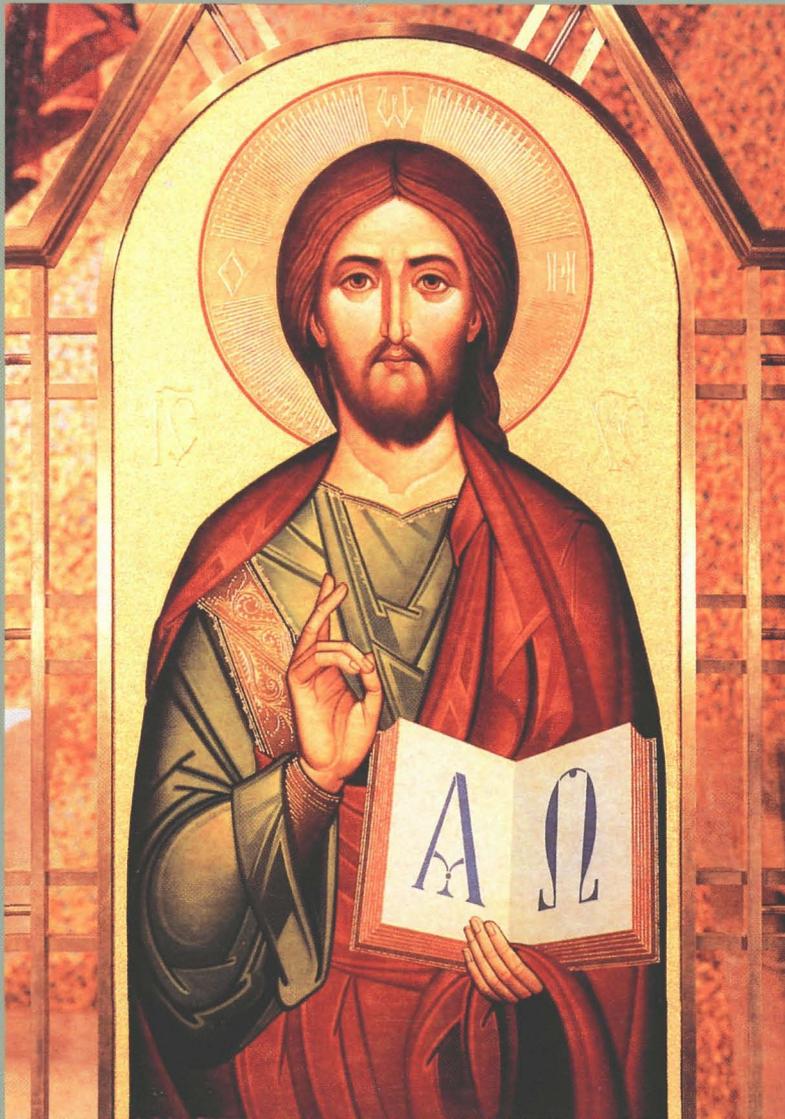


SACRED MUSIC

Spring 2003
Volume 130 No. 1





Nave, Looking East. Cathedral (Notre Dame), Paris.

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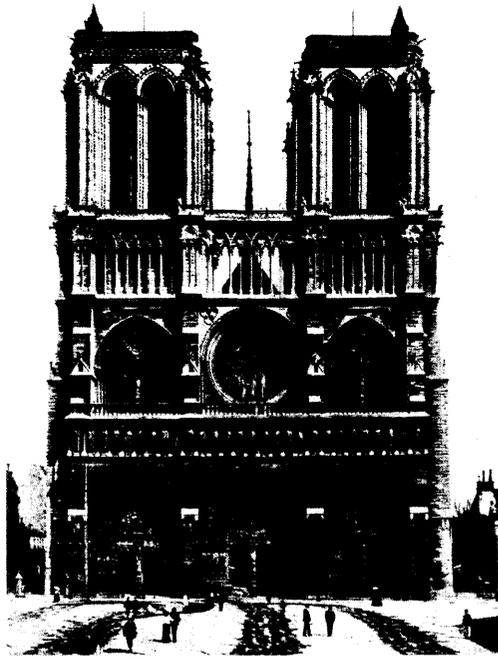
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FROM THE EDITOR

The Church Music Association of America is now on the web! We have finally entered the Computer Age and have a website, the address is www.musicasacra.com. Although very elementary, we do have some basic information about the history of the Association, the current officers, publications, the journal and the upcoming 13th Annual Colloquium.

We will probably be expanding the website, so please feel free to contact us in the "Contact Us" section if you have any comments about how to improve the website or the journal—or the Association.

SACRED MUSIC



West End. Cathedral (Notre Dame), Paris.

GENUINE CHURCH MUSIC IS FAITH RESONANT IN SOUND

An interview conducted by the editor of the Catholic bi-weekly newspaper "Kirchliche Umschau" (Q.), with Dr. Michael Tunger, theologian and musicologist from Aachen/Regensburg, and chairman of "Sinfonia Sacra," Society for the Promotion of Catholic Church Music (A.). Translation and publication with the kind permission of Dr. Tunger.

Q. October 2002 marks the 40th anniversary of the first session of Vatican II. The first document to be voted upon and passed, was the Liturgy Constitution *Sacrosanctum Concilium*. A brief glance at the condition of church music today makes one shudder. One is tempted to ask, ironically, "When will the Council finally take effect?"

R. First of all, I think, one must point out that even today, many church musicians, organists, and choir singers are persons of good will who give their best within the framework of existing possibilities. If we can experience real Catholic church music "live" today at all, it is thanks to people like that. I hear repeatedly from practising church musicians about the tremendous strength of will required today in order to hold one's own against the theological (and hence also cultural) stubbornness and confusion of celebrants and liturgists, and to carry out their musico-liturgical apostolate in the sense of the Church. The central core of Christian worship is the birthplace of all cultural expression, especially church music-or liturgical music, to say it more precisely. When one is keenly aware of the real nature of Christian liturgy, of Catholic worship-namely theophany, adoration, and glorification-then it does not require lengthy discussion or "dialogue" to know what the form and content of liturgical music must needs be. You can see that the problem of church music after the Second Vatican Council is the problem of the so-called "liturgical reform," which has oriented worship in an increasingly an-

thropocentric direction. A theocentric music such as Gregorian chant or classical vocal polyphony, for instance, really has no place in this new liturgy: in its very essence it does not fit the new worship activities. And in the few cases when such theocentric music is still occasionally sung here and there, the faithful grasp at once that the music is decoration, ornament, performance. And that is precisely what genuine liturgical music is N O T! It is *rather pars integrans*, a necessary and integral part of the liturgy-in other words it is itself liturgy!-as Vatican II reminded us by quoting St. Pius X (SC 112). As is also the case with other theological points, so too here the Council unfortunately did not speak clearly, but very often resorted to a "Yes, but. . ." or "both-and" approach, so that contrary opinions could legitimately appeal to its texts. And so, to answer your question: the Council's demands for preservation and promotion of the treasury of *musica sacra* within the liturgy will only be able to take effect when the postconciliar liturgy, in terms of its essence and its dignity, once again squares with the "old" liturgy and its theology.

Q. Could you describe the essence of liturgical music?

R. It is the metahistorical truth of the God-Man which in the liturgy requires a sacred and therefore also timeless art or music which must be oriented not toward historical ideals but to supratemporal ones, whose musical styles can indeed be determined quite exactly and with good reasons. Because Christ the God-Man is really sacramentally present in the divine Liturgy, Christ the All-Holy One par excellence, every element of the Liturgy must also be sacred. Where music is concerned, this means that only those musical styles may be admitted to the sanctuary which are capable of representing the *Sacrum*, because the Word sung amongst us at worship as a "necessary and integral part of the solemn Liturgy" (SC 112) becomes the symbol and the theophany of the Divine Logos. Unholy, secularized, and de-sacralized music has therefore no justification at all in Divine worship. Thus it is all the more astounding that this primordial dimension of liturgical music which the Church so recently re-emphasized, is so frequently ignored and indeed, in favor of a misconceived "play-along" show, is castigated as far removed from men's lives. After all, man finds himself only when he seeks God, and not when he seeks himself. The flowing melodies of Gregorian chant, for instance, or the classical vocal polyphony to which chant gave rise, take man by the hand, and-like the timeless artistry of an icon-lead man out of the narrow pettiness of his everyday existence into the heights of God's sublime beauty, into the presence of the hidden God, the *Deus* Who is not so *absconditus* that man would be unable to see or hear anything of Him.

