops' conference (cf. *Dies Domini* 1998/50). If nothing is sung at the entrance, the antiphon printed in the Missal is recited by either the congregation, some of the congregation, a lector, or otherwise by the priest himself, who can also adapt it in the manner of an opening admonition (cf. par. 30) <48>.

After the Penitential Rite the *Kyrie* is always intoned, unless of course it has already formed part of the Penitential Rite itself. Since it is the song by which the faithful acclaim the Lord and implore His mercy, it is usually sung by everyone, namely with people, choir or cantor all taking part. Each acclamation is normally repeated twice, without however excluding a greater number of repetitions on account of the nature of the various languages, or for reasons of musical art, or because of the special circumstances. When the *Kyrie* is sung as part of the Penitential Rite, a 'trope' precedes each acclamation <52>.

The *Gloria* is that most ancient and venerable hymn by which the Church, gathered in the Holy Ghost, glorifies and supplicates God the Father and the Lamb. The text of this hymn cannot be replaced by any other. It is intoned by the priest or, if desired, by a cantor or by the choir. The *Gloria* is sung either by all together, or by the congregation alternately with the choir, or by the choir alone. If it is not sung, the *Gloria* is to be recited by everyone all together, or by two groups responding to each other in alternation.

The *Gloria* is sung or said on Sundays outside of Advent and Lent, as well as on solemnities and feasts, and in certain more solemn special celebrations. <53>.

The following prescriptions are valid for the next part of the Mass, the Liturgy of the Word. The first lection is followed by the responsorial psalm, which forms an integral part of the Liturgy of the Word and is of great importance from the liturgical and pastoral point of view, since it fosters meditation upon the Word of God. The responsorial psalm is to correspond to the individual lection and is normally taken from the Lectionary. It is more appropriate that the responsorial psalm be sung, at least as far as the people's response is concerned. Accordingly, the cantor of the psalm, ("psalmist") delivers the psalm verses from the pulpit or another appropriate position, whilst the entire congregation sits and listens, indeed participating by their response as customary, unless the psalm is done *in directo*, straight through without response. In order that the congregation may more easily be able to make its psalmodic response, a few texts of responses and psalms for different seasons of the year or for various groups of saints have

been selected. Whenever the psalm is sung, these can be used in place of the text corresponding to the lection. If the psalm cannot be sung, then it is recited in the fashion most appropriate for fostering meditation upon God's Word. Instead of the psalm assigned in the Lectionary, one may also sing either the Gradual as given in the Roman Gradual, or the responsorial/Alleluia psalm as contained in the Graduale Simplex <61>.

The next element in the Liturgy of the Word is what is termed the acclamation before the Gospel lection. Following the lection which immediately precedes the Gospel, there is sung the Alleluia or other chant called for by the rubrics, as the liturgical season may require. This sort of acclamation constitutes an independent rite or act (*rite sue acutum per se stantem*) by which the congregation listens eagerly to the Lord Who will speak to them in the Gospel, greeting Him and professing its faith in song. Led by the choir or the cantor, everyone stands and sings the Alleluia which is repeated if need be; the choir or the cantor however sings the verse.

The Alleluia itself is sung all year round, except in Lent. The verses are taken from the Lectionary or from the Gradual. During Lent the Alleluia is replaced by the sentence before the Gospel printed in the Lectionary. One may also sing another psalm or the Tract as found in the Gradual <62>.

In those cases where there is but one lection before the Gospel, then

- a) in seasons when the Alleluia is to be sung, one may take either the alleluiatic psalm, or the psalm with Alleluia and its verse;
- b) at times when the Alleluia is not to be sung, one may choose either the psalm and verse before the Gospel, or the psalm alone.
- c) If they are not sung, the Alleluia or the verse before the Gospel may be omitted <63>.

The Sequence, which is optional except on Easter and Pentecost, is sung after the Alleluia <64>.

The Credo or Profession of Faith aims at a response of all the congregation to the Word of God proclaimed in the Scripture lections and explained in the sermon, as well as at the recollection and profession of the great mysteries of the faith by articulating, in a form approved for liturgical use, the rule of faith before the celebration of those mysteries in the Eucharist commences <67>. The Credo is to be sung or recited by the priest with the people on Sundays and solemnities; it may also be said in particular celebrations of a more solemn nature. If sung, the Credo is intoned by the priest or also by the cantor or the choir, but it is sung by everyone together, or by the congregation alternating with the choir. If it is not sung, the Credo is to be recited by everyone together or by two groups alternately with each other <68>.

At the Preparation of the Gifts, the Offertory chant accompanies the procession with the gifts (cf. <37b>) and it should continue at least until the gifts have been placed upon the altar. The directions for chanting the Offertory are the same as those for the Introit : see <48> above. Song can always accompany the Offertory rite <74>.

Regarding other types of texts in the Mass, the General Instruction specifies that the acclamations and responses of the faithful to the salutations and prayers of the priest constitute that basic level of active participation which is to be executed by the congregation in every kind of Mass, so that the action of the entire community is clearly expressed and fostered <35>. Other parts allotted to the congregation, very useful for manifesting and encouraging the active participation of the faithful, include especially the Penitential Rite, the Creed, the Bidding Prayer and the Our Father <36>. Lastly, of the other texts,

- a) some constitute an independent rite or act (*ritum seu actum per se stantem*), such as the hymn *Gloria in excelsis*, the responsorial psalm, the Alleluia and verse before

the Gospel, the Sanctus, the anamnesis acclamation after the Consecration, and the song after Communion ;

- b) and others accompany a certain rite, such as the Introit, the Offertory, the *Agnus Dei* (at the fraction), and the song at Communion <37>.

