PASTORAL MUSIC MAGAZINE: WITNESS TO AND PARTICIPANT IN THE POST-VATICAN II REFORM OF MUSIC AND LITURGY IN THE UNITED STATES

A Thesis

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ABSTRACT

Significant changes in the liturgy and music of the Roman Catholic Church have occurred since the promulgation of the Second Vatican Council document, *Constitution on the Sacred Liturgy*, on December 4, 1963. A major emphasis of this document and the liturgical reform movement that spawned it, was the active participation of the congregation in both the spoken and sung elements of Catholic worship. The post-conciliar revision and vernacular translation of the liturgical rites created an urgent need for music that was different in text and form from that of the pre-conciliar Latin Mass. The vacuum created by this need led to experimental solutions that many American Catholics viewed as unsuccessful and inappropriate.

In response, the National Association of Pastoral Musicians (NPM) was founded in 1976 by Virgil Funk for the purpose of improving musical liturgy in American parish churches. Since October of that year the organization has published a bimonthly magazine, *Pastoral Music (PM)*, in which it has addressed the challenges associated with the liturgical and musical changes such as: the conversion of a generally passive and silent congregation into an active singing force; the changing roles of musical personnel; the appropriate use of music in the new liturgy. Important post-conciliar documents issued by the
Vatican and the U.S. Bishops' Committee on the Liturgy have been interpreted and critiqued for *PM's* readership, the musicians and clergy of American parish churches—those ultimately responsible for implementing the Vatican II reforms.

*Pastoral Music* witnessed and participated in the liturgical reform of the post-conciliar Catholic church in the U.S., and now provides music historians with a detailed account of the changes and insight into the nature of the change process itself. The shape of the reform has not been welcomed and accepted by everyone. The resulting polarization in liturgical and other areas was recently addressed by the late Joseph Cardinal Bernardin. NPM is currently engaged in his Common Ground Initiative both at its 1997 National Convention and on the pages of its journal.
ACKNOWLEDGMENTS

I wish to acknowledge the following people for their support: Dr. Thomas F. Heck, my adviser, for suggesting Pastoral Music as a possible thesis topic, for encouraging and directing me along the way, and especially for his assistance in the compilation of the bibliographic survey of church music periodicals that comprises Appendix A; Dr. William Conable and Dr. Charles Atkinson for their support and assistance and for serving on my committee; Father Virgil Funk, president of the National Association of Pastoral Musicians and publisher of Pastoral Music, who was kind enough to send written answers to a list of questions I submitted to him early in the research process; Father Fred Lloyd, priest of the Diocese of Columbus, Ohio, who was generous in answering questions and loaning materials; Mark Voris—a true pastoral musician, Director of Music at St. Joan of Arc Catholic Church in Powell, Ohio, who was also very supportive; and above all, my husband Dick, who has supported, encouraged, and loved me for a long time.
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INTRODUCTION

On December 4, 1963, the first document of the Second Vatican Council, the Constitution on the Sacred Liturgy (CSL), was promulgated by Pope Paul VI. That document and successive ones concerned with its implementation, prescribed and enabled a monumental reform of the Roman Catholic liturgy that took place over a period of more than thirty years. The resulting changes in the liturgy were immense. The rites were transformed into a new style of worship that stressed the inclusion of the faithful as active participants to a far greater degree than had been customary for centuries.

The liturgical renewal’s focus on congregational participation engendered significant changes in the music used in Catholic worship and affected the style and scope of music composed for use in the Mass. The emphasis on the congregation as a singing force led to the replacement of traditional Latin chant and polyphony by music that was vernacular in both language and idiom. A desire for increased involvement by the laity in various ministries required a rethinking of roles and responsibilities, as well as a need for liturgical education.

In the new liturgy, the Roman Rite was not merely translated into the vernacular, but underwent an inculturation process resulting in a ritual symbolically and formally adapted to various nationalities.
Because a great deal of responsibility for implementation of the reform was placed in the hands of the various national episcopal conferences, the liturgy and its music were allowed to reflect the culture and the specific worshipping communities in which they were to be used.

A new conception of music as an integral part of the liturgy rather than as an embellishment of it brought about a paradigmatic change in its perceived role. Vernacular hymns that were formerly perceived as para-liturgical were, in this new model, viewed as a necessary element of the ritual, generally replacing the Introit, Offertory, and Communion antiphons. They therefore required careful consideration as to textual content and appropriateness to their specific liturgical functions. The new structure of the liturgy blurred the lines of Ordinary and Proper and indeed the terms became virtually obsolete. The Gradual became the Responsorial Psalm, sung antiphonally by cantor and congregation. The Alleluia became the Gospel Acclamation, and it, along with the Sanctus (Holy, Holy, Holy) and other acclamations used in the Eucharistic Prayer were designated to be sung by the whole assembly rather than by a choir alone.

The implementation of the CSL was a lengthy and evolutionary process that included the revision of the Order of the Mass (and of other rites) followed by its translation and adaptation for various nationalities by the national episcopal conferences. Additionally, a number of instructions were issued by the Vatican Congregation of Rites (now known as the Congregation for Divine Worship). In the U.S., important statements on music and liturgy were issued by the Bishops' Committee on the Liturgy (BCL). The late 1960s and 70s, decades when these
instructions were being formulated, and while the Order of Mass was being revised and translated, were a time of transition in which there was a great deal of liturgical and musical experimentation in American Catholic churches. The Latin Mass virtually disappeared, along with its music, which was often replaced by folk music, some of it drawn from the popular repertoire of the time—songs like "Michael, Row the Boat Ashore" or "Kumbaya." The guitar became the instrument of choice for folk liturgies, and musicians who could strum three or four chords accompanied folk-like music that was often speedily-composed and of dubious artistic merit. Protestant hymns were another source for congregational song, often textually adapted to Catholic doctrine. The liturgical music at this time was considered by many American Catholics to be lacking in quality and substance and therefore inappropriate for Catholic worship.

In 1976, the National Association of Pastoral Musicians (NPM) was formed in response to this perceived poverty in Catholic liturgical music. The organization sought to improve the music in American Catholic parish churches by focusing on the formation, education, and inspiration of the clergy and musicians who planned and participated in the liturgies of their churches, and were therefore directly responsible for its quality. NPM's magazine, *Pastoral Music (PM)*, first published in October/November 1976, has consistently approached the subject of church music from a liturgical perspective, focusing not on the specifics of repertoire, but on liturgical principles, the role of music ministers, and the relationship of music and liturgy. It has also devoted a considerable amount of space to the discussion and
interpretation of various documents, both universal (Vatican) and national (episcopal), and of the reformed rites that have appeared over the years since the Second Vatican Council. Thus, in the process of pursuing its stated goal of improving Catholic church music, it has played a significant role in the implementation of the post-conciliar reform of the liturgy in general, and of liturgical music specifically. The magazine has witnessed and documented the reform process and therefore serves as an important historical record of the change in Catholic liturgical music and of the change process itself.

This thesis is a review of the more than twenty years of Pastoral Music. My research has consisted primarily of reading all of the issues of PM and analyzing their content from a music-historical perspective. The material presented in the magazine over a period of twenty years is considerable and varied, and could only be dealt with here selectively. My review situates the magazine bibliographically and historically, and demonstrates its role in the post-conciliar reform by means of a survey of the types of articles and information contained in it.
CHAPTER 1

BIBLIOGRAPHIC BACKGROUND OF 20TH-CENTURY AMERICAN CATHOLIC MUSIC PERIODICALS

_Pastoral Music_ is one of a number of periodicals dealing with Catholic liturgical music that have been published in the United States in the 20th century. In order to understand the bibliographical position occupied by _Pastoral Music_, one must be aware of the provenance and history of some of the earlier liturgical music journals as well as any that coexist with it.1 (Appendix A is an international list of 19th- and 20th-century church music periodicals.)

Several of the journals have strong connections with the Caecilian movement that originated in Germany in the 1860s. The _Allgemeine Caecilia-Verein_, formed in 1869, had as an agenda the reform of Catholic music through the promotion of _a cappella_ Gregorian chant and pre-Classical polyphony. This Caecilian movement spread

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1 It is difficult to decide whether to call _Pastoral Music_ a magazine or journal. At various times it has referred to itself on its title page by either of these terms, and in its current New Member Handbook, p. 4, uses both terms in the same paragraph. I therefore have felt free to use either term, more or less arbitrarily, primarily for the sake of variety.
throughout much of Europe and to North America. In 1873, John B. Singenberger, who was educated in the German Caecilian tradition, founded the American Caecilian Society in Milwaukee, Wisconsin. His organization, like its European counterpart, had as a primary focus the promotion of Gregorian chant and Palestrina-style polyphony as a means of reforming the music in the Catholic church. Its journal, Caecilia, first published in 1874, continued in some form until the 1960s.

In 1914, another organization, the Society of St. Gregory, was founded in Baltimore, Maryland. Its primary purpose was to foster the principles dictated by Pope Pius X in his motu proprio of 1903. (See Appendix B for excerpts of that document.) Pope Pius, like the Caecilians, was interested in the promotion of Gregorian chant and polyphony. That topic was therefore the focus of the St. Gregory Society. The inaugural issue of the society's magazine, The Catholic Choirmaster, was published in February of 1915, just six months after the death of Pius X. The opening article in that issue was a memorial to the pontiff, recounting his reform principles, especially the musical aspects, which included the restoration of Gregorian chant and the establishment of a school of church music in Rome. In 1964, in the journal's farewell issue, the 1915 memorial article was reprinted with the following comment by the editor:

5 Pope Pius is discussed further in Chapter 2 of this thesis.
The turmoil resulting from the reforms of that era are paralleled by the confusion and hopes resulting from the present drastic changes in the liturgy.\textsuperscript{6}

The "present drastic changes" mentioned by the editor referred, of course, to those resulting from the Second Vatican Council.