Q. Are there any ideologies prevalent in the field of church music today?

R. Since liturgical music is faith resonant in sound, one can say that a good deal of theological confusion has found expression in contemporary worship music, which today is marked by anthropocentrism, autonomy, rationalism, and linked with that, aesthetic nihilism, indifferentism, and pluralism. You see that whatever we find in so-called modern theology has also left its mark upon sung prayer. Surely I need not mention examples! Everyone has already experienced something of that kind . . . Nowadays, a value-free pluralism is trump, even amongst those who are responsible for church music today. The only thing we all have to be, is "brotherly," and any kind of evaluation is rejected as allegedly unchristian and intolerant-even when the Catholic faith is thrown overboard in the process. I have already mentioned the essential problem: the failure to recognize the essence of Catholic worship. Whoever places man and his superficial needs of the moment at the center of the liturgy, in other words produces an anthropocentric "salvation event" with the corresponding (totally profane) music, is not celebrating a Catholic liturgy! Modernist exegetes who claim that the liturgy of the primitive Christian church was extrapolated into the Apocalypse of St. John, score a touch-

back when they say at the same time that the early Christian church did not know any cultic worship. The fact is, though, that from the very beginning, Christian liturgy was cult, just as Christ's redemptive sacrifice on the Cross is a cultic sacrifice.

- Q. Recently, one of the expert church music *periti* of Vatican II passed away at Cologne. He often referred to the confrontations "behind the scenes" at Rome. Can you tell us anything about that?
- R. You are referring to Msgr. Overath. As a matter of fact, his activities were more than beneficial for *musica sacra*. When his files and papers (which have not fallen into the wrong hands, thank God!) are eventually sorted and classified-which, by the way, would be a very worthwhile and exciting undertaking-we will surely gain more exact knowledge of the confrontations behind the scenes at Vatican II, in particular during the preparation of the Liturgy Constitution. I mention here only one name, Bugnini. In his book on "The Reform of the Liturgy," he says that the question of song and music was one of the real crosses of the liturgical reform. Contradictory positions, quarreling, vetos: it was a regular battle," involving the *musicisti* on the one side, on the other the men of the Consilium and the allegedly most progressive *liturgisti*. On the basis of a personal intervention by Cardinal Lercaro, Pope Paul VI entrusted to Bugnini the post of the Liturgy Constitution, after he had earlier been removed as Secretary of the preparatory commissions. Bugnini, for example, promoted a "youth Mass" with guitars, trumpets, and percussion in a church on the Gianicolo at Rome. Such music received its "blessing" at Rome in 1966 with a performance in the Borromini Auditorium of the Oratorio Filippino in the presence of many well-known *liturgisti*. The musical score was the work of Marcello Giombini, who had a name for himself chiefly through his alleged contacts with extraterrestrials. Don't laugh! It's a fact-in 1958 he had announced to the whole world his secret encounter with Cless, a Venusian who had come down to earth from the stars in order to promote the cause of . . . peace. And that, you see, was the ambience and the circles in which the liturgists moved in those years. It is no joke! I think that it was principally the church musicians at that time who stood up forcefully for the Church's authentic liturgy and its music, as far as circumstances permitted.
- Q. Dr. Tunger, you have recently been re-elected Chairman of "Sinfonia Sacra: Society for the Promotion of Catholic Church Music." What is the purpose of this group?
- R. The Society is an independent and free association of persons who share common attitudes and interests directed toward the promotion and cultivation of liturgical music within the rite of the Latin Church. The members view themselves as a regulative factor, in the sense of the Church's tradition, for the restoration of church music and in particular from general worship practice. The members regard this main purpose as a service which they as baptized Christians perform for the Church and for the Christian musical culture of the West, which is so intimately connected with the Church. The goal of the Society is to gather and unite all those forces which feel a responsibility for rendering this service to the Church on theological, musical, pastoral and (not least!) moral grounds. Decisive for membership is ultimately the acknowledgement, support and realization of the Society's goals: the preservation and promotion of church music (in particular liturgical music) in the sense of ecclesiastical tradition, and the further development of such music only on the basis of this tradition. The members recognize in principle the statements and determinations of Vatican II regarding church music. They are convinced that the conciliar texts on the liturgy and its music can and should be interpreted solely in the light of ecclesiastical tradition. Furthermore, they are also convinced that such an interpretation of Vatican II is the only legitimate possibility of restoring and preserving church music in the Latin rite of the Roman Catholic Church. Because of the stated purposes of the Society, these convictions stand in

opposition to all efforts which, in particular after Vatican II, attempt to undo Western Christian musical culture and along with it, *musica sacra*. The Society gives ideal and material support and promotion to Catholic Church music by financial subventions for institutions which in an exemplary way cultivate Catholic sacred music in the liturgy, and by financial support of media presence for Catholic church music in word, sound, and image. Any person who supports the goals and tasks of the Society "Sinfonia Sacra" is cordially welcome to join. And the work of our Society is at the same time a grateful recalling of all those church musicians who, in similar difficult times for the Church during and after the last Council, untiringly defended the genuine liturgical music of the Catholic Church. Deputizing for many others, I may mention here: Max Baumann, Hermann Schroeder, Albert Tinz, and Josef Friedrich Doppelbauer.



Façade. Cathedral, Rouen.

MUSICA SACRA AND THE ETHICS OF COPYRIGHT LAW

(A lecture given to the Catholic Academy of Sciences)

Res clamat ad dominum! Property belongs to, indeed, calls out for, its rightful owner. This bit of gnomic wisdom is universally recognized as valid, today even in the case of intellectual property such as a musical composition. To be even more specific, "There is no convincing reason why appropriate compensation should be denied only to those composers whose intellectual creative accomplishments are the presupposition of modern church music." (Decision of the West German Supreme Court on 25 October, 1978.)¹

But in an age of widespread MP3 music file sharing, a new situation has arisen, and calls for ethical clarification. Few would dispute the fact that today, the vast majority of musical Net downloads constitutes copyright infringement for which the works' creators and owners are not compensated. In order to protect the intellectual property of composers and authors, there is urgent need for some workable method of "digital copyright."²

The uniform teaching and tradition of the Roman Catholic Church has been and is that the private ownership of income-yielding property is lawful. That this applies with equal rigour to intellectual property, is no longer disputed in the science of ethics. But today, some insist that current copyright laws are outdated, and should be revised to allow the free use, arrangement, or multiplication of a work for worship use, which is "without any commercial interest."³

The question posed by such proposals is simple: should the composer (in particular, the composer of new church music) be compelled to place his intellectual property at the disposal of a worshipping community without recompense, solely *ad maiorem Dei gloriam*? Before a reply can be offered, distinctions are necessary to facilitate a critical analysis.