The heart and soul of the Catholic Mass is the Canon. The principal elements which make up the Eucharistic prayer are distinguished as follows:

- a) Thanksgiving, which is expressed above all in the Preface....
b) Acclamation, by which the entire congregation, uniting itself with the heavenly hosts, sings the *Sanctus*. This acclamation, which forms a part of the Eucharistic prayer itself, is pronounced by all the people with the priest <79>.

At the conclusion of the Preface, with folded hands, together with everyone present the priest sings or recites in a loud voice : *Sanctus*.<148>. In a concelebrated Mass, the principal celebrant alone sings or recites the Preface, but the *Sanctus* is sung or recited by all the concelebrants together with the people and the choir <216>.

At the *Fractio panis*, the priest breaks the Eucharistic Bread. The gesture of breaking performed by Christ at the Last Supper, which in the Apostolic Age gave its name to the entire Eucharistic action, signifies the many faithful constituting one body (1 Cor 10/17) by partaking from the one Bread of Life which is Christ died and risen for the salvation of the world. After the *Pax* has been given, the Fraction commences, and it is performed with due reverence, neither prolonged unnecessarily nor regarded as unduly important. This rite is reserved to the priest and the deacon. Whilst the priest breaks the bread and drops a particle of the Host into the chalice, the *Agnus Dei* invocation is chanted as usual (or at least recited in an audible tone) by the choir or a cantor, with the people responding. The invocation accompanies the breaking of the bread, and so it may be repeated as often as necessary until the rite is completed. The final invocation ends with the words, "*dona nobis pacem*" <83>.

When the priest receives the Sacrament, the *Communio* (*cantus ad communionem*) is intoned. It is meant to express the spiritual union of the communicants by the unity of the voices, shew forth joy of the heart, and illustrate more clearly the 'communitarian' nature of the procession to receive Communion. The singing is continued for as long as Holy Communion is distributed to the faithful. However, if there is a hymn after Communion, the *Communio* should be concluded in timely fashion. Care should be taken that the singers can also receive Communion in good time <86>. The Communion chant may be chosen either from the Roman Gradual with or without a psalm, from the Simple Gradual (antiphon and psalm), or from the other appropriate songs approved by the episcopal conference. It is sung either by the choir alone, or by the choir/cantor with the people. When there is no singing, the antiphon printed in the Missal can be recited either by all of the congregation, or by some of them, or by a lector; but if not, then by the priest himself after he has communicated and before he distributes Holy Communion to the faithful <87>. When the distribution of Communion has been completed, priest and people may pray in silence for a period of time. If desired, a psalm or other canticle of praise, or a hymn, may be sung by the congregation.<88>.

Finally, the General Introduction plainly states that it is not permitted to substitute other songs for the chants assigned to the Ordinary of the Mass, for instance at the *Agnus Dei* <366>. Even this brief preliminary overview indicates some of the important positive points of the General Introduction, for which church musicians can be grateful. These include the emphasis upon the key theological concept of *pars integrans* and the necessary distinction between the nature and the function of *musica sacra*, the welcome stress upon the pastorally important notion of degrees of musical participation at Holy Mass, and the fact that on the subject of Gregorian chant, the Council's stance remains normative.

Not all, however, are overjoyed at the imminent official publication of the new Missal with its General Instruction. Indeed, for some, the General Instruction to the Roman Missal (G.I.R.M.) is the new 'grinch' who 'stole' Christmas, as one reads in a clever parody now making the rounds of diocesan chancery offices

Questions surely remain. The contradiction between the position taken regarding the polyphonic *Sanctus* in the 1975 Missal, repeated in 2000, and the 1967 Instruction, remains unresolved, though the recent canonistic reflections of D. Galles offer a welcome beam of light in a murky matter.¹ And the definition of the Mass given in the new General Instruction <27> is simply the conflation of the 1969/70 text with allusions to Vatican II, Trent and Paul VI which appeared in 1975. Whether this will suffice to settle the doubts and criticisms raised about such a key text, remains to be seen. After all, it is a truism to say that if a person's idea of the very core of Catholic worship, of the Mass, is skewed, then the functional conclusions which are drawn in pastoral practice can be catastrophic. *Agere sequitur esse*: the way a thing functions depends upon what it is. The objective truth of this matter is absolutely crucial. In this connection it is interesting to note that the General Instruction cites the important article 7 of the Liturgy Constitution several times to stress the real presence of Christ in His Word—but not when that article says that every *actio liturgica* is an *actio praeexcellenter sacra*.

Habent sua fata libelli . . .

ROBERT A. SKERIS

NOTES

¹Duane L.C.M. Galles, "The Question of a Choral *Sanctus* after Varican II: A Canon Lawyer's Opinion" in *Sacred Music*, Vol. 127 No. 3 (Fall 2000). pp. 24-26



Society of St. John, Holy Week 2001 (Shohola, PA)

LITURGICAL REVOLUTION: TOWARDS AN UNDERSTANDING

(excerpt from a talk given Dec. 5, 2000)

If I had to pick a date on which the liturgical revolution first began to rear its ugly head in public in this country, I would choose August 27, 1964. What happened on that date? August 27th was a Sunday and the last day of the 1964 “Liturgical Week”—this was the weeklong convention which had been held every year since 1940 by the American Liturgical Conference. The Liturgical Conference, which was centered at the Benedictine Abbey in Collegeville, Minnesota, had been the chief conduit of ideas from the European liturgical reform movement during the pre-Conciliar years. It published, and still publishes, a scholarly journal entitled *Worship*. The name of the journal, however, had been changed from *Orate Fratres* to *Worship* in 1951 due to its increased advocacy of the use of the vernacular in public worship. It was, perhaps, for this reason, that the American bishops had given special permission to the Liturgical Conference to anticipate the date which they had set for the introduction of the vernacular in this country—November 29th (the First Sunday of Advent in 1964). Thus the first sung English Mass celebrated in this country was on August 27, 1964—the climax of that year’s weeklong meeting of the American Liturgical Conference.