In August, 1964, the officials of the Caecilian Society and the Society of St. Gregory met in Boys Town, Nebraska, to merge the two organizations.\textsuperscript{7} Rembert G. Weakland, O.S.B., was named president of the executive board of the new organization, The Church Music Association of America (CMAA), and also served as chairman of the editorial board of their publication, \textit{Sacred Music}, which replaced both \textit{Caecilia} and \textit{The Catholic Choirmaster}.\textsuperscript{8}

Twenty-two years earlier, in 1942, the National Catholic Music Educators Association (NCMEA) was founded in Milwaukee, sharing the birthplace of the American Caecilian Society.\textsuperscript{9} The NCMEA was formed probably in response to the development of music education in the public schools and can therefore be viewed as the Catholic

\textsuperscript{6} Editor, (J. Vincent Higginson), comment to E.R. Dyer's "In Memoriam," \textit{The Catholic Choirmaster} 50, no. 4, 146.

\textsuperscript{7} Rev. John C. Selner, S.S., "Golden Years," \textit{ibid.}, 147.

\textsuperscript{8} Rembert Weakland was involved in the writing of the U.S. Bishops' post-conciliar document on liturgical music. He became the Abbot Primate of the Benedictine Federation, and is currently archbishop of Milwaukee. He has authored a number of writings that were published in \textit{Pastoral Music}.

\textsuperscript{9} According to Fred Moleck, frequent contributor to \textit{PM}, the NCMEA shared more than its birthplace with the American Caecilian Society. Its roots were in the Caecilian movement through the Sisters of St. Francis, who were very much involved in the new organization and "were cast in the mold of [John] Singenberger," founder of the American Caecilian Society. ("Roundelay," \textit{PM} 5, no. 6 [Aug./Sept., 1981], 55.) "Roundelay" is the name of a recurring column by Moleck that appeared in \textit{PM} from Dec./Jan. 1980 to April/May 1989. The column in this issue resulted from an interview by Moleck of Sr. Theophane Hytrek, and Elmer Pfeil, two "heroes and history makers" in the field of liturgical music. The article was the first of a series of informative columns on important figures in the history of Catholic church music in 20th-century America.
counterpart of the Music Educators National Conference, founded in 1926. In 1949, NCMEA began publishing its magazine, *Musart*. Although it was primarily oriented toward the needs of music educators in the Catholic schools, *Musart* was an interested witness to the developments of the Second Vatican Council and its immediate aftermath. Many articles from the late 1960s and early 70s are directly concerned with that transitional process.

As time passed, the concerns of Catholic musicians shifted away from the Catholic school music programs to a more urgent problem—the declining quality of music in parish churches. In 1976, according to Rev. Donald Regan, then president of NCMEA, it was becoming clear that "the task confronting us, particularly in music [was] that of leading the way to surrounding the renewed liturgy with better music than has been known in recent years."\(^{10}\) For this reason and because of a declining membership, NCMEA and *Musart* passed the torch and their membership to yet another organization, the newly-formed National Association of Pastoral Musicians, whose magazine, *Pastoral Music*, is the subject of this thesis. (Further discussion of the founding of NPM appears in Chapters 2 and 3.)

Of the above Catholic journals, the two that are in publication at the present time, *Sacred Music* and *Pastoral Music*, are notably different in orientation. *Sacred Music* is clearly traditional and conservative in nature, still espousing principles that are linked to the European-based Caecilian movement and the 1903 *motu proprio* of Pius X. It promotes church music as an art form and is oriented toward those professional

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Catholic musicians who hold similar views. It is editorially reactionary and outspoken in its criticism of the current state of liturgical music, and sometimes of NPM.\textsuperscript{11} \textit{Pastoral Music}, on the other hand, is decidedly progressive and promotes a music liturgy that is reflective of the principles of the reform, and pastorally appropriate for worship in American Catholic parish churches. It is aimed at grassroots parish musicians and clergy, and although it espouses no particular style of music, its articles are generally, though not always, popular in tone. Because of their divergent formats and orientations it is difficult to compare them, but they do represent philosophically-opposed viewpoints concerning the Catholic liturgy.

\textsuperscript{11}\textit{Pastoral Music} does not directly engage with \textit{Sacred Music}, but the reverse situation sometimes occurs. \textit{SM} is discussed further in Chapter 5.
CHAPTER 2

A BRIEF HISTORY OF 19TH- AND 20TH-CENTURY CATHOLIC LITURGICAL REFORM

All of the organizations and publications mentioned in Chapter 1 have been concerned in some way with the reform of liturgical music. What makes Pastoral Music unique is that it focuses not just on the reform of the music, but also of the liturgy itself. The journal is in fact a post-conciliar manifestation of a liturgical reform movement that is rooted in the early nineteenth century. In order to fully understand the orientation of Pastoral Music, it may be helpful to have an overview of that movement and to define the historical relationship of NPM and its magazine to it.

EUROPEAN BEGINNINGS

According to Patrick Regan, the reform movement of the 19th century began as a "vigorou..."
a reform of the centuries-old Tridentine Mass. This neo-Gallican liturgy, developed by the nationalist Gallicans and the Jansenists, greatly simplified the ritual and ceremony and "made extensive use of the vernacular." Dom Prosper Guéranger, a Benedictine monk who would later become abbot, purchased the decrepit monastery at Solesmes, and in 1833 began working to replace the neo-Gallican liturgy with the restored Roman ritual. By the time of his death in 1875 he had succeeded in this task. 

Guéranger's name is known to musicologists because of his work in restoring Gregorian chant. His concerns were not limited to the music alone, however, but embraced the liturgy as a whole. His attitude toward the liturgy is reflected by the following statements from the preface to his monumental, multi-volume work, L'année liturgique:

But this liturgical prayer would soon become powerless were the faithful not to take a real share in it, or at least not to associate themselves to it in heart. It can heal and save the world, but only on the condition that it be understood.

Let the Catholic who reads this work be on his guard against that coldness of faith, and that want of love, which have well-nigh turned into an object of indifference that admirable cycle of the Church, which heretofore was, and always ought to be, the joy of the people, the source of light to the learned, and the book of the humblest of the faithful.

Guéranger's interest in restoring chant was therefore not just musical, but also liturgical. According to Aidan Kavanagh, Guéranger wanted

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12 The term Tridentine describes the Order of Mass emanating from the Council of Trent. (Tridentum was the Latin name for Trent.)
13 Patrick Regan, O.S.B., "How Did Liturgical Change Get Started . . . and Why?", PM 8, no. 2 (Dec/Jan 1984), 27-8. It is ironic that the reform movement, whose beginning is attributed to Guéranger, eventually resulted in a vernacular, simplified liturgy, like the neo-Gallican liturgy that he opposed. It would be interesting to examine the neo-Gallican liturgy and compare it with the present form.
14 Ibid.
15 Hayburn, 145.
the restored chant to be used in parish churches where it would serve as "a unified musical structure to the liturgical act of the whole community met for worship," in contrast with a worship setting where the "theatrical style of much 19th-century church music reduced the congregation to liturgical passivity for lengthy periods during the act of worship." The leading position of the Solesmes Abbey in chant scholarship in the 20th century is the direct result of Guéranger's efforts.

The liturgical reform activities of Dom Guéranger spread to other Benedictine abbeys in Germany and Belgium. Liturgical scholars such as Dom Odo Casel at Maria Laach researched the history of the liturgy from its earliest time and published early liturgical texts. In 1906, at Mont César, Dom Lambert Beauduin started a periodical called La vie liturgique, and helped found Liturgical Weeks where clergy gathered to discuss current developments. In 1911 he wrote La pieté de l'Eglise, referred to as the "manifesto of the liturgical movement."

As they did with Guéranger, musical and liturgical reform merged in the person of Pope Pius X, in office from 1903 until his death in 1914. This pope, like Guéranger and other reformers, was committed to the notion of a congregation that would actively participate in the worship of the church. He encouraged the increased reception of Holy Communion and emphasized the importance of congregational

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17 Aidan Kavanagh, "Beyond Words and Concerts to the Survival of Mrs. Murphy," PM I, no. 4 (April/May 1977), 17.
singing. St. Pius called for the continued reform of Gregorian chant, declaring it to be the ideal instrument for this because:

. . . it consisted of a single melodic line, could be sung without accompaniment, expressed the sacred texts with clarity, and most of all, was the heritage of the universal church and not of one particular nation.  

In his motu proprio, issued on the Feast of St. Cecilia, November 22, 1903, the pope urged that Gregorian chant "be restored to the use of the people, so that they may take a more active part in the offices as they did in former times."  

AMERICAN INVOLVEMENT

Virgil Michel, a Benedictine monk from St. John's Abbey in Collegeville, Minnesota, became acquainted with the European reform movement while studying in Rome in 1924. Upon his return to America, he joined others in the United States who were working in the area of liturgical renewal. He developed a theology of the liturgy as the means whereby the people come into contact with God and also with each other. According to Regan, Michel's view of liturgy can be characterized as:

the source and model . . . which makes men and women right with God and enables them to make all else right. By actively participating in it, and through their work and witness . . . Christians would transform the world, creating a

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20 Regan, 29.
21 The use of the word offices here should be understood as a general term referring to the various services of the church rather than in its more specific reference to the Divine Office, or Liturgy of the Hours.
22 Pius X, "Tra le sollecitudini," in Hayburn, 225. In an interesting column in PM 4, no.5 (June/July 1980), 31, Fred Molec pointed to a strong link between Pope Pius X and the Caecilians, saying that "the revered Motu proprio of St. Pius X can be seen as the manifesto of the principles of the German reform movement."
23 Regan, 31.
social order reflecting the deeply spiritual and transcendent values of honesty, integrity, justice, and beauty.24

The kind of active participation Michel advocated as the ideal liturgical action was not confined to congregational singing, but to a ritual celebration that would involve the participants in a united communal action of worship.25 In 1926 Michel founded the periodical Orate Fratres (now called Worship), an important publication for the liturgical reform movement in the U.S.