- A. There is a fundamental difference between **ownership** (*dominium*, the right to a thing regardless of whether the owner has the enjoyment of it) and actual **control** (*possessio*, even without a right to the property). Today, anyone with access to a computer and a Xerox machine can have actual control of a musical composition. Even in ancient times, however, restrictions on ownership were widely recognized, for instance upon ownership of land in favor of neighboring land. Such "servitudes" (*servitutes*), as they were called, also included (since at least Justinian's time, ca. 533 A.D.) *ususfructus*, the right to use and take the fruits of another's property, movable or immovable. But this does not, however, give the usufructuary possession, according to Roman law.
- B. Such restrictions upon ownership are still recognized 1500 years after Justinian. *Musica sacra*, cultic music, has always been entitled to special treatment when it comes to authors' rights, copyright, etc. precisely because of its *cultic character* which as 'art for God' essentially distinguishes it from every other type of music. And so the U.S. Copyright Act of 1976 as revised, explicitly mentions as a limitation on the exclusive rights of a composer, the "... performance of a . . . musical work . . . in the course of services at a place of worship or other religious assembly;" (Sec. 110 (3)).⁴ In other words, "the public rendering of a protected work during a worship service, an ecclesiastical celebration or some other event sponsored by the churches or religious groups recognized by the law, without the author's permission," is legal.⁵

The final distinctions are based upon this simple principle: all church music is not the same! Only the Roman Catholic church herself can say what she regards as her own music, i.e. as church music. The question is, what happens when one confronts this *church* determination with current *civil* government norms for copyright, particularly as these regard reproduction and use of the work (since *performance* is already exempted by statute). The answer lies in distinguishing in order to unite.⁶ *Musica sacra* or "church music" is either

Musica liturgica, "cultic church music," or
Musica religiosa, "extra-cultic church music."

All official church pronouncements agree: it is not the primary task of cultic church music to contribute to the beauty or adornment of worship. Rather, cultic church music is a *necessaria vel integralis liturgiae sollemnis pars*. And SC 112 was here simply citing in paraphrase, St. Pius X from 1903. And cultic church music, "whether it be Gregorian chant, part music for choirs or the religious hymns of the congregation, is simply age-old prayer, an expression of divine worship in music, solemn praise, thanks and supplication. Song at worship is most solemn fulfillment of our basic duty as creatures: to praise God" (J.B. Hilber). Extra-cultic church music has a very different function, and its own rank and value, which are quite distinct from worship. Official ecclesiastical statements use a variety of terms to express this fact.

In the expression "cultic church music" the "cult" referred to is always *cultus publicus* in the sense of canon law (CJC 837/1983). "Public" means (offered) in the name of the Church by persons lawfully deputed for this function. *Public* worship (*cultus*) involves acts which by institution of the Church are to be offered only to God, the saints and the blessed. All else is private, i.e. "extra-cultic." Public cult, therefore, means that *actiones liturgicae* are celebrations of the Church herself as the *sacramentum unitatis*, i.e. the holy people united and ordered under their bishop (E. Tejero). Inherent in all liturgical activities is the dimension of public good (*Dominicae Cena*, 1980). The common good of the Church attained in the divine liturgy is "the summit toward which the activity of the Church is directed; it is also the fount from which all her power flows" (SC 10).

Finally, according to the instruction *Musicae sacrae* (1967), *Musica liturgica* or “cultic church music” is either

Officially prescribed for the liturgical officiant (bishop, priest, deacon) or

Officially permitted for the schola, choir a cappella or with accompaniment, the organ or other approved instruments, or the congregation alone.

Presupposing that we are dealing with copyrighted works, questions arise in abundance . . . does the *purpose* intended by the composer of a piece of church music (such as a choral Mass by a contemporary composer) determine whether the work is to be classed as cultic church music? Or do the detailed circumstances surrounding the performance of such a work determine its cultic or extra-cultic character? And then, how is this cultic and extra-cultic church music to be evaluated from the viewpoint of copyright law, and what possible legal consequences will this have for the church? What exactly does ‘performance’ mean in a sense relevant to copyright law when applied to cultic music? What do “performing rights” mean in this context? Does the concept apply to the area of cultic music at all? Or are the composers of such music to leave empty-handed? How are “performances” of cultic church music at worship to be evaluated in terms of copyright law, i.e. primarily in relationship to the composer’s right to use his work?

Our concluding observations deal only with the element of *performance*, not reproduction or “fair use,” a concept which seems very problematic when applied to *Musica sacra*, even though the public’s right to make fair use of copyrighted works is a long-established and integral part of U.S. copyright law. Whilst courts have held that use is fair when socially beneficial (e.g. for criticism, comment, news reporting, teaching, scholarship, research and parodies, indeed, even time-shifting TV programmes with a VCR), it is very probable that such “fair use” (according to Sec. 107 of the Copyright Statute) does not apply to *copying* as a substitute of an entire creative work, even for non-profit educational purposes.

“Performance rights,” on the other hand, deal with the right to “play in public a musical work through personal performance or to produce a work on stage publicly.” From this it can be deduced that an essential element of the concept of “performance” is that a musical work be *heard* by being played in public. Now in order that something can be heard, we must presume performers and listeners, which means that *ex natura rei* a performance is intended for others. A performance presupposes an addressee. One must be able to experience a performance, or to take part in its enjoyment.

Hence in the case of unison cultic congregational singing (hymns, for instance, which are an essential component of the officially permitted cultic song) there can be no question of a “performance” in a sense relevant for copyright law. No one who has taken part in a Catholic Mass, for example, at which congregational hymns are sung (“unison cultic congregational singing”) would describe it as a “performance.” What actually takes place at such a service is the *actuosa participatio* which is required by the nature of the divine liturgy and to which the Christian people are entitled and obliged by virtue of Baptism (SC 14 = AAS 56 [1964] 104).⁷ Here, there is no non-participating ‘audience’ which attends a ‘performance’ presented for it. Instead, all present are active members of the congregation which praises God by praying through cultic congregational song.

Such liturgico-theological considerations are not the sole basis for rejecting the widely-and falsely !-held belief that this is a case of ‘performance’ in a sense relevant for copyright law. There is also a valid musicological reason derived from the legal judgments pertaining to folksong and cultic congregational singing.⁸ Briefly, the creator of a genuine folk song “becomes a spokesman for the people by ‘drawing upon’, in the deepest sense of the word, the popular world of experience for his creation, with a view to having his song ‘on everyone’s lips’ in a very short time.” Plainly, after a brief period of repetition it is impossible to distinguish between a free ‘performance’ and one subject to royalties, since everyone, including those of very modest musical talent, can “perform” (or, more correctly, “realize”) such a piece. The parallel to congregational hymnody is plain. Of course the situation is completely different in the case of choral and instru-

mental (i.e. not “congregational” works “performed” in the full and normal meaning of the term within the framework of officially permitted cultic music. Here, the performers (choir, orchestra, soloists, organist) can be clearly distinguished from the listeners in the “audience.”

Although cultic music, in particular that which is officially prescribed, like Gregorian chant for the celebrant of divine worship in Latin, is fundamentally different from other types of music by reason of its cultic character, the ethical problem which faces us in future is the question of just recompense for music with a more commercial and entertainment character. The solution to that problem will depend upon theological evaluation of the relation between nature and grace as it finds expression in the changing cultural currents flowing through the *Ecclesia in mundo hujus temporis. Quod hoc Deus bene vertat!*

FR. ROBERT A. SKERIS

NOTES

¹ BvR 352/71 - BverfG vol. 49, pp. 382 ff.

² On the Peer to Peer Piracy Prevention Act now being debated in the Congress, see www.house.gov/judiciary. For background by a principal sponsor of the proposed legislation, see www.house.gov/berman/p2p_faq.html.

³ See for instance H-W. Schmitz, *Zum neuen Gebet- und Gesangbuch: Singende Kirche* 49 (2002) 82/4, here esp. 83/4.

⁴ <http://www.copyright.gov/title17/92chap.1.htm#110>.

⁵ West German Supreme Court decision of 25 October 1978 (note 1).

⁶ The terms “cultic” and “extra-cultic” were laudably introduced by the late Prof. Winfried Schulz. See his “Church Music and Copyright Law Protection in the Federal Republic of Germany” in the bibliography appended.