While the use of the vernacular in a Mass of the Roman rite was novel and, at that moment, unique, it wasn’t “revolutionary” in the proper sense of the term (i.e., a sudden, radical change). No, something else happened at that Mass which *was* the beginning of a liturgical revolution. That Mass was also the beginning of a paradigm of liturgical change lasting well over thirty years which involved a union between an official reform and an unofficial, radical reform which became so entwined that it became very difficult to distinguish between the two.

Now what was the revolutionary “something else” which was present at the first sung English Mass in this country? It was a hymn entitled “God is Love.” Written by

a Father Clarence Rivers, this hymn was described as a “successful blend of black gospel and blues.”¹ What (one may ask) does gospel music have to do with a Mass of the Roman rite—even one in English? From pictures I have seen there were no blacks present at this Mass, except for the composer, Fr. Rivers. Besides, black Catholics had no custom of singing gospel music at Mass at that time. Furthermore, black Baptists and Pentecostalists who used gospel music never sang the blues in church. The blues was considered secular, and even, irreligious music. So, how does one explain the presence of this “successful blend of black gospel and blues” at the beginning of the public manifestation of the liturgical reform in America?

It is very important to answer this question, because this was not an anomalous event. Rather, it was the beginning of a trend. In April of the following year (1965), Fr. Godfrey Diekmann addressed the National Catholic Education Association in Madison Square Garden on the “Student Mass.” In his address, this influential leader of the American liturgical movement and one-time editor of the journal *Worship* called for the creation of the “Hootenanny Mass.” That is, the use at Mass of music reminiscent of the “urban folk revival” (Bob Dylan, Joni Mitchell, Kingston trio) which was popular with college students at that time. One year later, in 1966, a Fr. LeClerc—a French Canadian priest living in Cuernavaca, Mexico—invents the “Marriachi Mass.” A few years later someone invents the “Polka Mass.” And all throughout this time various other strange hybrids are developed: the Rock ‘n’ Roll Mass, the Country Western Mass, the Irish Ballad Mass—*ad infinitum et nauseam*.

What all of these things have in common is that they involve placing into the temple music which was considered by all up to that point “profane” in the original etymological sense of the word: not necessarily evil, but “*pro-fanum*,” outside the “*fanum*,” the temple. Did all of these musical styles, within that five-year period, all of a sudden acquire a sacral signification which would have allowed them to be legitimately placed within the temple? No. Something more radical happened.

What had happened was the beginning of a massive collapse of the notion of the sacred as something distinct from the secular in the popular mind. This refusal to properly distinguish between supernature and nature has a Catholic precedent in the condemned theological modernism of the first half of the 20th century (particularly the theology of Teilhard de Chardin and later Karl Rahner). However, it seems to have been a Protestant by-product of theological modernism—the so-called theology of “secularization”—which had the direct impact on Catholic liturgical reform in the 1960’s. An important exemplar of this shift in popular theological thought is the book *Honest to God*, which was written in 1963 by John Robinson, the Anglican bishop of the diocese of Woolwich, England. This extremely successful book, which sold over 350,000 copies in less than a year, was largely a popularization of the thought of three liberal Protestant German theologians of the 1930’s and 1940’s, namely, Rudolf Bultmann, Dietrich Bonhoeffer, and, in particular, Paul Tillich.

Throughout the book, Bishop Robinson constantly criticizes the notion of a God “up there” or “out there” and seizes upon Paul Tillich’s image of God as “ground of our being.” God is indeed the “ground” or “source” of our being. Although Robinson is rather ambiguous, one gets the impression he is casting doubt on God as a being separate from his creation. At any rate, one can see strong resonances of the Teilhardian project of running creation and incarnation together in a passage in which Robinson talks about becoming a “new creation” in Christ:

This new reality is transcendent, it is “beyond” us, in the sense that it is not ours to command. Yet we experience it, like the Prodigal, as we “come to ourselves.” For it is a coming home, or rather a being received home, to everything we are created to be. It is what the New Testament can only call grace.² (emphasis added)

So, apparently, being in a state of grace is just a matter of reaching your full human potential—“being all that you can be.” Thus the distinction between grace and na-

ture, the supernatural and the natural, is not qualitative, merely quantitative. This is clearly not the Church's conception of "grace." Grace is "freely given" by God, but not "a given" of our created nature—it is a gift, separate from and added to our created nature.

This modernist conception of grace being simply the highest form of created existence has repercussions on worship. To quote Bishop Robinson, worship is

the proclamation to the Church and to the world that the presence of Christ with his people is tied to a right receiving of the common, to a right relationship with one's neighbor . . . It must be made to represent the truth that "the beyond" is to be found "at the center of life," "between man and man."³

In another passage he says that

[t]he test of worship is how far it makes us more sensitive to "the beyond in our midst," to the Christ in the hungry, the naked, the homeless and the prisoner.⁴

And one might add, "to the segregated minorities" and those "discriminated against." Here we have the answer to our question, "Why was there a piece of 'gospel music' at the first sung English Mass in 1964?" Well, 1964 was the climax of the Civil Rights Movement and if the "test of worship" is to make us more sensitive to "the beyond in our midst," it seems to follow naturally to have some black music at Mass. You see, once that first move is made—the blurring of the distinction between grace and nature—other moves, formerly inconceivable, become not only possible, but inevitable. And we are not just talking about turning the Mass into a soap box for various political causes (no matter how noble some of them may be), we are also talking about turning the Mass into a celebration of human culture, of the good in human life—thus the Hootenanny Mass, the Marriachi Mass, and the Polka Mass follow naturally.