By 1940, the American liturgical reform movement had begun sponsoring National Liturgical Weeks. These conventions, held by the American Liturgical Conference, provide the link between the reform movement and Pastoral Music. Virgil Funk, who would later found NPM, attended them beginning in 1958, and was executive director of the Liturgical Conference from 1974 until 1976. He thus had a strong background in liturgical renewal and "also was formed in liturgical music through Rev. Eugene Walsh who was first a musician, secondly a philosopher, third an educator, and only then a liturgist."26 Rev. Funk founded the National Association of Pastoral Musicians in July of 1976, and published the first issue of the magazine in October/November of that year. He has been president of the organization and publisher of PM from their inception to the present time.

24 Regan, 32.
25 The important thread connecting all of these figures, "active participation" by the people, is also very much a part of the documents coming from the Second Vatican Council, and is often the subject of discussion in Pastoral Music, especially in its manifestation as congregational singing.
26 Eugene Walsh was a leading figure in the liturgical movement and friend and mentor to Virgil Funk. Father Funk's words are from a written communication in which he responded to a number of questions I submitted to him early in the process of researching my thesis. It is dated June 30, 1996.
CHAPTER 3

PASTORAL MUSIC: ITS TITLE, CHARACTER, PURPOSE, SCOPE, AND ORIENTATION

PM'S TITLE: DEFINING "PASTORAL"

As can be seen by examining the extensive list of periodicals in Appendix A, the use of the adjective "pastoral" in the title of a church music journal is unique to Pastoral Music. The definition of the word is critical to an understanding of the orientation of the journal and of the organization for which it speaks. In its general use, external to NPM and PM, but within an ecclesiastical context, the word has two primary meanings. The first is linked to the term "pastor," the shepherd of his flock, and is descriptive of his ministry to his parishioners, especially as it affects their spiritual welfare. Pastoral theology, for example, is a science that prepares priests for the work of "direct[ing] souls to eternal salvation."27 The second meaning refers to relative position vis-à-vis the ministering body and individual Catholic worshippers or worshipping communities. In this context, pastoral connotes relative locality. The episcopal or diocesan level is local or pastoral when

compared to the Apostolic or universal one, and the parish is pastoral relative to any of the former.

Within the more specific context of PM, pastoral has both of these connotations as well as additional ones. (That the term was applied to church musicians who were often laypersons is evidence of the increasing involvement of the laity in church ministry after Vatican II.) A discussion of the term by Virgil Funk affords insight into its meaning at the time the titles of the organization and its journal were conceived by him, as well as those definitions that evolved over time:

In my original meaning, I saw it as a word that meant "parish" or local and it meant pastoral in the same way that Vatican II was a Pastoral Council... not doctrine centered, not problem centered, but vision centered. Pastoral got to mean... "folk" by some people who wanted to criticize the renewal of the Church; NPM never understood or used the word in this way. Pastoral got to mean the price one paid for serving a local community and the principle "to love the sound of a singing congregation above all other sounds." Pastoral evolved into the expression to describe the commitment that while there were a range of diverse musics in the world of music, pastoral music was Christian ritual music, whose form was determined by its pastoral function. Pastoral came to include liturgical, educational, social and evangelizational functions for the Pastoral Musician at the parish level because these are functions of the parish... Pastoral came to mean "the service" one gives as a musician to others."\(^{28}\)

**CHARACTER OF THE JOURNAL**

NPM has been publishing *Pastoral Music* bimonthly for over twenty years. The format has been remarkably stable, each issue consisting of a number of theme-related articles along with regularly-appearing features such as: Association News, Music Industry News, reviews of music and books, a calendar of events, letters from members, and advertisements. The articles are generally solicited from "writers with

\(^{28}\) Funk, written communication of June 30, 1996.
a wide reputation," and oriented to a theme that is introduced on the opening page by Virgil Funk. The magazine is rich in photographs, many of which capture the contemporary liturgical scene: priests with arms raised, facing their congregations from behind altars that look like tables; choirs and instrumentalists raptly engaged in their art; and of course singing congregations "actively participating" in the communal worship of their parish churches.

The journal is not aimed at an academic audience although some articles reflect their scholarly authorship. Material of both descriptive and prescriptive or exhortative nature is presented, and theoretical as well as practical issues are addressed, with a strong emphasis on the theoretical. The primary focus of the journal is not on music *per se*, but on its use in the liturgy and on the education and liturgical formation of the members, both musician and clergy. Its target readership is those persons involved in designing and improving their parish liturgies, and in making the decisions about how music will be used and what that music will be.

**PURPOSE OF NPM AND PM**

In an article published in the final issue of *Musart*, the NCMEA journal, Virgil Funk offered the following as a rationale for the founding of the National Association of Pastoral Musicians:

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29 NPM *New Member Handbook*, 1996, 4. Articles submitted by members are sometimes included in the journal.

30 Over the years, there has been a trend toward a more scholarly approach. Early articles were generally not footnoted, but the practice of using citations became more common over time and many current articles are copiously referenced.
Within the current American Roman Catholic music world, efforts at improving Church music have, at best, been scattered. At this writing (March 1976) there is no association or organization focusing directly on the needs of the parish musician (his italics) nor is there one directed toward assisting the parish priest in developing a music program within his local church. Yet there are 17,000 Roman Catholic Parishes with at least that many musicians. We propose therefore to establish the National Association of Pastoral Musicians (NAPM) beginning July 1, 1976.\footnote{Virgil Funk, “The National Association of Pastoral Musicians,” \textit{Musart} 28, no. 4 (Su '76), 5. The initials NAPM were very quickly shortened to NPM.}

That the improvement of liturgical music was the primary purpose of the organization was reiterated on the title pages of its journal, beginning with the April/May 1977 issue:

\begin{quote}
The National Association of Pastoral Musicians is an organization of musicians and clergy devoted to the improvement of music at the parish level.\footnote{Virgil Funk insisted from the outset on a dual clergy-musician membership, based on his personal experience as pastor of a large parish in Richmond, VA. He realized that “the clergy had to be involved at the parish level if anything was going to happen in the parish AND [his emphasis] equally important, [he] wanted to ‘discover’ and work with those clergy persons who were leading the renewal at the parish level.” (Funk, June 30, 1986).}
\end{quote}

The statement was revised in the August/September 1988 issue to read: . . . "an organization of musicians and clergy dedicated to fostering the art of musical liturgy."

NPM has taken a multi-faceted approach toward achieving its stated purpose. National conventions that began in 1978 have featured addresses by prominent speakers, workshops on various liturgical and musical subjects, actual liturgies that serve as state-of-the-art models, and new music presented by composers and publishers. In 1980, the first regional conventions were held, and the two versions, national and regional, have alternated biennially since that time. Major addresses from the conventions are published in succeeding issues of \textit{PM}. \footnote{Virgil Funk, “The National Association of Pastoral Musicians,” \textit{Musart} 28, no. 4 (Su '76), 5. The initials NAPM were very quickly shortened to NPM.}
In 1983, a school for cantors was inaugurated. It was joined over the years by schools in other areas including Gregorian chant, organ, theory and composition, piano, guitar, instrumental ensemble, choir directing, handbell directing, and liturgy. In 1980, guidelines for diocesan-level membership organizations called Chapters were announced, and specialty divisions were organized at the national level, for directors of music ministry (DMMD) in 1986, and for music educators (NPM-ME) in 1992.

NPM sought to improve the quality of Catholic church music not primarily through its repertoire as did the Caecilian organizations, but by improving the competency of its musicians. The new liturgy, in its ideal form, required musicians and clergy to do more than choose the hymns and rehearse the choir. In an early issue, Elmer Pfeil compared the old and new liturgies in terms of their preparation requirements:

... the old Roman rite demanded a minimum of preparation on the part of the celebrant and even less by the faithful. The celebrant could approach the altar with confidence, since he knew from experience that the altar missal would spring no surprises on him. Everything was there black or white or, where special directions were needed, red on white. Seldom did he have to make a choice. Nor was anything required of the faithful except to get to the church on time. After that it was only a matter of being reasonably devout, usually with the aid of a prayer book, or rosary, or perhaps even a layman's missal.

By contrast, the new rite for the celebration of the Eucharist and the new rites for the celebration of the other sacraments require careful preparation on the part of the celebrant and of all those who help in any way to plan a celebration.

33The schools are generally five-day sessions held during the summer months.
34NPM affiliated with MENC in 1988 "in order to promote music education in the Catholic community," and "provide better service to the Catholic community within that organization." (PM 12, no.5 [June/July, 1988], 7.) In 1992, a new journal for NPM-ME members, Catholic Music Educator, began publication. (PM 16, no.5 [June/July 1992], 7.)
35"Repertoire is not the solution to our problems. Good musicians are the solution. Good musicians make good music." (Virgil Funk, June 30, 1996).
36Elmer Pfeil, "Commentary: Breathing Life into the Official Documents," PM 1, no.4 (April/May 1977), 45.
Pfeil was speaking from the perspective of the celebrant, but clearly musicians were included in the ranks of those who "help in any way to plan a celebration." The competency needed by post-conciliar musicians was more than musical: the acquisition of liturgical skills was a priority. NPM's emerging overall strategy, viewed in retrospect, was evidently to tackle the technical aspects of musical competency chiefly in the NPM schools, while improving liturgical skills through thought-provoking and awareness-raising articles in *Pastoral Music*.