⁷ On this see R. Skeris, *Participatio actuosa in theological and musical perspective. Documentary considerations*, in *Id., Divini cultus studium = MuSaMel* 3 (Altoetting 1990) 25/34.

⁸ A full discussion can be found in J. Overath, *Musik als geistiges Eigentum* pp. 36 ff. and *Copyright Law and Congregational Song*, both in the bibliography which follows.

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_____, *The Author and the Interpreter of Music*, pp. 41/4.

_____, *Music as Intellectual Property*, pp. 45/8.

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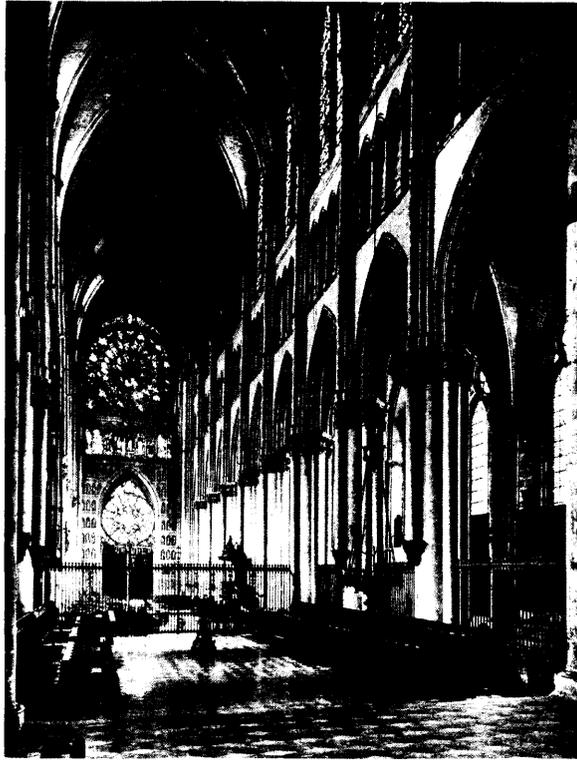
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<http://www.copyright.gov/title17/92chap1.htm#110>

On "educational use" and musicians' intellectual law and resource links, see

<http://fairuse.stanford.edu/mds/051796music.html#A2>

<http://www.aracnet.com/~schornj/index.shtml>



Nave, Looking West. Cathedral, Reims.

THE MEANING OF MUSICA SACRA AND ITS NOBILITY: REFLECTIONS ON THE THEOLOGY OF CHURCH MUSIC

Our hearts and our ears are still resounding to the chant of Psalm 102, with which we sang our hymn of thanks to God's unbounded goodness in the solemn Pontifical Mass marking the centennial of the Federated Caecilian Societies for the German-speaking countries:

Bless the Lord, all ye his angels:
 You that are mighty in strength, and execute his word,
 hearkening to the voice of his orders.
Bless the Lord, all ye his hosts:
 You his ministers, that do his will.
Bless the Lord, all his works:
 in every place of his dominion,
O my soul, bless thou the Lord.

The singer of this hymn of praise is an honest and convinced optimist on the basis of his faith, a person who is fully conscious of human wretchedness and yet believes in the power of divine Love to surmount all difficulties. His ideas are elevated beyond the realm of the merely accidental and temporal to the level of universal validity. Hence we, too, may make them our own on this joyous jubilee.

Bless the Lord, all ye his angels,
 hearkening to the voice of his orders . . .
 You pure, singing spirits
 who are the starting point, the pattern and the goal
 of our liturgico-musical service,
 allow us to comprehend anew
 the meaning and nobility of *musica sacra*
 by realizing your nature.

Bless the Lord, all ye his hosts:
 You his minsters, that do his will.
 During today's jubilee celebration,
 may this challenge of the Psalmist go forth
 to all those who according to the will of God
 have dedicated their life's work to *musica sacra*:
 the professional church musicians, the composers
 and the scholars, the teachers and the conductors,
 the choir directors and the organists,
 but also to the hosts of our choir singers.

Bless the Lord, all his works:
 in every place of his dominion.
 Among the great works of His might and mercy
 we may well direct our gaze today in gratitude
 above all toward those works which are revered
 by believers and non-believers alike
 as the miracle of sacred music.

Bless the Lord, all ye his angels, all ye his hosts, all his works!

1.

Following the Preface we heard the angelic hymn of praise, and filled with joy, joined the choir and celebrant in confessing

the true and everlasting Godhead: we adore distinction in persons, oneness in being, and equality in majesty, which the angels and archangels, the cherubim also and the seraphim do praise, never ceasing to cry out as with one voice: Holy, Holy, Holy Lord God of Hosts. Heaven and earth are full of Your glory. Hosanna in the highest! Blessed is he who comes in the name of the Lord. Hosanna in the highest!

This "hymn of God's majesty," as it is called in the Roman preface texts, and above all its position in our earthly liturgy, make clear to us the theological meaning and value of *musica sacra*.

In the liturgy of St. John Chrysostom, this "Cherubic Hymn" is always sung by the choir, and indeed in these most expressive and significant words:

We, who mystically represent the Cherubim, sing the Thrice-holy hymn to the life-giving Trinity.

In these words the Eastern liturgy makes an important theological statement about the liturgical choir and its musical duty: in the liturgy as it is performed on earth, each singer mystically represents one of the Cherubim. At the same time, these words emphasize that the singer (or the liturgical choir) does not merely "contribute to the worthy elaboration of the celebration of Mass," but rather that he represents the song of the angels. In the hierarchy of the angels, the Cherubim hold an especially prominent place, very near to the throne of God Himself. When we compare the position of the Cherubim

to the position or role of the choir in the liturgy, we begin to realize what a high place is allotted the choir in the Divine Liturgy of St. John Chrysostom, which is so filled with a spirit of reverence for God's presence.

Among the previous Roman Prefaces it was only the Pentecost Preface which in addition to the Trinity Preface attributed the Tercius hymn to the heavenly choirs alone, without reference to the community of the earthly liturgy, thus also making the choir in the Western Latin liturgy the representative of the angels. In all the other Prefaces we find instead the words "We pray you that our voices, too, may be joined with theirs, . . ." and it is worthy of note that in the new Prefaces we find only this version.

The theological position which views the liturgical choir as the representation of the singing angels has inspired works of the highest value both in Gregorian chant and in the art of polyphony. What more noble mandate could a gifted composer have, than to depict for us through the artistic resources of music the heavenly hymn of God's glory which was vouchsafed to us in the vision of Isaias the prophet!

Scholarly discussion has often enough made it clear that the term "una voce" (and for that matter, the other formulations found in the Preface as well) do not refer to performance practice. It will suffice at this point to refer to Reinhold Hammerstein's study of the "Music of the Angels" which was published in 1962.

If the great art forms of the Sanctus were to be banished from the solemn liturgy and nothing allowed other than acclamatory forms, meaning forms of congregational singing, then we would not only have to record a further dismantling of the cultic element in contemporary liturgical practice. No, the moat separating East and West in the liturgy and its theological foundations would also have been deepened, now that the Greek "Kyrie" appears to be suppressed more and more in daily liturgical practice.

We owe it to a special intervention of the Holy Father that-contrary to the text proposed by the Liturgy Consilium-the polyphonic Sanctus and with it the polyphonic Ordinarium Missae were explicitly safeguarded in Art. 34, Par. 1 of the Instruction "Musicam sacram" issued on 7 March 1967. The text does this "according to the customary norms," and distinguishes clearly from other forms of the High Mass, namely: the second paragraph of Art. 34 begins with the words "In allis casibus," in other cases. Here, there are treated the various forms of High Mass "cum populo activo" such as formed the center of attention in the work of the ACV and the international church music congresses long before Vatican II. These forms will continue to be cultivated in future, taking into account their limits as well as their possibilities.