This loss of a sense of the sacred in worship—the failure to distinguish between the holy and the merely good is the first, the most enduring, and the most serious casualty of the liturgical revolution. We see it throughout the Roman Rite today and we have all gotten used to a diminished sense of the sacred. This problem has the same deep theological roots which many of the Church's other problems have—the blurring of the distinction between grace and nature. At least this is a thesis I have been toying with for sometime and which I think bears further investigation . . .

KURT POTERACK

NOTES

¹Giles Pater and Fred Moleck, "Alexander Peloquin, Omer Westendorf, Clarence Rivers: Music for the Movement" in *How Firm a Foundation: Leaders of the Liturgical Movement*, edited by Robert Tuzik (Chicago: Liturgy Training Publications, 1990), p. 337.

²John A.T. Robinson, *Honest to God* (Philadelphia: The Westminster Press, 1963), p. 80.

³*Ibid.*, p. 88.

⁴*Ibid.*, p. 90.



Society of St. John, Holy Week 2001, Holy Thursday Procession

SACRED MUSIC IS AN INTEGRAL PART OF THE LITURGY

(Holy Father welcomes members of the Pontifical Institute of Sacred Music as it celebrates its 90th anniversary)

Venerable Brothers in the Episcopate and the Priesthood,
Dear Professors and Students of the Pontifical Institute of Sacred Music!

1. I am pleased to welcome you on the occasion of the 90th anniversary of your institute, founded in 1910 by my revered Predecessor St. Pius X, with its seat at Palazzo Sant'Apollinare. I think back to the visit I paid you on 21 November 1984, and affectionately extend my cordial greeting to you all. I also greet the delegation from Catalonia. At the same time, I congratulate the dignitaries who have been awarded the doctorate "*honoris causa*" for their achievements in the field of sacred music.

I express my particular gratitude to Archbishop Zenon Grocholewski, Prefect of the Congregation for Catholic Education and your Grand Chancellor, for his courteous good wishes, also offered on your behalf. I would like to express again my esteem and my satisfaction with the work you all carry out with a sense of responsibility and valued professionalism.

On this occasion, as I glance at your activities to date and consider your future projects, I thank God for the work accomplished by the Pontifical Institute of Sacred Music for the benefit of the universal Church. Indeed, music and song are not merely an ornament or embellishment added to the liturgy. On the contrary, they form one reality with the celebration and allow for a deepening and interiorization of the divine mysteries.

I therefore hope that all of you—teachers, students, and lovers of sacred music—can grow day by day in the love of God, “singing and making melody to the Lord with all your heart” (Eph 5:19) and helping others do the same.

2. This, in fact, is the specific mission which the Supreme Pontiffs entrusted to your praiseworthy institution from the beginning. I am thinking first of all of the Motu Proprio of St. Pius X, who in 1903, with his liturgical sensitivity, emphasized that sacred music should be “an integral part of the solemn liturgy, sharing its overall purpose which is the glory of God and the sanctification and edification of the faithful” (*Tra le sollecitudini*, ASS 36 [1903], p. 332). The most important result of this Instruction was the creation in 1910 of the Superior School of Sacred Music. Hardly a year later, St. Pius X published his approval of the school in the Brief *Expleverunt desiderii*, and on 10 July 1914 honored it with the title “Pontifical.”

On 23 September 1914, a few days after his election to the papal throne, Pope Benedict XV said that he regarded the school as a beloved legacy left to him by his beloved Predecessor and that he would support and promote it in the best way possible. We should also mention Pius XI’s Motu Proprio *Ad musicae sacrae*, promulgated on 22 November 1922, in which the special connection between the school and the Apostolic See was reaffirmed.

With the Apostolic Constitution *Deus scientiarum Dominus* of 1931, the school, entitled “Pontifical School of Sacred Music,” was included among the ecclesiastical academic institutes and as such continued its praiseworthy activity of service to the universal Church with even greater effort. After being trained here, many students later became teachers in their respective nations, in accordance with the original spirit desired by St. Pius X.

Here I would like to honor the professors who have worked at your institution for many years and, particularly, its presidents who devoted themselves to it without reserve, with a special mention of Monsignor Higini Angles, president from 1947 until his death on 8 December 1969.

3. The Second Vatican Ecumenical Council, continuing the rich liturgical tradition of previous centuries, said that sacred music “is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy” (*Sacrosanctum Concilium*, n. 112).

Christians, following the various seasons of the liturgical year, have always expressed gratitude and praise to God in hymns and spiritual songs. Biblical tradition, through the words of the Psalmist, urges the pilgrims on arriving in Jerusalem to pass through the doors of the temple while praising the Lord “with trumpet sound, with timbrel and dance, with strings and pipe, with sounding cymbals!” (cf. Ps 150). The prophet Isaiah, in turn, urges the singing with stringed instruments in the house of the Lord all the days of one’s life as a sign of gratitude (cf. Is 38:20).

Christian joy expressed in song must mark every day of the week and ring out strongly on Sunday, the “Lord’s Day,” with a particularly joyful note. There is a close link between music and song, on the one hand, and between contemplation of the divine mysteries and prayer, on the other. The criterion that must inspire every composition and performance of songs and sacred music is the beauty that invites prayer. When song and music are signs of the Holy Spirit’s presence and action, they encourage, in a certain way, communion with the Trinity. The liturgy then becomes an “*opus Trinitatis*.” “Singing in the liturgy” must flow from “*sentire cum Ecclesia*.” Only in this way do union with God and artistic ability blend in a happy synthesis in which the two elements—song and praise—pervade the entire liturgy.

4. Dear brothers and sisters, 90 years after its foundation your institute, in gratitude to the Lord for the good it has achieved, is intending to turn its gaze to the new

horizons awaiting it. We have entered a new millennium and the Church is wholly committed to the work of the new evangelization. May your contribution not lack this far-reaching missionary activity. Rigorous academic study combined with constant attention to the liturgy and pastoral ministry are required of each of you. You, teachers and students, are asked to make the most of your artistic gifts, maintaining and furthering the study and practice of music and song in the forms and with the instruments privileged by the Second Vatican Council: Gregorian chant, sacred polyphony and the organ. Only in this way will liturgical music worthily fulfill its function during the celebration of the sacraments and, especially, of Holy Mass.