**Scope and Orientation**

When viewed from the vantage point gained by a reading of the entire twenty-year-plus run of *PM*, what emerges from the pages of the journal is an overview of the process of post-conciliar liturgical reform and of its profound and far-reaching effects on the music of Catholic worship in the U.S. The Vatican Council itself is the fulcrum for retrospective "before-and-after" articles, the starting point for "how-we've-done-it" testimonials, and the rationale for "this-is-how-it-should-be-done" prescriptions. The principles of the liturgical reform movement, a movement much older than the Second Vatican Council but to a great extent validated by it, are presented, expounded upon, historicized, and rationalized in an effort to provide a foundation upon which the members can draw as they attempt to actualize the Vatican II reform in their parish music programs. The current state of American Catholic music and the progress of the liturgical renewal are often examined retrospectively and historically.
The overarching concern with issues stemming from the pronouncements of the Council is illustrated by a remark made in an address by Mark Searle at the National Convention in St. Louis, in 1983, twenty years after the promulgation of the CSL:

Vatican II was an event which few if any of us had any control over or even foresaw. Twenty years later, while time continues to carry us forward and away from it, still it looms large in the landscape behind us and still we walk in its light.37

That the Council continues to "loom large" even in the late 90s is demonstrated by these representative remarks by Virgil Funk and Joseph Gelineau in a recent issue of PM:

The Catholic Church has made great efforts to develop a new repertoire in the vernacular since Vatican Council II; it is a sign of the maturing of those efforts that the discussion has now begun on ways to refine and intensify our art and craft of music-making because the liturgy itself demands it.38

I want to examine the past twenty-five years of inquiry and experience on the celebration of the eucharistic prayer in the Roman Mass after Vatican II in order to propose ways of celebrating it today. . . .39

The roots of many of the issues that PM has addressed over the years may in fact be directly traced to the Constitution on the Sacred Liturgy (CSL). (See Appendix C for excerpts of relevant articles of that document.) Table 1 lists some of the primary issues stemming from the Vatican document, along with corresponding questions raised by them at the American parish level.

PM has pursued its goal of improving the quality of Catholic musical liturgy always in the context of a continuing and developing liturgical reform and renewal anchored in the pronouncements of the

38Virgil Funk, "In This Issue . . . ," PM 21, no.3 (Feb/March 1997), 2.
Second Vatican Council, particularly in those presented in CSL. As noted earlier, the transformations that have taken place in the American Catholic liturgy in a period of little more than thirty years have been immense. *Pastoral Music* has been actively engaged in that transformational process, not merely by reporting and reacting, though it assumes both of those functions, but also by prescribing and directing. There is, therefore, throughout the journal, a strong sense of involvement in the ongoing and complex process.

<table>
<thead>
<tr>
<th>CSL ISSUES</th>
<th>PAROCHIAL QUESTIONS</th>
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<tbody>
<tr>
<td>A. active participation of the whole assembly in the liturgical ritual</td>
<td>A. How can the congregation be encouraged to sing?</td>
</tr>
<tr>
<td>(See Articles 14, 30, 46, 50, 121 in Appendix C)</td>
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<tr>
<td>B. the need for reform of the liturgical rites (Articles 21, 25, 50)</td>
<td>B. How can music be used effectively in the new Order of the Mass and other revised rites?</td>
</tr>
<tr>
<td>C. the music/liturgy relationship (Articles 112, 113, 114)</td>
<td>C. What is the ideal balance of the various parts of the liturgy and how does music affect it?</td>
</tr>
<tr>
<td>D. redefinition of liturgical roles (Articles 28, 29)</td>
<td>D. What are the functions of the present-day music minister choir and cantor?</td>
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</table>

Table 1: Conciliar issues and corresponding parochial questions

NPM's magazine provides a detailed, close-to-the-action perspective on the important issues as they are discussed and worked out, often by
principal players in the liturgical movement. The reform progresses and evolves; old problems fade in importance and new ones develop; current events impress themselves and are discussed, debated, and interpreted; statements emanating from Rome, from the U.S. bishops, and from other important entities are subjected to exegesis and critique.

Because of its comprehensive coverage, Pastoral Music must surely be viewed as a primary source that documents the 20th-century post-conciliar developments in Catholic liturgy and music. One wishes that such a journal had existed to record the liturgical revolution in Charlemagne's time, or even Martin Luther's. In the absence of such a detailed record of those past reforms a closer look at PM may provide insights into the process of liturgical change and suggest new questions and avenues of investigation to historians.
CHAPTER 4

ISSUES AND STRATEGIES: SPECIFIC APPROACHES TO LITURGICAL MUSIC PROBLEMS

The questions presented in Chapter 3 are just a few of the musical concerns faced by post-conciliar parish churches and addressed by NPM in its magazine. An examination of representative strategies employed by PM in the search for solutions to these particular problems may serve as windows through which the content of PM and its involvement in the implementation of the liturgical reform may be viewed.

A. THE SINGING CONGREGATION

The pre-conciliar church was not necessarily devoid of congregational singing. Some congregations sang the simpler Gregorian chants, and at Low Mass devotional hymns in Latin or the vernacular were sometimes inserted during processional times such as offertory and communion. The revised liturgy of the post-conciliar church, however, required a new kind of active musical engagement on

the part of the people. Their sung responses were to be an integral part of the ritual. The old familiar hymns expressing personal devotion, incidental to the Mass, were gradually replaced by newly-composed and therefore unfamiliar songs with texts deemed more suitable for a communal celebration. Other elements of the liturgy, formerly performed by the choir, or spoken by the clergy, received new musical settings, and were to be sung by the whole assembly.41

That the hoped-for musical response of the congregation was not immediately forthcoming is illustrated by the following remark made in 1977 by Robert Batastini, in an article entitled "Our People Just Don't Like to Sing":

There is a definite participation crisis in our American Catholic churches. What is alarming is that an overwhelming number of people—clergy and laity—seem to be content with the existing liturgical practice in their parish churches, or at best, they have developed an apparently permanent tolerance of the situation on the grounds that it is hopeless, everything has been tried, and measurable progress is all but impossible.42

In 1995, in a published version of an NPM convention address, "The Assembly in Song: We Sing as We Believe," Mary Beth Kunde-Anderson made a different observation:

Now I can say that it's time to bid farewell to the stigma that a Catholic church is the one place in town where nobody sings! I've heard Catholics singing, and so have you, and best of all, once we've experienced congregational song

41 Sung elements most often include the "Lord Have Mercy," "Glory to God," responsorial psalm, gospel acclamation, alleluia (except during Lent and Advent, when it is replaced by a different text), "Holy, Holy, Holy," memorial acclamation and Amen (these last two occur during the Eucharistic Prayer), "Lamb of God," and often the Lord's Prayer. Hymns or songs are usually used during the entrance procession, the preparation of the gifts (formerly the offertory), communion, and the processional.

(her italics) there's no turning back! Yes we sing, we do sing, and we will continue to sing.\textsuperscript{43}

If the observation by Kunde-Anderson that, at least by 1995, American Catholics \textit{were} singing in their parish churches is a valid one, and if \textit{PM} played a role in this perceived progress, as I believe it did, an examination of the approaches proposed by various authors should provide insight into the mechanics of that intervention.

During the twenty-eight years that separate Batastini's and Kunde-Anderson's remarks, many articles appeared in \textit{PM} dealing with the problem of getting the people to sing. Here are just a few of their titles.

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helping Your Congregation to Participate</td>
<td>Dec/Jan 1979</td>
</tr>
<tr>
<td>They Sing in Tampico Mexico*</td>
<td>Feb/Mar 1984</td>
</tr>
<tr>
<td>On Your Mark! Get Set! Sing!</td>
<td>June/Jul 1985</td>
</tr>
<tr>
<td>Parishes Are Singing!</td>
<td>Aug/Sept 1986</td>
</tr>
<tr>
<td>How Can We Keep Them Singing?</td>
<td>April/May 1990</td>
</tr>
<tr>
<td>Can Catholics Sing?</td>
<td>Oct/Nov 1991</td>
</tr>
<tr>
<td>How Do We Get the People to Sing?</td>
<td>June/July 1992</td>
</tr>
<tr>
<td>Children Should Sing the Liturgy</td>
<td>June/July 1994</td>
</tr>
</tbody>
</table>

The plethora of articles on the subject is an indication of just how persistent and complex the issue has proven to be.

A pragmatic "how-to" approach is often encountered in the magazine, and was especially prominent in its early years. Batastini, author of the first excerpt, followed his initial exposition of the congregational singing problem with two additional articles, one of which is a prime example of this practical, goal-oriented method. In "Our People Just Don't Want To Sing? New Music: Step by Step,"

\textsuperscript{43} J. Michael McMahon & Mary Beth Kunde-Anderson, "The Assembly in Song: We Sing as We Believe," \textit{PN} 20, no.1 (Oct/Nov 1995), 33.
Batastini observed that congregations readily sang patriotic songs like "America" and Christmas carols like "Silent Night," leading him to suggest that a solution to the problem lay in familiarizing the congregation with a new repertoire of songs, through patient teaching and repetition. The bulk of Batastini’s article consisted of detailed and precise instructions for the teaching of new songs:

In order to bring about the desired results, it is necessary to introduce the new music to the congregation with a well-planned approach. New hymns need to be introduced in a three-to-five minute session prior to the beginning of the liturgy. This rehearsal should begin just one or two minutes before the appointed time of the Mass. It is necessary to have the cooperation of the priests, who should readily agree when they realize that this is the only way to develop a repertoire.