Although the Instruction "Musicam sacram" had expressed itself quite clearly, we cannot ignore the fact that in their publications, certain voices never tire of representing the polyphonic Sanctus in the liturgy as incompatible with liturgical reform. For example (and in complete contradiction to Art. 34 Par. 1 of the Instruction "Musicam sacram") a German diocesan *ordo* for the current year contains the following directive:

The Sanctus is the concluding acclamation to the Preface, and hence must be sung by the congregation together with the celebrant. Here, the congregation should not longer permit itself to be replaced by the choir.

This opinion cannot be justified by either the Council or the Instructio. It rather reproduces that opinion which can indeed be found in the draft of the March 5 Instruction, but which was changed by the Holy Father in the sense of a clear "both-and."¹

Furthermore, in various ways people are steadfastly attempting the theoretical devaluation of music in the liturgy, either with the help of false theological and historical notions or by concentrating exclusively on the "ministerial" role of music, making it practically a non-essential accessory and completely ignoring it as an integral part of the liturgy.

On 12 November 1962 in the *aula* of St. Peter's, H. E. Jaime Cardinal de Barros Camara of Rio de Janeiro made a very convincing statement about the often falsely interpreted

designation of church music as “handmaiden of the liturgy.” He pointed out that church music should be an *ancilla liturgiae* in terms of its behavior (quoad actionem) but not in terms of its essence (quoad naturam). By its very nature, church music is and remains (as the teaching of the Church puts it) “a necessary and integral part of the solemn liturgy.”

During this centennial we may remark with gratitude that the Cardinal Archbishop of Rio de Janeiro whom I have just cited, learnt to love the music of the Church from the German Franciscan Fathers in Brazil. This is above all the merit of the famous priest-musician Fr. Pedro Sinzig O. F. M., who all during his life remained in close contact with the composers in the ACV.

2.

In contemporary liturgical practice one can unfortunately observe a theological and musical devaluation of the Sanctus, indeed a devaluation of the previous artistic musical structure of the Missa Romana as a whole. This is not connected solely with the problem of liturgical language and an overly externalized notion of *actuosa participatio populi*, but is also rooted in the anthropocentrism of contemporary theology. Thus the celebration of the Eucharist has meaning only as a mutual encounter among human beings. The cultic and sacred character of the celebration of Christ’s sacrifice, which transmits the grace of redemption and is directed towards the glorification of God, is called into question.

A well-known professor of religious studies at a German university (who is incidentally a convert to Catholicism) wrote the following lines to me a few months ago in reference to a discussion we had had two years earlier about the question of liturgical language.

At that time, I intended with my criticism something totally different than the progressivists who are devastating the Church today. For a while, these people thought I was one of them, and I thought that they intended the same thing as I did. But in the meantime I have noticed that it is really a question of a very basic decision, one so simple that any grade-schooler can understand it: who comes first, God or man? On this question the Church is already de facto divided. And so today it seems to me totally unimportant, passé, and a distraction from essentials to do on arguing about such things as I still thought were debatable two or three years ago. I view things a little more relatively, in relation to what is more essential. For example: the introduction of the vernacular at Holy Mass . . . is good, IF it brings the people closer to God (and this is all that I had meant). But if it leads to “desacralizing” the Mass, to denying sacrifice and transubstantiation, and to making of Holy Mass a mere demonstration of neighborliness in remembrance of a departed person who had a special talent for neighborliness and was above all capable of transcendence, . . .-well, then I would a thousand times prefer to remain with things as they were before the Council . . . God knows, I did not join the Church to re-discover here what I could have had in more original form in Neo-Protestantism. But thank God that nothing about the Church can confuse me. I remain loyal to those who are concerned with GOD FIRST, and not to the anthropologists and anthropocentrists.

He who is familiar with the musico-liturgical tradition of Holy Church, her treasury of musical art and its theological and liturgical foundations, knows all too well that the Christian theocentric experience of music was always opposed to anthropocentric notions.

There is no doubt that the real reason for the crisis of *musica sacra* in the liturgy of our own day is this rationalistic and modernistic thinking which undermines even the very foundations of our faith.

In connection with the theological conception of Teilhard de Chardin the existence of immaterial creatures is called into question. Supported by Holy Writ and the faith of the Church, which she proclaimed at the IV Lateran Council,² for example, we shall reject all attempts to abandon the world of the angels during the course of what is called "de-mythologizing." On the contrary, we shall acknowledge that angels exist.³ But nonetheless it is understandable that an age of such theological confusion finds it difficult to achieve a theological view of *musica sacra* in the light of a theology of the angels.

Once we have recognized this fact, we can understand how through the use of slogans like "the doubtfulness of everything cultic" or "opposition between the Gospel and a cultic worship of God," people in future regard the term "music" as more pertinent than "sacred music," and this in spite of the fact that the Holy Father chose the *arenga* or thematic opening words "Musicam sacram" for the Roman Instruction of 5 March 1967 in preference to the theologically meaningless "Cantum et musicam" proposed by the Liturgy Consilium. Similarly, in their 1967 "Message to all those commissioned by the Church to teach the Faith" the German bishops clearly stated that a liturgy which would conceive of itself as a mere social ritual, as a stylized reaffirmation of Christian brotherliness, would miss the real mark: praise of God and therein its service to man's salvation.

Therefore the liturgy does not merely seek to serve the sanctification of man, but she desires to be and in fact is the public worship of the Church in the Holy Ghost through Christ to the glory of God the Father. Hence de-sacralizing the liturgy can in no way be our task. Liturgy is the clearest sign that Christian life does not exhaust itself in openness to the world and to men, but rather finds its real meaning in openness to God Who has created us, redeemed us in Christ and sanctified us in the Holy Ghost.

The tendency toward de-sacralization clearly shows that the "genera musicae artis" which have grown up organically in and out of the liturgy are regarded as a hindrance to development.

And thus it becomes clear why the distinction between sacred and profane or "lascivum vel impurum" constantly stressed in all the ecclesiastical guidelines, is being increasingly eradicated, and why entertainment music is being brought into the liturgy as a consequence. Such tendencies, observed by church musicians, are not merely signs of "storm and stress" among ignorant and musically illiterate youths, but can unfortunately be found at all educational levels within the Church.

Here, the small flock within an ecclesiastical federation of professional church musicians is confronted with an extremely difficult task of education and formation, first of all in the music schools, but also in the form of public events sponsored by the schools and the diocesan directors of church music, by our diocesan presidents within the ACV and their helpers. Franz X. Witt was in his time still able to count on the Catholic teachers and the Catholic Schools, because he knew that a singing congregation and a parish choir can only be built upon the firm foundation of the schools. Today, necessity forces us to seek other possibilities. Strong personalities in the field of church music, in addition to cathedral and parish choirs, are the last remaining bastions-if they have not fallen victim to unenlightened liturgical innovators in the meantime. In many places, the situation of our choirs is unfortunately quite hopeless. Nonetheless, we may not give up, but in view of the real Christian meaning of our lives and with a firm faith in the supernatural dimensions of our Holy Church as these have been set forth so clearly in the dogmatic Constitution "Lumen gentium," we must remain faithful to our high task and

our ultimate purpose: the glorification of God, which unites heaven and earth in the liturgy.