May God help you faithfully to fulfill this mission at the service of the Gospel and the Ecclesial Community. May Mary, who sang the Magnificat, the canticle of true happiness to God, be your model. Down the centuries music has woven countless harmonies with the words of this canticle, and poets have developed it in an immense and moving repertoire of praise. May your voice also join theirs in magnifying the Lord and rejoicing in God our Savior.

On my part, I assure you of a constant remembrance in prayer and, as I hope that the new year just begun will be full of grace, reconciliation and inner renewal, I impart a special Apostolic Blessing to you all.

POPE JOHN PAUL II



Society of St. John, Holy Week 2001 (Shohola, PA)

PAPAL ADDRESS TO PARTICIPANTS IN THE INTERNATIONAL CONGRESS OF SACRED MUSIC

Holy Father addresses participants in International Congress of Sacred Music held in the Vatican

(On Saturday, 27 January, the Holy Father met those attending the International Congress of Sacred Music organized by the Pontifical Council for Culture, the National Academy of St. Cecilia, the Pontifical Institute of Sacred Music, the Rome Opera and the Pontifical Academy of Fine Arts and Letters of the Virtuosi at the Pantheon. Here is the English translation of his address, which was given in Italian, French, and Spanish.)

Your Eminence,
Dear Friends,

1. I cordially greet all of you who are attending the International Congress of Sacred Music, and I express my deep gratitude to the authorities that organized this meeting: the Pontifical Council for Culture, the National Academy of St. Cecilia, the Pontifical Council of Sacred Music, the Rome Opera and the Pontifical Academy of Fine Arts and Letters of the Virtuosi at the Pantheon. I especially thank Cardinal Paul Poupard for his kind words of welcome on your behalf.

I am pleased to greet you, composers, musicians, specialists in liturgy and teachers of sacred music, who have come from all over the world. Your skill provides this congress with a real artistic and liturgical quality and an unquestionably universal di-

mension. I welcome the distinguished representatives of the Ecumenical Patriarchate of Constantinople, the Patriarchate of the Russian Orthodox Church and the Lutheran World Federation, whose presence is a stimulating appeal to share our musical treasures. Such meetings will enable us to advance on the path of unity through prayer, one of whose most beautiful expressions is found in our cultural and spiritual heritages. Lastly, I greet with respect and gratitude the representatives of the Jewish community, who have wished to share their specific experience with specialists in Christian sacred music.

2. "The hymn of praise, which resounds eternally in the heavenly halls and which Jesus Christ the High Priest introduced into this land of exile, has always been continued by the Church in the course of so many centuries, with constancy and faithfulness, in the marvelous variety of its forms." The Apostolic Constitution *Lauds Canticum*, by which Pope Paul VI promulgated the Divine Office in 1970 in the dynamic of the liturgical renewal inaugurated by the Second Vatican Council, well expresses the profound vocation of the Church, called to the daily service of giving thanks in continuous praise of the Trinity. The Church offers her perpetual praise in the polyphony of her many art forms. Her musical tradition is a priceless heritage, for sacred music is called to express the truth of the mystery celebrated in the liturgy (cf. *Sacrosanctum Concilium*, n. 112).

Following the ancient Jewish tradition (cf. 1 Chr. 16:4-9, 23; Ps 80) on which Christ and the Apostles were raised (cf. Mk 26:30; Eph. 5:19; Col. 3:16), sacred music developed over the centuries on all the continents, in accordance with the special genius of various cultures, revealing the magnificent creative energy expended by the different liturgical families of East and West. The last Council gathered the heritage of the past and undertook a valuable systematic work with a pastoral vision, dedicating a whole chapter of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* to sacred music. At the time of Pope Paul VI, the Sacred Congregation of Rites detailed the implementation of this reflection in the Instruction *Musicam sacram* (5 March 1967).

3. Sacred music is an integral part of the liturgy. Gregorian chant, recognized by the Church as being "specially suited to the Roman liturgy" (*ibid.*, n. 116), is a unique and universal spiritual heritage which has been handed down to us as the clearest musical expression of sacred music at the service of God's word. It had a considerable influence on the development of music in Europe. The learned palaeographic work of the Abbey of Saint-Pierre de Solesmes and the publication of collections of Gregorian chant encouraged by Pope Paul VI, as well as the proliferation of Gregorian choirs, contributed to the renewal of the liturgy and of sacred music in particular.

Although the Church recognizes the pre-eminent place of Gregorian chant, she has welcomed other musical forms, especially polyphony. In any case, these various musical forms should accord "with the spirit of the liturgical action" (*ibid.*). From this standpoint, the work of Pierluigi da Palestrina, the master of classical polyphony, is particularly evocative. His inspiration makes him a model for composers of sacred music, which he put at the service of the liturgy.

4. The 20th century, particularly the second half, saw a development of popular religious music in line with the desire expressed by the Second Vatican Council that it be "intelligently fostered" (*Sacrosanctum Concilium*, n. 118). This form of singing is particularly suitable for the participation of the faithful, both in devotional practices and in the liturgy itself. It requires of composers and poets qualities of creativity, in order to open the hearts of the faithful to the deeper significance of the text of which the music is the instrument. This is also true of traditional music, for which the Council expressed great esteem and requested that it be given "its proper place both in educating people's religious sense and in adapting worship to their native genius" (*ibid.*, n. 119).