The mini-rehearsal is usually conducted by the cantor (songleader) or perhaps the choir director. When introducing the new hymn, avoid using the word "teach." The cantor begins the rehearsal by singing the first verse once for the people. Next, the cantor sings one phrase at a time asking the congregation to repeat each phrase in a lining out process.

Having done this much on the Sunday on which the new melody is first introduced, it is best not to attempt to sing it in that day’s liturgy. On the following Sunday, begin with an invitation to "take another look at the new tune we began learning last week," and repeat the whole process again! The introduction of new material can be enhanced by the organist’s playing of the tune, or of material based on the tune, as prelude or incidental music.

The tone in writings of this sort may retrospectively be construed as patronizing. I believe, though, that it is reflective of the difficult situation musicians and clergy were experiencing. It is also indicative of the still-early stage of the renewal process, a process in which liturgical music virtually "started from scratch" after Vatican II. It was no doubt perceived that precise step-by-step instructions from experienced music ministers were the best immediate strategy.

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Twelve years later, in 1990, the April/May issue carried the theme "Congregational Participation." That an entire issue was dedicated to this topic as late as 1990, indicates again the persistence of the problem. Over time, however, the question evolved and the search for solutions became more sophisticated. In an article from that 1990 issue entitled "Can We Listen?," the author, Sue Seid-Martin, took a theoretical and thought-provoking, even contemplative approach to the problem. Seid-Martin drew on the experience of the past and moved the discussion forward into a deeper examination of the issue. She began by questioning the attitude assumed by music ministers who thought of the congregation as a separate entity, a sort of generic other that needed to be educated:\footnote{This attitude is not surprising. The church has a long-standing tradition of thinking of the congregation as an entity, separate from the clergy and choir, and labeled simply, "the people" or "the faithful," at least in official church writings. It has only been since Vatican II that the laity has stepped forward and become involved in the liturgy and the other work of the church.}

Most of our training, our experience, and our time is spent in the quest for what is better, what the "right" piece is, and how we might get the congregation to sing with greater enthusiasm. While those quests are important, they can become consuming and inhibit our ability to draw insight and direction from the people we are called to serve.\footnote{Sue Seid-Martin, "Can We Listen?," PM 14, no.4 (April/May 1990), 29.}

Seid-Martin realized that the problem was not as simple as teaching the people new hymns. She suggested that music ministers could benefit from listening to what the members of the congregation were saying about their worship, and thereby begin to close the gulf that existed between them. She noted, however, that this new approach might be difficult:

The listening approach to communities and their music is not a skill taught at all in the training most of us have received. Many of us find this approach
unnecessary, particularly if we believe that we hold the truth and that the feedback from the community simply reflects its ignorance. 47

Seid-Martin included some specific practical suggestions for collecting input from the parishioners:

I suggest that we have ordinary and regular ways to gather the experience of our people. If there were a place in church to drop a card with affirmations and/or recommendations—experiences that challenged us or experiences that impeded prayer—and if these experiences were regularly returned to the community via the parish newsletter or a column on liturgical dialogue, we would be saying that we take seriously the community's feedback. 48

For the most part, however, the prescriptive material is secondary and the general tone of the article is one of reflective consciousness-raising.

Kunde-Anderson's positive remark "Yes, we sing, we do sing, and we will continue to sing!" excerpted above, is from a 1995 article in which she and a co-author summed up the experience learned from years of wrestling with a reluctant congregation. Her co-author, J. Michael McMahon, in a section of the article headed "The Ritual Character of Congregational Song," recounted the liturgical evolution of participatory singing:

Thanks to your efforts over the last thirty years . . . most North American communities have grown accustomed to singing the three primary acclamations of the eucharistic prayer at the Sunday liturgy; namely, the Holy, Holy, Holy, the Memorial Acclamation, and the Great Amen. We have understood that if this music is to be truly ritual music, then it is best sung by heart. We have steadfastly resisted the complaints of choir members who grow tired of the same acclamations and lobby for new and exciting Mass settings . . . .

We know and we have acted on our knowledge that the song of the liturgy is ritual song. Pastoral musicians have enabled communities to enact their ritual song in the music for the entrance procession and the rite of sprinkling; in the proclamation of the responsorial psalm; in the gospel acclamation, and the procession with the gospel book; in the litany for the breaking of bread; and in the assembly's song during the procession to communion.

47 Ibid., 30.
48 Ibid., 31.
Now, we have come to a far deeper understanding of our community's song. It is no longer simply a matter of "getting them to sing." We know that inviting people to sing the liturgy is one part of summoning them into a communal ritual action.49

It is both fascinating and informative to watch the unfolding of the process summarized in the McMahon/Kunde-Anderson article and recorded through the years on the pages of Pastoral Music. The movement from the old Tridentine liturgy, a Latin Mass where the liturgical texts were for the most part the property of the clergy and choir, to the liturgical ritual of the present, one that is vernacular in language and music, and one in which the faithful are invited, even expected, to take an active role, involved a paradigm shift of major proportions on the part of all participants—clergy, musicians, and congregation alike.

B. MUSIC IN THE REVISED RITES

Where and how music should be used in the revised rites and what that music should be in terms of text, style, and form are naturally concerns that were copiously discussed in PM. Entire issues addressing specific musical aspects carried themes such as:

- The Words Count
- Sacred or Secular: The Great Debate
- Music and Liturgy: Form and Function
- Choosing Repertoire
- The Litany in Catholic Worship
- Selecting Music

April/May 1981
April/May 1983
June/July 1983
Feb/March 1986
Aug/Sept 1988
Feb/March 1996

Other issues were devoted solely to specific parts of the Eucharistic celebration, or to particular calendar events such as Lent or Easter. Still others focused on sacramental rites other than the Mass: the Rite of Christian Burial, Confirmation, Baptism, and the Rite of Christian Initiation for Adults. Weddings and their music were the subject of four complete issues at various times during the past twenty years.

Varied approaches were taken in the numerous discussions of these topics, but one that is particularly noteworthy in some early volumes of *PM* was the exegesis and critique of an important document for American Catholic musicians, *Music in Catholic Worship (MCW)*. A guide and reference source for pastoral musicians, *MCW* is often referred to in *PM* in discussions of musical parameters. The publication, a statement from the U.S. Bishops' Committee on the Liturgy (BCL), was issued in 1972 and revised in 1983. (See Appendix D for excerpts from the 1983 version.)

The document, which in its 1972 version contained only twenty pages, was systematically scrutinized in five complete issues of *PM* under the following themes:

<table>
<thead>
<tr>
<th>Music in Catholic Worship: The 1972 Document Revisited</th>
<th>April/May 1977</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music in Catholic Worship: Planning Celebrations</td>
<td>Aug/Sept 1978</td>
</tr>
<tr>
<td>Music in Catholic Worship: The Sacraments</td>
<td>April/May 1979</td>
</tr>
<tr>
<td>Music in Catholic Worship: Theology of Celebration</td>
<td>Dec/Jan 1980</td>
</tr>
</tbody>
</table>
To stress the importance of the bishops' statement, the introductory remarks of each issue urged NPM members to "read, mark, and inwardly digest the entire document." The articles themselves contained generous excerpts from MCW and interpretive commentary and critique by a number of authors. A closer look at specific articles may again shed some light on the nature of the content and tone of PM and of the post-conciliar implementation process.

In April/May 1977, in his article "Establishing the Importance of What is Important: The Word," Patrick Collins, who helped to prepare the 1972 BCL document, expanded on MCW's single-paragraph treatment of the Gospel acclamation or alleluia:

**MCW:**

This acclamation of paschal joy is both a reflection upon the Word of God proclaimed in the Liturgy and a preparation for the gospel. All stand to sing it. After the cantor or choir sings the alleluia(s), the people customarily repeat it. Then a single proper verse is sung by the cantor or choir, and all repeat the alleluia(s). If not sung, the alleluia may be omitted. In its place a moment of silent reflection may be observed. During Lent a brief verse of acclamatory character replaces the alleluia and is sung in the same way.

**Collins:**

The alleluia is an important ritual in Christian tradition. We should sing it often and well. . . .

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50 NPM continues to stress the importance of a thorough knowledge of the bishops' document. At the present time there is available from NPM Publications a book entitled NPM Commentary on Music in Catholic Worship that includes the articles from NPM, and two other publications used in the study of MCW; NPM 6-Session Lesson Plan for Music in Catholic Worship, and Ministers of Music by Lawrence Johnson.

51 Collins mentioned his involvement with the preparation of MCW in a reprint of an address he delivered at a convention of Federation of Diocesan Liturgical Commissions in 1973. The address, "Music and Worship: Thoughts on an Anniversary," appeared in the Feb/Mar 1983 issue of PM.

52 Excerpt from Music in Catholic Worship, reprinted in PM 1, no. 4 (April/May 1977), 27. The word "may" in "may be omitted" was changed to "should" in the 1983 revision.
The nature of the alleluia is acclamation. Liturgists, however, cannot agree upon how to define "acclamation." We have picked up an "historical" word about which we are experientially uncertain. What is really supposed to happen here? A joyful shout? A solemn proclamation? A burst of enthusiasm? A statement of faith? Perhaps all of these. But characteristically, the acclamation should be spontaneous: the text and melody so familiar that there is no need for printed material. The acclamation should explode and resound from the congregation.