In spite of all the professional, technical and perhaps even human problems we will not allow our belief in the religious and apostolic meaning of our work to be taken from us. We are quite aware that no human being can glorify God unless he be empowered and called to do so through the grace and love of Christ. It is only the person who has been penetrated by the rays of redeeming grace who is able to join in singing the New Song of the Redemption. And the same source gives rise, in the spirit of St. Benedict, to the "Dominicum servitium," service rendered directly to the Lord Himself, which reaches its climax in the Opus Dei, which "takes precedence of everything" (Rule, 43). And St. Hildegard says the same thing: "The sisters perform the service of the angels by constantly singing their prayer, hour for hour."⁴ It is only possible for heavenly and earthly liturgy to become one because in the God-Man Jesus Christ heaven and earth have ratified a new covenant, and because in Him the harmony destroyed by original sin has been restored. In our truly divine liturgy we experience the complete reality of this chorus composed of singing spirits and us poor earthly pilgrims, when we are permitted to pray

By Him and with Him and in Him are ever given to Thee, God the Father Almighty,
in the unity of the Holy Ghost all honor and glory, for ever and ever, . . .

or when we are allowed to join directly in the chant of the angels at the Gloria and the Sanctus of the sacred liturgy which encompasses heaven and earth, in spite of all the earthly woes and human misery which may perhaps surround or even burden us.

And even though there is an essential difference of rank between heavenly and earthly liturgy, the Lord Who Himself appears in the liturgy, represents the heavenly liturgy, and He it is Who establishes the connection with our lowliness. For after all, it is only "through Him the angels praise" the majesty of God the Father (Preface), just as it is through Him alone that we here below become living instruments of the heavenly liturgy.

As singers, the pure spirits form through Him and with us this community which encompasses heaven and earth. Hence the pure spirit as singer is-and indeed must be-source, model and eschatological goal of our liturgico-musical service. The dignity and rank of Musica sacra are grounded in him, quite independent of any historical changes. The relationship of liturgical musical art to the heavenly liturgy is more direct than that of all the other arts which serve the liturgy. Thus it is a truly holy music, Musica sacra, whose essence can only be grasped and shaped by men who have been redeemed and sanctified. Only holy music is worthy of God. But God is spirit, and hence such music must be "worship in spirit and in the truth" (Joh 4/24).

3.

One of the pioneer spiritual leaders of the liturgical renewal, who helped make accessible to us the ancient wellsprings of new strength without ever dreaming of a "reform" in the sense of an "involution" detrimental to healthy growth, Abbot Ildelfons Herwig of Maria Laach, described the idea of transfiguration in the liturgy as the inner principle which creates art-a principle which formed the liturgy, beginning from within, as an art work of well-proportioned beauty. And alongside this interior artistic principle, he did not ignore some of the external factors such as the community nature of liturgical worship and its special character as *actio*. But for the Abbot, the concept of transfiguration was nonetheless the primary artistic principle of the liturgy in general, "to the extent that in this concept there is expressed the decisive point of the entire liturgy, namely the mediation of divine grace, and because historically considered, this concept has given form and shape to our liturgy."

It is precisely the liturgy's character as prayer which impels it in the direction of art. In prayer, man elevates himself above all that is earthly to God, his soul immerses itself in the knowledge and love of endless Beauty, and if mere words wish to reproduce even approximately all that so profoundly moves the spirit and the emotions, then the language of prayer must in some way, even if ever so faintly, reflect the eternal light of beauty. And when it is a matter of uttering, in the name of the Church and in inspired, elevated, noble form only that which is *objective*, meaning thoughts and yearnings common to all Christians, so that each individual can rediscover his own experience in the words of the liturgy, then here it is only the poet who may speak up (and for a musical statement, only the artist) as herald of the heart. Hence it is in the nature of things that liturgical prayer becomes poetry, which is also why the Psalter has been the Church's classic school of liturgical prayer.

The songs of David play a predominant role in the Church's liturgy.⁵ And liturgical works of musical art were also inspired by the Psalter and developed into masterpieces of overpowering greatness. Believing in the transfiguration of man and of the world, the music of Christian worship grew and developed in East and West: the precious melodic art of Gregorian chant, the rich art of vocal polyphony in its various stylistic periods up to the present, congregational hymnody, and not least the art of the organ-builder and the organist in the liturgy.

This treasury of church music old and new is Paschal faith in song, which promises us humans "the future abode" and which is created out of and for the liturgy, whose centerpiece is the *Missa Romana*. In spite of all our concern for the differing needs of individual cultures and language areas throughout the whole Catholic world it is our duty to defend a mature and fully developed musical art for the liturgy both in Europe and in lands which are culturally related.

It is surely one of the incomprehensible paradoxes in the post-conciliar Church that precisely the Gregorian chant is appreciated much more outside the Church than in our own ranks! The greatest contemporary composers-masters who are fluent in the artistic language of our own times-are dismayed by what has happened in the Catholic liturgy. Among them are persons of other faiths who sincerely deplore above all the immoderate use of the vernacular, which in many places has led to the complete displacement of *Musica sacra* written to Latin texts-and that in flagrant contradiction to the clear prescriptions of the Council.

Here, we may be permitted to refer to several *errors* which are often alleged in opposition to the liturgical use of church music bound up with the Latin language.

Some persons compare works of *Musica sacra* in Latin to museum pieces, and all those who serve such music professionally and liturgically with museum custodians. Disregarding the religious and theological meaning of such music, these voices concede that it may perhaps be culturally significant, but claim it is irrelevant in today's liturgical and pastoral terms. What can be said in reply?

There are a number of important differences between musical works of art and works of the plastic or graphic arts exhibited and preserved in museums. Our reflections, however, are concerned with only one difference, and that essential: a piece of sculpture or a painting, as a completed work of art, is in safe keeping at a museum, where it can be viewed by visitors. Quite the contrary is true of a musical work of art, which in order to exist in sound requires living human beings, artistically trained interpreters who out of the impulse of the moment are capable of recreating the work in the real meaning of the word. In this context, a purely external performance, even though technically impeccable, would not be worthy of the liturgy. Liturgical music presupposes praying singers and singing persons who pray. In the ministry of liturgical music, therefore, *Musica sacra* which has arisen out of the faith and the spirit of the liturgy actually becomes a supra-temporal language which speaks, prays, interprets and proclaims all the more vigorously, the more its interpreters not merely mouth it, but also bear it in their hearts. In short, the effectiveness of *Musica sacra* also depends upon the degree to which its in-

interpreters are fitted for recreating it in the real sense of that term, and for making it into a living language.

This supra-temporal language of *Musica sacra*, which is directed primarily to the irrational levels in men and which assures a feeling of security under the paternal roof of liturgical worship for men of all tongues in spite of everything that separates people in an age of developing vernacular liturgy, may not "lose its voice" in a healthy liturgical reform-if the reform really desires to reach modern educated persons at all. We are all aware of the extraordinarily great interest in liturgical music outside of the Church: concert programs and the production of phonograph records prove it. Thus the exclusive cultivation of congregational singing, not least one which would be textually and musically unsatisfactory if not inferior, would lead to a decline in liturgical quality, quite apart from the loss of musico-theological substance.

A second error which ignores the special nature of liturgical art music as a language *sui generis*, is the demand for immediate intelligibility of the text in Gregorian chant or ecclesiastical polyphony. It must be presumed that the text is understood, and hence the texts belong in the hands of the faithful, for with a view to the future it would be fateful to wish to make prayerful interior participation in the liturgy depend entirely upon direct and immediate hearing and understanding. According to St. Thomas Aquinas, it is not necessary to understand the words in order to hear liturgical music in a way which promotes piety:

. . . even though many do not understand what is being sung, nevertheless they grasp the motive for singing, namely in praise of God, and this is enough to arouse devotion (II-II q. 91, a. 2).

But today, most churchgoers are able to read, which was not true in St. Thomas' day. It is rather the case that modern men expect to be given a copy of the text or the libretto when they listen to music linked with words. In the concert hall, for example, this has long been taken for granted. How much more should we make it our business to do the same in the solemn liturgy, so that the musical work of art will not be degraded to mere aesthetic background noise, but in its religious power of expression will be able to attain its fullest pastoral-liturgical significance.