Popular singing, which is a bond of unity and a joyful expression of the community at prayer, fosters the proclamation of the one faith and imparts to large liturgical assemblies an incomparable and recollected solemnity. During the Great Jubilee, I had the joy of seeing and hearing large numbers of the faithful gathered in St. Peter's Square celebrating with one voice the Church's thanksgiving. I once again thank all those who contributed to the Jubilee celebrations: the use of the resources of sacred music, especially during the papal celebrations, was exemplary. Gregorian chant, classical and contemporary polyphony, popular hymns, particularly the Hymn of the Great Jubilee, made possible liturgical celebrations which were fervent and of high quality. Organ and instrumental music also had their place in the Jubilee celebrations and made a magnificent contribution to the uniting of hearts in faith and charity, transcending the diversity of languages and cultures.

The Jubilee year also saw the staging of numerous cultural events, particularly concerts of religious music. This form of musical expression, which is as it were an extension of sacred music in the strict sense, is of particular significance. Today, when we are commemorating the centenary of the death of the great composer Giuseppe Verdi, who owed much to the Christian heritage, I wish to thank the composers, conductors, musicians, performers, and also the heads of societies, organizations and musical associations for their efforts to promote a repertoire which is culturally rich and expresses the great values linked to biblical revelation, the life of Christ and the saints, and the mysteries of life and death celebrated by the Christian liturgy. Religious music likewise builds bridges between the message of salvation and those who, while not yet fully accepting Christ, are sensitive to beauty, for "beauty is a key to the mystery and a call to transcendence" (*Letter to Artists*, n. 16). Beauty makes a fruitful dialogue possible.

5. The application of the Second Vatican Council's guidelines on the renewal of sacred music and liturgical song—especially in choirs, sacred music groups, and *scholae cantorum*—today requires of pastors and faithful a sound cultural, spiritual, liturgical and musical formation. It also calls for profound reflection in order to define the criteria for creating and disseminating a high-quality repertoire which will enable musical expression to serve its purpose, "the glory of God and the sanctification of the faithful" (*Sacrosanctum Concilium*, n. 112), in an appropriate way. This is particularly true for instrumental music. Even if the organ is the instrument of sacred music par excellence, today's musical compositions incorporate ever more diversified instrumental formations. I hope that these riches will help the Church at prayer, so that the symphony of her praise may be attuned to the "diapason" of Christ the Savior.

6. Dear friends—musicians, poets and liturgists—your contribution is indispensable. "How many sacred works have been composed through the centuries by people deeply imbued with the sense of the mystery! The faith of countless believers has been nourished by melodies flowing from the hearts of other believers, either introduced into the liturgy or used as an aid to dignified worship. In song, faith is experienced as vibrant joy, love and confident expectation of the saving intervention of God" (*Letter to Artists*, n. 12).

I am sure that you will work generously to preserve and increase the cultural heritage of sacred music in order to serve a fervent liturgy, the privileged place for the inculturation of the faith and the evangelization of cultures. I, therefore, entrust you to the intercession of the Virgin Mary, who knew how to sing of God's marvels, as I affectionately impart my Apostolic Blessing to you and all your loved ones.

POPE JOHN PAUL II

REVIEWS

Books

The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper by James McKinnon. Berkeley, CA: University of California Press, 2000. 466 pp. \$50.00 cloth. ISBN 0-520-22198-2.

According to the dust jacket, Professor James McKinnon, Richard H. Fogel Professor of Music at the University of North Carolina, Chapel Hill, offers "persuasive evidence that the Mass Proper texts and music primarily came into being during a few years at the end of the seventh century as part of a concerted effort he calls 'the Advent Project.' According to McKinnon, the *schola cantorum* in Rome, wishing to consolidate a uniform practice, began with the Advent-Christmas season, composed appropriate texts and music, and then moved on to the next sequence, Lent. Analyzing the Mass Proper as a whole, McKinnon says, leaves the distinct impression of an ambitiously conceived project undertaken to provide Proper chants for every day of the church year. Too large a task for perfect realization, the project ended with a number of compromises and was transmitted northward in the eighth century, becoming what we know as Gregorian chant." This is a book with an interesting thesis which is sure to provoke debate.

KURT POTERACK

The Mendelssohn Companion edited by Douglass Seaton. Westport, Connecticut: Greenwood Press, 2001. 785 pp. \$120.00 cloth. ISBN 0-313-28445-8.

This magisterial collection of essays on Mendelssohn covers such topics as the composer's aesthetic outlook, his dramatic music and his songs. Of particular interest to readers of this journal would be Georg Feder's essay "On Felix Mendelssohn Bartholdy's Sacred Music," Friedhelm Krummacher's essay "Art—History—Religion: On Mendelssohn's Oratorios St. Paul and Elijah" and Robert Mann's essay on "The Organ Music."

K.P.

OPEN FORUM

The Priestly Fraternity of St. Peter announces the appointment of Gerald W. Holbrook to the position of Professor of Music at Our Lady of Guadalupe Seminary near Lincoln, Nebraska. Mr. Holbrook will focus primarily on the development of a full-time program of instruction in Gregorian Chant. In addition, he will oversee the entire music program which includes training and conducting two chant scholas and a polyphonic choir. In the summer he will teach an intensive three-week Chant Practicum open to musicians, clergy and laity who desire a solid foundation in chant. The summer of 2001 course will take place during the first three weeks of July. For information, call the Seminary at (402) 797-7700.

The Priestly Fraternity of St. Peter is a society of apostolic life of pontifical right, founded with the approval of His Holiness John Paul II in 1988 for the formation and sanctification of priests in the framework of the traditional liturgy of the Roman Rite and their pastoral deployment in service to the Church.

Priests of the Fraternity of St. Peter are privileged to celebrate the Holy Sacrifice of the Mass and administer the sacraments according to the liturgical books of 1962.