The Gospel acclamation should function as a spontaneous preparation for hearing the reading of the Gospel. It is a processional acclamation. In contrast to the responsorial psalm, it is related to what is to come (the Gospel) rather than what has preceded it (the first reading). The posture accompanying the alleluia enhances its meaning. The person reading the Gospel should pace his arrival at the pulpit for the reading of the Gospel to coincide with the conclusion of the Gospel acclamation and immediately be ready to say "The Lord be with you" as a continuation of the acclamation.53

In all, Collins addressed eleven paragraphs of his article to this expansion upon MCW's one-paragraph statement. His comments extend the brief discussion offered in MCW, adding specific suggestions for the performance of the acclamation—suggestions that emphasize the liturgical character of the alleluia and describe its ideal integration into the ritual action. This liturgical emphasis is characteristic of much of the writing in PM. The music is not just a sung text; it is ritual and its liturgical function is primary.

In a section of MCW that is often quoted, three "judgments"—musical, liturgical, and pastoral—are suggested as criteria for determining the appropriateness of music repertoire and its use in the revised rites.54 Commenting on the musical judgment in the December/January 1978 issue of PM, Edward Gutfreund, a folk musician and composer as well as a priest, challenged MCW remarks that seemed to denigrate the use of popular music styles in the liturgy:

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54 See Articles 26-8, 31, 32, and 41 of MCW in Appendix B.
MCW:

To admit the cheap, the trite, the musical cliché often found in popular songs on the ground of instant liturgy is to cheapen the liturgy, to expose it to ridicule, and to invite failure.\textsuperscript{55}

Gutfreund:

It seems . . . that our increased experience and experimentation does challenge a portion of the final sentence. If the section implies that all popular music is necessarily musical cliché, I would take issue with the statement. Granted, to attempt instantly successful liturgy by "putting on a good show" does potentially cheapen the liturgy. However, the quantity and quality of popular music has expanded to such an amazing degree that we would do well to learn its secret of captivating audiences and providing powerful musical experience rather than to imply that popular music is necessarily bad music.\textsuperscript{56}

MCW:

We do a disservice to musical values, however, when we confuse the judgment of music with the judgment of musical style. Style and value are two distinct judgments.\textsuperscript{57}

Gutfreund:

Again there is the potential conflict between professional expertise and subjective taste. It is too easy to remember strong comments about the "crumby organ music" or the "disrespectful folk group." The comments often come from inclinations to different styles rather than from judging the musical quality. A hopeful development these days is the joining of styles within celebrations . . . The document simply says we must judge value within each style. The difficulty which has arisen frequently is to equate, and therefore judge value at the same time as judging style.\textsuperscript{58}

Gutfreund's critical commentary in these excerpts is not unique in \textit{PM}. The status quo is frequently challenged, even when that challenge involves an official document.

Gutfreund was not alone in his criticism. The same issue of \textit{PM} contained an address presented by William Bauman at the National Meeting of the Federation of Diocesan Liturgical Commissions in

\textsuperscript{55} MCW excerpt, in \textit{PM} 2, no. 2 (Dec/Jan 1973), 28.
\textsuperscript{56} Edward Gutfreund, "Is It Any Good? The Musical Judgment," \textit{ibid.}, 27.
\textsuperscript{57} MCW excerpt, \textit{ibid.}, 28.
\textsuperscript{58} Gutfreund, \textit{ibid.}, 28.
October of 1977. In it Bauman suggested that MCW’s three judgments were outdated and needed to be revised:

\[\ldots\text{I would suggest a re-examination of the judgment we use to evaluate and upgrade music in today’s Church. It is a good division of judgment—valid and true. It was dynamic and life giving [for] five and ten years. I would suggest that now it is trapping us, and while the judgment is basically true it can be stifling rather than dynamic.}\]

Bauman then suggested his own "three-fold judgment which perhaps has the dynamic to move us forward in the 80s toward a yet newer and better sound for worship." Briefly excerpted, his three judgments were:

\[1. \text{First liturgical music should be provocative. Provocative implies that music be alive, effective and strong communication; that it says something, both musically and textually.} \]

\[2. \text{Liturgical music must be prayer. While it seems so obvious today, it was not so ten years ago.} \text{It is the outgrowth of the pastoral judgment (prayer for these people) and the liturgical judgment (fitting the prayer activity of this moment in the rhythm of the liturgy).} \]

\[3. \text{Liturgical music is simple. Our church composers need to say over and over again, "It must be simple," "It must sing itself." (all italics his.)} \]

Bauman's address also included a suggested "agenda for the American Church in music." His critique of the existing criteria and his exhortation to change—to continued forward movement—is typical of the writing in PM. The sense of being in motion is always strong. The past is reflected upon, the status quo is assessed, and continued movement toward the ideal is promoted. The evidence of this continuous motion, an indicator of the rapid and monumental change

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61 Bauman is apparently referring to the precursor to MCW, *The Place of Music in Catholic Worship*, released by BCL in 1967, approximately ten years earlier than Bauman's article.
62 Bauman, 25.
that was occurring in Catholic liturgy and music at the time, is thus captured in the journal.

The above examples of commentary by Collins, Gutfreund, and Bauman illustrate an important strategy employed by *PM* in its attempts to bring the music of the Church up-to-date. The exegesis of this and other later documents served both to inform and indoctrinate the readership. For the historian, the commentary represents an added layer of recorded information about the reform process. The Vatican II document, *Constitution on the Sacred Liturgy*, was first interpreted and expanded upon by a series of instructions from the Congregation of Rites. *MCW* represents the American bishops' further interpretation, tailored to the American Catholic Church. The commentary in *PM* is yet another step in the direction of parochial implementation. It both prescribes, and illuminates, actual practice, at least in the parishes of its members. The original Vatican pronouncements have thus been mediated several times, both officially and unofficially, and the mediation has in each case been documented. The commentary in *PM* allows the historian to eavesdrop on an important level of that dynamic—the level where the actual implementation occurred.

C. MUSICAL-LITURGICAL BALANCE

The music ministers and clergy, as well as others involved in planning post-conciliar liturgies in American Catholic parishes, were in need of a liturgical foundation on which to base their musical decisions. Providing this foundation was obviously high on the agenda of *PM*. The following excerpts from liturgist-authors are examples of
basic liturgical thinking about music that was passed on to the NPM members in two early editions.

John Gallen, in June/July 1978:

Increasingly we realize that music is not only intrinsic to liturgical prayer but that it is liturgy at its best! That is: musical liturgy is the premier form of liturgical prayer. Musical liturgy is ideal liturgy. Musical liturgy is the norm for our practice... The rediscovery of music as liturgy has been epochal. It signals our awareness that we are not simply intellects at prayer, but holy whole persons full of praise. When we make musical liturgy our ordinary form of prayer together, there will be new excitement to our proclamation: "We give you thanks for counting us worthy to stand in your presence and serve you."63

Ralph Keifer, in April/May 1980:

A genuine liturgical judgment about music is one that considers the nature of liturgical prayer and the design of the liturgy. Liturgical prayer is not simply the use of set forms of prayer, though it includes such set forms. Liturgical prayer is dialogue with our ancestors in faith, a point of meeting between an inherited tradition of prayer and a people who live in the present. Neither a blind submission to the forms of the past nor an effusion of present needs and perspectives, it is, rather, an event of listening and expression, where classic text and contemporary song meet to form one communion in prayer.64

Throughout the magazine, music is discussed in the context of the liturgy, sometimes generally, as in the above excerpts, but more often in relation to a particular celebration or rite, or to a specific segment of the Mass such as the Liturgy of the Word, or the Eucharistic Prayer. One frequently-discussed element is the Entrance Rite, also referred to as the Introductory or Gathering Rite. A summary of this commentary reveals its character as an ongoing dialogue, another important approach taken by PM over the years.

This part of the revised Order of the Mass has three musical elements—the entrance song or hymn, the Kyrie (now known as the

64 Ralph Keifer, "Pastoral Liturgy is NOT in the Book," PM 4, no. 3 (April/May 1980), 17.
Lord Have Mercy), and the *Gloria* (Glory to God). The opening ritual was viewed by many as overdone, cluttered, and generally out-of-balance with the more important Liturgy of the Word and the Liturgy of the Eucharist. The collective commentary from *PM* authors is not manifested merely as a collection of opinions as to how the Introductory Rite should be performed in parish churches. It also records the search for the answer to the problem.

The entrance rites were analyzed, assessed, and commented upon by various authors with differing opinions as to their proper design. In an article in the April/May 1977 issue, Ralph Keifer described the problem thus:

> Neither the rites as they appear in the liturgical books nor many of the conventions of parish practice lend themselves very well to accomplishing the intent of the introductory rites or serving the needs of people "to become a worshipping community." First, the rites themselves are more complex than they should be—entrance song, greeting, penitential rite, "Lord Have Mercy," "Glory to God," opening prayer. The inevitable result of the effort to use all of these elements at any one Mass is a disappointment. There is less a sense of gathering together in prayer in the presence of a gracious God than there is a sense of "getting through" a disparate series of devotional exercises.⁶⁵

One result of the overloaded ritual was, according to Keifer, that the "Lord Have Mercy" and "Glory to God" were often recited rather than sung. His recommendation was "to select certain elements of the introductory rites, depending on the season and occasion, rather than attempting to use them all at once." He further suggested that the "Glory to God" should perhaps be limited "to times when this anthem can be sung with the splendor it deserves."⁶⁶

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In the December/January issue, Eugene Walsh made a similar statement in which he strongly advised against singing the Kyrie and Gloria:

...enlightened and competent music ministers will take care not to clutter up the Entrance Rite. They know that one good, strong opening hymn is called for and that is enough. They will be reluctant to sing "Lord Have Mercy" and "Glory to God" because doing that defeats the purpose of the Entrance Rite and gives out confusing signals. Will the real part of this Eucharistic celebration please stand up?67

In a 1982 issue, PM presented excerpts from and commentary upon a study originating from the BCL and the FDLC (Federation of Diocesan Liturgical Commissions). The study, in the form of a book titled The Mystery of Faith: A Study of the Structural Elements of the Order of Mass, was sent to parish liturgy committees who were asked to reflect upon it and forward comments and suggestions to BCL-FDLC.68 PM asked a number of authors to review and comment upon specific sections of the study, one of which concerned the Entrance Rite. Robert Doppler, in his comments, again suggested that the entrance hymn should be the primary musical element:

Do not overlook the entrance song. Do not let it slip away. And above all, do not underrate it. Theme and time are set thereby, often beyond all recovering for the rest of the hour.