In the process of hearing and experiencing music in a religious context, and in the liturgy, it is perhaps only on the basis of the text and the musical expression connected with the text or the liturgical *actio* that meditation become possible, i.e. a higher form of prayer which can rise all the way up to *compunctio cordis* or stirring of the heart, which St. Augustine actually calls one of the effects of cultic music. In view of this possibility alone, the singing of the choir can scarcely be excellent enough. Choral song is of the greatest pastoral importance when it is a case of the interiorisation of our liturgy. *Musica sacra* which is both liturgical and artistic does more to foster living interior participation in the liturgy than does continuous talk from ambo or altar.

Hence we are grateful to the Holy Father because in his message to the Fifth International Church Music Congress at Chicago and Milwaukee in 1966 he called for the preservation and promotion in the liturgy of precisely the great works of *Musica sacra* created by inspired composers and reserved for the choir. To listen with devotion and genuine emotion to God's praise in a work of art as it rings out through the intermediation of a musician called by God to artistic interpretation, is thoroughly active participation in the liturgy, in the spirit of Art. 15 of the Instruction "*Musica sacram.*" Nothing could be more wrong than the demand for uninterrupted speaking during worship. Years ago, the great pastoral theologian and artistic expert Bishop John Michael Sailer (whose balanced remarks on the question of liturgical language are still eminently worthy of consideration today) admonished his priests: "Do not expect such great wonders from the vernacular."⁶ With good reason, the conciliar Church also speaks explicitly of the need for a "sacred silence," meaning thereby the willing recep-

tion of church music masterpieces as well. Since are music is able to interpret God's word and His praise much more powerfully and effectively than is possible for any mere speaker, the Church has always shown herself to be the protectress of the art of liturgical music.

And so today, on our anniversary, if we stand up for a re-vivifying of the Church's great musical tradition in the liturgy, we are not merely fulfilling the wishes and the will of those idealistic priests and laymen who a century ago laid the groundwork for the activity of our international federation and with high hearts set about the renewal of church music. We rather do so in the awareness which Igor Stravinsky expressed this way:

A living musical tradition is no mere witness to a past which has drawn to a close. Rather, it is a living power which stimulates and instructs the present. One must start from the tradition in order to create something new. In this way, tradition assures the continuity of the Creative.

A music which because of its origin and its spirit we correctly call "sacred," must remain a sacred obligation for us. We may not withhold its healing and hallowing powers, from contemporary man least of all.

4.

But our own age is also called to join in the New Song of the Redemption-in our own language. Even so, our own age is bound by the word of the Lord: God is a spirit, and they that adore Him, must adore Him in spirit and in truth (Joh 4/24). However, a new music of "adoration," musically and humanly considered, can only flourish in the soil of faith, which brings forth artists blessed with talent and not mere hit parade stars, where music and quality automatically involve each other; in a soil which, determining even the child's development, does not bring forth unbridled rhythm and ecstasy or superficial "show biz" amateurism, but rather reverence, tact and respect, as well as genuine ability to accomplish something, to mould a work of art through mutual effort-which only then can become worthy of the Deity. A glance at the back issues of the Society's journal clearly shows that in their lectures and instructions, the founder of the Federated Caecilian Societies and his successors as President-General have never tired of pointing out two important qualities of the church musician and above all of the liturgical composer: his ecclesiastical and liturgical way of thinking, and a thorough professional training. The prayer recited by the priest-celebrant over the deacon before the proclamation of the Gospel at solemn Mass contains two important words: "digne et competenter," worthily and fitly, may he proclaim the Gospel with professional competence. This prayer should be the preface to all invitations to liturgical composition issued by the Church. And only our best composers should venture to write new liturgical compositions-only such composers as maintain living contact with contemporary musical life in addition to being at home in the great tradition of *Musica sacra*. They must bear within themselves a vocation to the prophetic ministry of the creative church musician. Not without reason did St. Benedict call the Psalmist David a Prophet. He fulfilled his prophetic office in the artistic form of his prayer and song; he articulated, interpreted and proclaimed whatever God inspired him to say. Similarly, the liturgical composer also prays, interprets and proclaims the sacred text and elucidates the liturgical *actio*. Music has a very special ability to fulfill this prophetic ministry in the solemn liturgy.

It must be said explicitly that a merely recited liturgy quite obviously remains great and sacred in its essence, but even non-musical persons will perceive that it makes a great difference whether an Alleluia or a Gloria, for instance, or the Credo is sung or merely recited. However, it is only the truly inspired and genuinely gifted artist who is

able to sing creatively and convincingly, the way St. Francis did in his "Canticle of the Sun." The Saint had long since "known" the content of his Canticle, but he had to experience in himself the "Numine afflatur" before he could express what he knew in a form which had the power to permit this ineffable emotion to overflow onto other listeners as well. The more a rationalistic way of thinking were to prevail in the liturgical reform (as even very active liturgical reformers fear will be the case with the projected "Missa normative"), and the more the numinous element were to be suppressed in the liturgy, the less chance there is for a new liturgical work of art to arise-and this would be a sign of a liturgico-religious rather than an artistic vacuum. In a manner deserving of thanks, the Most Rev. Bishop of Regensburg has called attention to the danger of "Enlightenment" thinking for the liturgy reform. I refer to His Excellency's lecture on the post-conciliar situation of the Church, a lecture which in the meantime has attracted attention far beyond the borders of Germany. Along with a great many Catholics, church musicians are especially grateful for the bishop's statement, not least when he says:

The widespread discontent with certain liturgical innovations and with the complete elimination of Latin-in contradiction to the spirit as well as the letter of the Council-is distinctly characterized by the correct intuition that the numinous element is an essential part of religion. And perhaps it was a mistake not to have involved psychologists of religion in the liturgical reform. On this point, Rudolf Otto's book "The Sacred" is by no means superceded, and what he says there about the Tremendum and the Numinosum and the Mysterium deserves attention even today. In his lecture on "The Renunciation of Beauty," Reinhard Raffalt indirectly refuted all the objections which are alleged against the so-called "hyper-solem-nization" of the liturgy these days, even at liturgical conventions. In saying this, we are not applying this idea at all to those parts of the liturgy of the word whose whole thrust is toward proclamation and thus should be done in the vernacular, even though here, too, we should always remain aware that the Word of God is and always will be a mystery-even when it is proclaimed.

It is the great merit of Martin Deutinger to have pointed out the importance of the "Numine afflatur" for art, thus clarifying its religious purpose. As a matter of fact, as soon as mankind forsakes its religious enthusiasm, then spirits are impoverished, forms become empty and earthly, the vivifying word becomes a mere spiritless phrase. The connection between art and religion is so intimate that the inner richness of art depends upon religious worship. Indeed, we can say that the content of art will be poor in direct proportion to the poverty of the worship under whose influence art stands.⁷

Music which is merely "constructed" or a decadent imitation possesses no fiery spark of the Divinity, even if it were to borrow its musical materials from Gregorian chant, and even though it be commissioned by the highest authority.

As much as we must and do strive for new vernacular chants for the congregation-chants appropriate to the liturgy!-we also have to stress quite as strongly that artistic choral music cannot be replaced by congregational song. All of us know that in Jewish Temple worship, the choir was clearly superior to the congregation, as is also the case in the liturgies of the Eastern Church. In contrast, there is an opinion widespread among us (an opinion which quite misconstrues the prophetic task of the liturgical choir!) that the singing of the choir is to be regarded as a mere substitute for those parts which are really to be sung by the congregation. Such a view, however, cannot be justified either from Holy Writ or from history. It is an error to call the liturgical choir a hindrance to congregational singing, and to regard it as simply an instrument of aestheticism. From the theological and liturgical point of view it is impossible to falsify the task of the choir more completely, and it is impossible to misinterpret more superficially either Gregorian chant or the art of vocal polyphony.