The North American headquarters of the Fraternity and its flagship school (St. Gregory's Academy, a boarding high school for boys) are located in Elmhurst, Pennsylvania. The first phase of construction of the Fraternity seminary, Our Lady of Guadalupe Seminary near Lincoln, Nebraska, was completed in 2000. It is the first seminary built from the ground up in the United States in decades and home to more than sixty seminarians. The Fraternity has apostolates in 21 dioceses in the United States and Canada, all operating with the endorsement of the local bishops.

Prior to coming to Nebraska, Mr. Holbrook was in Sausalito, California where he was Director of Music at St. Mary Star of the Sea Church, the Director/Founder of *Schola Maris Stellae* (a choir of Gregorian Chant and Polyphony), and the Gregorian Chant Institute of Sausalito. He also taught at the Archdiocesan School of Pastoral Leadership and was a staff accompanist at two ballet schools.

Mr. Holbrook holds a Masters degree in piano performance from Roosevelt University in Chicago, Illinois where he studied with Ludmilla

Lazar. He has also studied with Beth Miller Harrod of Lincoln, Nebraska (where he made his orchestral debut at age 19), William Browning from the American Conservatory of Music in Chicago, and Kendall Taylor from the Royal College of Music in London, England.

He has performed as piano soloist in recitals and with several symphony orchestras, as an organ recitalist and also has a background in composition and voice. His organ studies have been under John Carter Cole of Lincoln, Jerry Jelsema, Thomas Weisflog and David Schrader of Chicago. He studied composition with the late William Ferris of Chicago and worked as his Associate at Our Lady of Mt. Carmel Church, known for its high standard of liturgical music. While in Chicago he also founded and directed The Ashmore Ensemble (a professional choral ensemble), and sang and recorded with the William Ferris Chorale.

His long interest in Gregorian chant led him to study with Dr. Theodore Marier from The Catholic University of America in Washington, D.C. and Fr. Marc-Daniel Kirby, O. Cist. of Rougemont in Montreal, Canada. He was the instructor in residence for the Convent of St. Birgitta in Connecticut and conducted a schola of graduate students at The Catholic University of America in later years while he was studying philosophy and theology there. He continues to conduct workshops in chant for music directors and non-musicians alike in this unique field and gives instruction to religious communities beginning to reclaim their Gregorian Chant heritage.

NEWS

Adoremus Bulletin has been running a series by Susan Benofy entitled "Buried Treasure." The point of this series seems to be a survey of the history of Latin Rite liturgical music reform in the twentieth century, starting with the 1903 *motu proprio* and concluding with the present day. I usually get nervous when a non-expert attempts to write on such a specialized topic, but Susan Benofy has done her homework well. What will be particularly informative for most people is her detailing of the specific steps by which we went from Vatican II calling for the preservation of the "treasury of sacred music" (chant and polyphony) to the current situation in most parishes (Ms. Caruso Cantor at the front of the church waving her arms and leading us through the latest *Gloria and Praise* hit). I highly recommend this continu-

ing series in *Adoremus Bulletin* for those who wish to learn more about how Roman Rite sacred music became "buried treasure."

+

I have yet to receive a serious critique of Duane Galles' "The Question of a Choral Sanctus after Vatican II: A Canon Lawyer's Opinion," which was published in the Vol. 127 No. 3 issue of *Sacred Music*. If anyone wishes to make such a critique, please do so and send me a copy.

+

There was an interesting letter to the editor in the June/July 2001 issue of *First Things* by Alice von Hildebrand entitled "Proper Fraternal Reproof." Referring to a symposium on "The Future of the Papacy" in an earlier issue she lays it on the line as to why the Orthodox don't take our ecumenical overtures more seriously: a) we don't excommunicate enough heretics, and b) our liturgy is a mess.

+

The Holy Father gave two addresses on sacred music in January, both of which are reprinted in this issue. In particular, the January 27th address given to the International Congress of Sacred Music is an almost point by point reaffirmation of Chapter VI of the Constitution on the Sacred Liturgy, which was itself a summary of 20th century papal teaching on sacred music.

+

The Latin Mass magazine has a new look, a new editor and a new subtitle. Formerly subtitled "Chronicle of a Catholic Reform," it is now subtitled "A Journal of Catholic Culture." Founding editor Roger McCaffrey has stepped down after (I believe) ten years and is letting Fr. James McLucas take up the reins. The look and the intellectual tone of the magazine had been improving under editor McCaffrey and it looks like this will continue under the new editor. Though the tone of the magazine continues to be a tad curmudgeonly, I thoroughly enjoyed the latest issue (Vol. 10, No. 2). It must be a difference of personal style, but I prefer to rejoice when a crippled man gets up and takes his first halting steps rather than to lament that he is not yet running a marathon. Nonetheless, someone has to play the "Dutch Uncle" and ask the hard questions—even of Cardinal Ratzinger (see Thomas Woods' review of *The Spirit of the Liturgy*, pp. 54-57). I guess *The Latin Mass* will continue to play this role.

+
On May 7th the Vatican Congregation for Divine Worship made public the Fifth Instruction “For the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council”—*Liturgiam Authenticam*. This document deals with the principles and procedures for vernacular translations of the Latin text of the Roman rite. According to an article by Paul Likoudis in the May 17th *Wanderer* this is “the most important liturgical document issued by the Holy See since Vatican II’s Constitution on the Sacred Liturgy,” because it “reverses the 40-year project of the modernist liturgists in Western Europe and North America to de-Romanize the liturgy of the Western Church.”

+
One might also say that *Liturgiam Authenticam* is an attempt to overturn the almost 40-year project of neo-modernists to de-sacralize the liturgy. One of the key problems in theology before the Council was the tendency of some theologians to blur the distinction between grace and nature. Ultimately this led to the position that all of nature is seen as already “graced” and the distinction between the sacred and the secular collapsed. What follows from this is that the purpose of worship—if there is to be such a thing—is to celebrate this already “holy creation,” perhaps even to celebrate “contemporary social movements” (i.e. political liberation, feminism) which are seen as divine “irruptions” in creation.