In the same way the other two musical elements [Gloria and Kyrie] of the introductory rite should remain secondary. This requires careful discipline, since, within the overall structure of the Mass, the introductory rites are themselves of lesser significance than the liturgy of the Word and the liturgy of the Eucharist.69

Doppler concluded his article with his conception of the liturgical function of the opening rites:

68 Virgil Funk, In This Issue, PM 6, no. 3 (Feb/Mar 1982), inside cover.
The introductory rites are a call, a gathering, the setting of a tone, the introduction of a theme, and the rendering of the assembly one in full voice. They need to be a reality ever new and ever growing.\textsuperscript{70}

Elaine Rendler, in the same year, did not discuss the "Glory to God" or the "Lord Have Mercy," focusing only on the entrance song. She suggested "a good foursquare hymn" because "the melodies and rhythms are usually strong and simple, encouraging people to sing." She discouraged the use of antiphonal psalmody because:

\ldots a psalm usually focuses attention on a soloist or choir rather than on the people themselves. To fulfill its proper function of gathering the people, the opening music must put the emphasis on the people, not on a presider. \ldots If the assembly is to participate actively in the entire liturgy, giving them a purely reactive role in the opening rite is a poor start.\textsuperscript{71}

At an NPM regional convention in 1988 though, Peter Fink took a different stance from the above authors in regard to the \textit{Gloria} hymn:

\ldots \textit{doxa} seems to be relatively weak among us. We have certainly been liberated from the morbid self-consciousness before God's mystery that keeps our prayer on our knees in endless \textit{miserere nobis}. Our danger at this point, however, is to get trapped in a new kind of self-consciousness, proclaiming the wonders of what we have become in a form of self-congratulation rather than \textit{true doxology}. At the risk of offending some of its devotees, the "gathering song" popular in many assemblies bears witness to this kind of temptation to self-congratulation. God is mentioned only in passing, in a vague reference to "you" once or twice. The heart of the song is: "We are, we are, we are..."—and how lucky God is to have us!

Our Roman Catholic liturgy suffers from doxological anemia. The \textit{Gloria} is underused, often omitted in favor of the penitential rite alone.\textsuperscript{72}

The opening rites were a topic of discussion by a number of additional authors over the years. The seriousness of the issue, at least to liturgists, was expressed by Paul Inwood in the August/September, 1992 issue:

\begin{quote}
\textsuperscript{70} \textit{Ibid.}
\textsuperscript{71} Elaine Rendler, "First the Assembly Gathers," \textit{PM} 2, no. 6 (Aug/Sept 1982), 16.
\textsuperscript{72} Peter E. Fink, S.J., "Let Us Proclaim the Mystery of Faith," \textit{PM} 13, no. 1 (Oct/Nov 1988), 40.
\end{quote}
The most important seedbed for future development and growth, in my opinion, is what we currently term the "introductory rites" at eucharist. These are crucial, and without a great deal of work on rites of gathering over the next few years, we will still have assemblies who are not gathered together as a body to celebrate, who are not ready to hear the Word, who do not feel invited to participate fully, who do not realize that through their participation and through their singing they are ministering to each other as well as giving glory to God.73

Evidence of the kind of work that Inwood called for appeared in *PM* in February/March, 1994. The entire issue was devoted to a presentation of music for a proposed new translation of the Sacramentary from the International Commission on English in the Liturgy (ICEL).74 75 NPM members were given the opportunity to review the music and submit comments and suggestions to the ICEL Secretariat. In ICEL's report on the Introductory Rites, it was noted that of all the pastoral issues brought to their attention, the entrance rites were the ones most often mentioned. The ICEL Secretariat responded by proposing a scheme that would allow six alternative choices for the Introductory Rites. (See Table 2.) The *Kyrie* and *Gloria* are each presented as just one of the six options. (If this scheme is adopted, the opening rite would be simplified indeed and these two elements of the former Ordinary of the Mass could be in danger of

73 Paul Inwood, "Why Do They Always Clap?" *PM* 16, no. 6 (Aug/Sept 1992), 29.
74 The music to be included in the Sacramentary is in the form of chantlike settings of ministerial texts and acclamations. In my experience, few presiders chant their liturgical text, but there is a movement to encourage them to do so. The inclusion of music in the Sacramentary allows for that option. According to Virgil Funk, however, the use of a chant style is a controversial issue. See Virgil Funk, "In This Issue . . . ," *ibid.*, 2.
75 "The International Commission on English in the Liturgy (ICEL) was established by the English speaking conferences of bishops throughout the world for the purpose of pooling their efforts in translating the Latin liturgy into English, following the directives of the Second Vatican Council. The French and German speaking countries have similar organizations." Funk, *ibid.*
disappearing from the Roman Mass, at least in English-speaking countries.)

<table>
<thead>
<tr>
<th>Entrance Procession</th>
<th>Greeting</th>
<th>Opening Rite (6 options)</th>
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</thead>
<tbody>
<tr>
<td>Sprinkling Rite</td>
<td>Penitential Rite</td>
<td>Litany of Praise</td>
</tr>
<tr>
<td>Invitation to Prayer Blessing of Water Sprinkling Rite (with song)</td>
<td>Invitation to Repentance Confession of Sin</td>
<td>Invitation to Invocations to Christ</td>
</tr>
</tbody>
</table>

Table 2. Options for introductory rites (proposed)76

Two issues later, Joseph Metzinger offered further recommendations and observations pertaining to the entrance rites. Looking back to the Gregorian tradition, he noted that the entrance antiphons were generally scriptural. Their text was proper on specific feasts, but "generic" on Sundays of Ordinary Time.77 In contrast to Elaine Rendler's position, he recommended a return to psalmody for the entrance song:

... in the Roman tradition we should begin our central Christian celebration by singing from its central texts: the books of the Bible. The use of non-scriptural hymnody for the entrance song is a vestige of our "Low Mass" tradition. Now that composers have provided us with many attractive settings

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76 Table 2 is an altered version of one that appeared in *PM*. (ICEL Secretariat, "Introductory Rites: Many Ways In," *PM* 18, no. 3 [Feb/Mar 1994], 41.)

77 Ordinary Time is the term currently used to describe those Sundays outside the Christmas, Lent, and Easter seasons, and not designated as special feast days.
of vernacular translations of the psalms, returning to psalmody as the primary source of the text for entrance songs is a viable option.\textsuperscript{78}

Metzinger also offered an innovative suggestion for incorporating the \textit{Kyrie} and \textit{Gloria} into the ritual, using a sort of "neo-Gregorian" approach to the opening rites of the liturgy:

Each element has its own musical form; the chants of the introductory rites should complement rather than compete with each other. One reason hymnody may have been avoided as a traditional form for the entrance song is because it belongs to another element of the introductory rite, the \textit{Gloria}. It does not make sense to have two hymns in such proximity. Thus a coherent shape for the introductory chants might be: (1) entrance song, a psalm sung by cantors or schola with a congregational refrain; (2) \textit{Kyrie}, a litany led by the deacon with the assembly singing a short response; (3) \textit{Gloria}, a hymn of praise sung straight through by the ministers and assembly together. These elements together create a sense of building intensity, a crescendo culminating in the opening prayer.\textsuperscript{79}

It is to \textit{PM} 's credit that it published diverse voices in its coverage of such issues. Contrasting opinions and suggestions were presented, and input was solicited from the membership. The reader of the journal is thus permitted to observe close hand the continuous evolution of post-conciliar liturgical change in the American Catholic Church.

D. ROLES AND FUNCTIONS

A sizable amount of space in \textit{PM} has been dedicated to the determination and delineation of the responsibilities of the various musical personnel in the reformed liturgy. The pastoral musician, generally designated as the music director, or director of music ministries, received the most attention, with several issues dedicated to exploring the responsibilities of that position. The choir, cantor, folk

\textsuperscript{78} Joseph Metzinger, "Procession into Mystery: Another Look at the Entrance Song," \textit{PM} 18, no. 5 (June/July 1994), 12. Metzinger is involved with the \textit{Cantus} project, a data base of Gregorian chant being developed at Catholic University of America.