At the present, it is unfortunately difficult to escape the impression that a remarkable discrepancy exists between artistic standards in architecture, sculpture and the arts and crafts on the one hand, and artistic standards in the area of new liturgical chants on the other. And it is also appropriate to compare the sums of money expended for both areas of art, though of course the creative spirit cannot be aroused by money alone. The obvious underestimation of artistic creation in the field of liturgical music makes clear how minimally wide circles in the Church are really interested in the particular laws of *Musica sacra*, its theological meaning and importance, and above all its liturgical task.

May the centennial of the Federated Caecilian Societies help us to reflect upon the precious legacy of *Musica sacra* which is linked with the name of this episcopal see and with the names of Bishop Sailer, the priest-musicians Carl Proske and Franz X. Haberl, and not least the founder of the ACV, Franz Xaver Witt. Upon this spiritual, liturgical and artistic foundation there arose an impressive church music reform movement which spread far beyond the boundaries of the German-speaking countries. In our mind's eye we see today the many church musicians, the cathedral and parish choirs whose names and accomplishments are part of the history and the efforts of this professional organization of church musicians. This ceremony is not intended to be a just evaluation of their efforts and their accomplishments. Our task is rather to emulate their faith, to make our own their principles and their ideals, and above all to match their spirit of loyalty to the Church in our own time. In view of the task given us according to the will of the Church, namely to create, with the necessary assistance of the Creator Spiritus, a new *Musica sacra* out of the spirit of tradition, we may profitably recall a statement of St. Augustine which Pope John XXIII often quoted: Be assured, my brethren, that the extent of your love for the Church determines how much you possess of the Holy Ghost.

By way of conclusion, this wise admonition of Bishop John Michael Sailer:⁸

If with your right hand
you resolutely hold fast to the Old which is tried and true,
and at the same time offer your left hand
to a disciplined introduction of what is best among the New,
then give your heart to the One eternal Truth alone,
which always renews itself in the Old,
and in the New does not deny its ancient beauty.

MSGR. JOHANNES OVERATH

NOTES

¹ Those who fear that the Canon Missae will be covered up by a Gregorian or polyphonic Sanctus sung by the choir, are reminded of the short form among the newly permitted eucharistic prayers, though the serious religious reservations brought up by H. URS VON BALTHASAR against a constant audible recitation of the Canon remain valid. In *Wer ist ein Christ?* (Einsiedeln 1966) 37 ff. he notes that many miss "the spiritual realm of stillness with which we veil the Mystery". . . How can the Christian community "remember the hour of its own birth, indeed celebrate that hour as present here and now, in faith and sacrament, without sinking into the depths of adoration? But where is this adoration in our very newest worship services?"

² Denziger-Schonmetzer 800.

³ Cf. Heimo Dolch, *Teilhard de Chardin im Disput* (Koln 1964) 27 ff.

⁴ MPL 197/487.

⁵ I. Herwegen, *Alte Quellen neuer Kraft* (Dusseldorf 1920) 26 ff.

⁶ J. M. Sailer, *Neue Beytrage zur Bildung des Geistlichen 2* (Munchen 18192) 169.

⁷ J. Overath, *Die Enzyklika "Musicae Sacrae Disciplina"* vom 25. Dezember 1955 und der Komponist, in *Idem* (ed.), *Musikalisches Brauchtum*. FS Lemacher = ACV Schriftenreihe 1 (Koln 1956) 9/18, here 9.

⁸ J. M. Sailer, *Neue Beytrage 2* (note 6) 87.

REVIEWS

Ave Maria. Nicholas Gombert (edited by Ralph W. Buxton). Motet for mixed voices (SATTB), a capella. Notre Dame Choir Editions, No. 22.

Beata es Maria. Jacob Obrecht (edited by Ralph W. Buxton). Motet for mixed voices (SATB), a capella. Notre Dame Choir Editions, No. 16.

Candidi facti sunt. Thomas Tallis (edited by Ralph W. Buxton). Motet for mixed voices (SATTB), a capella. Notre Dame Choir Editions, No. 19.

Lux perpetua lucebit sanctis tuis. Philippe de Monte (edited by Ralph W. Buxton). Motet for mixed voices (SATTB), a capella. Notre Dame Choir Editions, No. 30.

Vidi aquam. Tomas Luis de Victoria (edited by Ralph W. Buxton). Motet for mixed voices (SATB), a capella. Notre Dame Choir Editions, No. 17.

These five pieces are further additions to the very distinguished series of Renaissance choral music issued by Notre Dame Choir Editions. Everything in these editions bears the marks of careful preparation and scrupulous editing, and the printing is beautifully and spaciouly laid out. None of these pieces is at all familiar; each is a priceless gem. A choir which is well-versed in the polyphonic style should be able to manage any one of these. No longer should the repertoire of music from the "golden age" be confined to a few overly familiar chestnuts; these modern performing editions provide a treasure of great music in reliable, scholarly treatments.

The individual publications are rather high-priced, but one can hardly think of a better investment on the part of a parish which has forces competent to deal with these marvellous pieces. Notre Dame Choir Editions are available from C. F. Peters Corporation, the sole sellign agent, at 373 Park Avenue South, New York, NY 10016. One should request the entire catalogue of this series, running by now to over thirty pieces.

CALVERT SHENK

NEWS

The St. Ann Choir of Palo Alto, CA under the direction of Professor William Mahrt has sent out an e-mail announcing part of its Lenten choir program for 2003: a Latin Mass, Wednesday, March 5 at 8:00 PM in St. Thomas Aquinas Church, Palo Alto; a Requiem Mass for Fr. Robert Giguere, S.S. (a Newman Chaplain and a crucial friend to the choir), Monday evening, March 10, 8:00 PM at St. Thomas Aquinas Church; and for the Sundays of Lent there will be a Sung Mass in Latin and English at St. Thomas Aquinas Church at 12 noon and Latin Vespers at 6:15 in the St. Ann Chapel in Palo Alto (normally vespers will include special Lenten polyphonic music).

†

During his Wednesday General Audience on Feb. 26, 2003, Pope John Paul II called for an "examination of conscience on the liturgy so that the beauty of music and song will return increasingly to the liturgy." In this reflection on Psalm 150, the Pontiff stated that "[o]ne must pray to God not only with theologically precise formulas, but also in a beautiful and dignified way." He also said that it is "necessary to purify worship of deformations, of careless forms of expression, of ill-prepared music and texts, which are not very suited to the grandeur of the act being celebrated."

†

The Tridentine Community of the Archdiocese of Milwaukee, St. Mary, Help of Christians, has announced its Spring program of Sunday High Masses which includes Masses by such composers as Hassler, Rubbra, Palestrina, Casciolini and Pranschke. Thie choir is under the direction of Fr. Robert Skeris who is assisted by Dorothy Brauer, organist.

†

The 13th Annual Summer Music Colloquium will be held from June 24-29 at the Catholic University of America. It is sponsored by the Center for Ward Method Studies of the Benjamin T. Rome School of Music in collaboration with the Church Music Association of America. The cost will be \$380 which includes room, meals, registration and materials. Services available to colloquium participants will range from simple sung Masses in Latin and English to morning and evening prayer, from benediction hymns to a parish high Mass and a Missa Cantata. Programs will include "Meet the Composer" with Charles Callahan, a membership meeting of the Church

Music Association of America, a public lecture by Professor William Mahrt of Stanford University and a pipe organ master class by B. Andrew Mills. For further details contact the Ward Method Center at Catholic University; phone 202-319-5420, fax 202-319-6280, or e-mail Fr. Skeris at rskeris@excel.net.

†

The Center for Ward Method Studies at the Benjamin T. Rome School of Music at the Catholic University of America will be offering the Summer Ward Method Courses between June 30-July 18. One can enroll for credit or as a workshop student, with permission, at a reduced cost. For more information contact Rev. Robert Skeris at rskeris@excel.net.

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CONTRIBUTORS

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

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