The correct view is that while all of creation is good, it is not holy—only God is holy. However, things involved in the worship of God can acquire that charism of holiness by association. This is the concept of the “sacramental;” thus there can be such a thing as *sacred* music, *sacred* vestments, and a truly *sacral* language. *Liturgiam Authenticam* seems to have this in mind when it says in article 47 that “liturgical prayer not only is formed by the genius of a culture but itself contributes to the development of that culture. . . . Liturgical translation that takes due account of the authority and integral content of the original texts will facilitate the development of a sacral vernacular, characterized by a vocabulary, syntax and grammar that are proper to divine worship, even though it is not to be excluded that it may exercise an influence on everyday speech, as has occurred in the languages of peoples evangelized long ago.”

The point is that, while it is a bit of a two-way street, for the most part grace flows out from di-

vine worship (the true locus of the holy) and transforms society, not vice-versa. This brings us to the thorny question of “inculturation.”

+
Let us see what the instruction says about inculturation: “Indeed, it may be affirmed that the Roman Rite is itself a precious example and an instrument of true inculturation. For the Roman Rite is marked by a signal capacity for assimilating into itself spoken and sung texts, gestures and rites derived from the customs and the genius of diverse nations and particular Churches This characteristic is particularly evident in its orations, which exhibit a capacity to transcend the limits of their original situation so as to become the prayers of Christians in any time or place. [Therefore the] . . . work of inculturation, of which the translation into vernacular languages is a part, is not to be considered an avenue for the creation of new varieties or families of rites” (article 5) Later on the instruction says that “the translation of the liturgical texts of the Roman liturgy is not so much a work of creative innovation as it is of rendering the original texts faithfully and accurately into the vernacular language. . . . [The translation must be done] integrally and in the most exact manner, without omissions or additions in terms of their content, and without paraphrases or glosses. Any adaptation to the characteristics or the nature of the various vernacular languages is to be sober and discreet.” (article 20)

Contrast this with the view of Msgr. Frederick McManus, prominent among the post-Conciliar *liturgisti* and a founding member of ICEL, expressed in an article published in May 1964(!): “In a broad sense, the proper evolution of the liturgy *demand*s far more than the literal or even free translation of liturgical texts from the Latin language into the vernaculars. The future adaptation of the Roman or other rites *demand*s that new expressions and forms of prayer be composed and created. The immediate question, however, is the pastoral need of the faithful; and this is best satisfied by the translation, although not in any slavishly literal sense, of the existing texts of the Roman rite.” (emphasis added) [from “The Constitution on Liturgy Commentary, Part One.” *Worship*, Vol. 38, No. 6. pp. 356-357)

+
I recommend reading this 1964 commentary by Msgr. McManus, because in it is revealed—less than a year after the Liturgy Constitution

was passed—the quirky, ideological way in which the liturgy establishment intended to interpret article 36 of the constitution. After the gratuitous slam on Latin, notice what Msgr. McManus says next: “Although it is not the original language of the Roman rite by any means, the Latin language is here acknowledged to have the first or principal place, and as such it is to be retained. *It may be that in some areas the retention will simply mean employing the Latin texts as the basis for translating into the vernacular, at least in the case of those parts of the Roman rite which are themselves original, such as the collects.*” [emphasis added (p. 351)] Did you get that? In “some areas” (he means the United States, not Kenya) the “retention of Latin” will not mean the retention of Latin, and this total vernacularization will only in some cases use the original Latin as “the basis for translations.” What is particularly funny about the last sentence is that the Calvinist-leaning Archbishop Cranmer showed far more respect and sensitivity to the original Latin collects in the English translations he did for the 16th-century Anglican *Book of Common Prayer* than ICEL ended up showing in the 1970 Roman Catholic *Sacramentary*.

+

It is also very interesting to note that Fr. McManus, a canon lawyer, is quite anxious in this commentary to establish that the “confirmation” of the Holy See required in article 36 only touches on the decrees (*acta*) [i.e. the legal decision of whether and to what extent to translate] and not the actual translation. To quote Fr. McManus, this confirmation “is termed ‘recognition’ by the canonists. It consists in a simple inspection of the acts by the Apostolic See and their correction if this is necessary, that is, if they should in any way exceed the authority of the body of bishops or council.” (p. 355) Later on he states that “ ‘confirmation’ means that the law enacted by the inferior legislative authority (i.e.

the national conference of bishops) is subsequently acknowledged and completed by the higher authority (i.e. Rome)—the subsequent confirmation given by the higher authority confers an additional juridic or moral force, but it does not change the character of the enactment.” (p. 356)

I am not a canonist. Msgr. McManus’ interpretation may be correct. Ultimately, however, it does not matter. Since “[r]egulation of the sacred liturgy depends solely on the . . . the Apostolic See” (Liturgy Constitution, article 22), any powers granted to lesser authorities in this matter—even in an Ecumenical Council—are matters of prudence and can be modified or even withdrawn by this same authority “in light of the maturing of experience.” (*Liturgiam Authenticam*, Article 7)

+

Could this be the new liturgical movement’s Battle of the Coral Sea? That is, the first time that a seemingly unstoppable foe was stopped and the tide began to turn. Even if this is the case, it is important to remember that after the Battle of the Coral Sea it took considerable “blood, sweat and tears”—and two atomic bombs—before the Japanese were finally defeated. Sorry to be so grim, but I do sometimes think that our neo-modernist *liturgisti* have the determination of those Japanese soldiers who would hold out for 20 or more years in caves after the end of WWII rather than surrender.

We need to have the same determination.

CONTRIBUTORS

Fr. Robert Skeris is the president of the Church Music Association of America.

Larry Rootes is a first time contributor to *Sacred Music*.