\textsuperscript{79} Ibid., 13-14.
ensemble, clergy, and as we have seen, the congregation, have all been intensely scrutinized at various times during the renewal process. The evolution of thinking in regards to the function and responsibilities of the cantor is especially interesting to observe. The following articles were among those that addressed the topic:

<table>
<thead>
<tr>
<th>Topic</th>
<th>Date</th>
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<tr>
<td>The Cantor: From Soloist to Songleader</td>
<td>April/May 1978</td>
</tr>
<tr>
<td>The Cantor as Animator</td>
<td>Feb/Mar 1979</td>
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<tr>
<td>The Animating Cantor</td>
<td>Oct/Nov 1979</td>
</tr>
<tr>
<td>The Cantor, After All, is a Member of a Team</td>
<td>Aug/Sept 1986</td>
</tr>
<tr>
<td>Cantors, Claim Your Art</td>
<td>June/July 1990</td>
</tr>
<tr>
<td>The Cantor in the Assembly, Part I</td>
<td>Dec/Jan 1995</td>
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<tr>
<td>(Parts II and III followed in consecutive issues)</td>
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</table>

In the earliest article listed above, Vincent Patterson devoted a large section to a historical sketch of the cantor's role, tracing it from its roots in the Jewish temple tradition to the present. This historicization of current musical practices is a method which has often been employed in *PM*, especially in the early transitional years when musical roles were urgently in need of definition. Of special interest in Patterson's history of the cantor is a quote from the Council of Bishops' meeting at Laodicea in 367, where it was declared that "besides the appointed singers who mount the ambo and sing from the book, others shall not sing in church."80 In the sixth century, however, according to Patterson, the cantor intoned the songs from the ambo, while the people answered with a short verse of response. Patterson saw in this

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80 Quoted by Vincent Patterson, in "The Cantor: From Soloist to Song Leader," *PM* 2, no. 4 (April/May 1978), 24.
antiphonal singing by cantor and congregation, the "historical base for today's cantorial role."\textsuperscript{81}

Patterson continued with the history, remarking on the evolution of solo singing by the cantor, noting that for centuries the singing in the Catholic church was performed by professional singers—the choir and soloists. The twentieth-century liturgical reform, especially that resulting from Vatican II, called for congregational singing, and reinstated the cantor in the sixth-century role as leader of the congregational song.

In the October/November 1979 issue, an interesting concept of the cantor as "animator," or in French, \textit{animateur}, was discussed and evaluated. According to Father Joseph Gelineau "famed priest and liturgist" from St. Ignace in Paris,\textsuperscript{82} the \textit{animateur} had a precursor, the commentator, in the years before Vatican II—a time when some liturgists were seeking ways to make the liturgy more pastoral:

[The commentator's] role consisted of finding certain "holes" in the liturgy that were left open by the rubricists so that the words of a prayer, a song, or a rite could be inserted in the native language of the faithful. The commentator did the introductions, the invitations, and the admonitions, and made commentaries and paraphrases for the weekly celebration. Most commonly, this pastor/liturgist—almost always a priest—was also the one who encouraged the congregation to participate in the singing.\textsuperscript{83}

Gelineau described his own understanding of the role, one which he had filled in his church in Paris for twenty years. The lengthy job description included being present when the faithful arrived, welcoming the worshippers a few minutes before Mass, trying to "turn their minds and hearts toward the upcoming celebration," discussing

\textsuperscript{81} \textit{Ibid.}
\textsuperscript{82} Virgil Funk, "In This Issue . . . ," \textit{PM} 4, no. 1 (Oct/Nov 1979), 2.
\textsuperscript{83} Joseph Gelineau, "The Animator," \textit{ibid.}, 19.
the connections between the day's sung and spoken texts, gesturing to the congregation when they were to sing, and "regulating the rhythms" of the celebration—numbers of verses, lengths of silences, etc.84

Although Gelineau was given credit for introducing the term to the PM membership, in an earlier article entitled "The Cantor as Animator," Edward McKenna offered his own understanding of the term as it related to the cantor's role:

The term "cantor" has a certain foreign, Latinish sound, while "animator" has a fuller, easier, more open ring to it. Cantor seems rigid, fixed, implying in its common Jewish use, difficult solo singing. The one who animates, following Webster's dictionary, is one who "endows with life, gives spirit and support, encourages." What a marvelous definition of the conciliar intention is outlined in that verb! . . . There seems also to be a great deal of responsibility hinted at in the term. The old debatable propositions of "who is in charge" of liturgical singing come back to haunt.85

McKenna understood the role of the cantor to include the responsibility of encouraging the congregation to sing, using his voice and chironomic body gestures. In his words, "To design and effect lifelike response from a large body of people one must lift one's hands as well as one's voice."86

These articles comparing the cantor to the French animateur tended to characterize the cantor's role as a highly proactive leader of the congregation. In August/September, 1986, however, an article appeared that seemed to indicate that some cantors were overdoing it. The entire issue was one of two devoted to the evaluation of a report on the "Notre Dame Study of Catholic Parish Life," a study undertaken to

84 Ibid., 21-2.
85 Edward J. McKenna, "The Cantor as Animator," PM 3, no. 3 (Feb/March 1979), 58. McKenna encountered the term and concept in Paris, when he was a student at the Institut Catholique de Paris.
86 Ibid., 69.
determine actual liturgical practices in American Catholic parishes. The report of the study noted that congregations sang better when they were led by the cantor during less than 70% of their singing. The same was also found to be true of support by other musical forces. The author of the PM article, James Hansen, offered these comments on the report:

It is not surprising, then, if a cantor or other minister attempts to dominate space or sound, that the assembly will react with retreat... The cantor after all is a member of a team. There are specific moments at which her or his presence is required to lead prayer. At other times the cantor is a member of the assembly being animated by other ministers.

The model of cantor as songleader, or animator of the congregation began to shift in the 90s. In a 1990 article, Maryann Corbet suggested that a cantor should be thought of as a "ritual person" and be allowed, even expected, to sing the psalms with the expression appropriate to the meaning of the text and to their relationship to the first reading to which they are responding. The cantor should study the psalms and understand "as much as possible about the shape of the liturgy and the thematic connections among the hymns and prayers."87 She spoke also about the spiritual communication of the cantor and congregation, an aspect that received further emphasis in a series of three articles on the cantor by Mary Ann Mertz in 1995.

Mertz reported what she identified as a "paradigm shift" in the understanding of the role and function of the cantor. In "The Cantor in the Assembly, Part 1," she declared that the cantor should no longer be thought of as the songleader, but as the "leader of prayer":

The leader of the song is the organist or instrumentalist(s). The leader of sung prayer is the cantor. What a paradigm shift! But many of us may resist giving up the designation "songleader" because the role is easier to fill and is

87 Maryann Corbett, "Cantors, Claim Your Art," PM 14, no. 5 (June/July 1990), 24.
so comfortable in its fit. Allowing oneself to get wrapped up in the music and its performance may seem less threatening than leading the assembly in its prayer. Prayer has to do with God, not with music. Practicing prayer and being vulnerable to God and to what God is asking of the "cantor" may be more intense than just learning a new song.88

Mertz also designated the cantor as the "keeper and transmitter of the psalms"—a person who not only sings the psalms but studies and prays them outside of the liturgy.

In the second of her three articles, Mertz likened the cantor's function of leading prayer to a dialogue with the people. The cantor should be a servant of the assembly and at the same time a member of that assembly.89 In the final article of the series, the most spiritually-oriented of the three, she spoke of the need for the cantor to be a conduit of the prayer flowing between the congregation and God:

The kind of shift required in moving from being a singer who tries to control the text, to being a receiver-transmitter of the text of prayed Scripture, even as one sings the words, is very difficult to describe. Yet, when a cantor embraces this part of the servant model and gives control over the text to God and to the assembly, what happens in the liturgy is most powerful indeed. As receiver and transmitter of sacred texts, the cantor is open and available to God. The cantor is the instrument; God is the performer.90

As with the issue of congregational singing, the definition of the cantor's role became more complex and sophisticated as the years went by. The continual assessment and introspection evidenced in PM, no doubt contributed to the role's functional and liturgical evolution.

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90 Mertz, "The Cantor in the Assembly, Part 3," PM 19, no. 4 (April/May 1995), 13. Similar thinking about the function of lectors or readers is being taught at the present time. The lector is instructed to study and pray the reading he or she will proclaim and allow the scripture to come through as if from God, not merely from the human reader.
With these excerpts of *PM* articles pertaining to just four of the many issues confronting American Catholic musicians and liturgists, I have tried to capture the essence of *PM*'s involvement in the post-conciliar reform.\(^{91}\) The magazine has recorded the history of that reform as it happened, and has also provided a sense of how it happened. *Pastoral Music* has thus, over the years, both documented and influenced the course of the history of Catholic liturgical music.

\(^{91}\) The issues are ongoing. For the upcoming 1997 NPM National Convention, titles of workshop sessions include: "The Church Gathers: Making Entrance Rites Work," "Your Assembly Will Sing: Theory and Practice of Assembly Song," and "Cantors: Where Do We Stand?"
CHAPTER 5

THE CONSERVATIVE/PROGRESSIVE POLARIZATION: A CURRENT TOPIC

The post-Vatican II period should by no means be perceived as a time of unanimity regarding the reforms that have occurred. As with all processes of change, especially those as rapid and extensive as this one, there has been a conservative/progressive polarization. There is perhaps no better source in which to find evidence of this polarization regarding liturgical music than in articles and editorials from Sacred Music (SM), the journal of the traditionalist and—as I have described them—reactionary Catholic musicians in the U.S. (See Chapter 1.) In a 1969 article, for example, John Buchanan made the following extreme remarks:

It was said of the fourth Christian century that the world awoke one day to find itself Arian. We awake this fifth year after the Council to find ourselves deeply within the witchery of a humanist trauma. The only reaction possible is that "an enemy hath done this."32

The Latin liturgy was an art form reflecting the ups and downs of the Christian man’s struggle from barbarism toward grace and civilization. It was in itself a civilizing instrument. The abrasion of the years had

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32 John Buchanan, "The Subject is Worship -- an Evaluation of the Present," Sacred Music 96, no. 3 (Fall 1969), 4.
smoothed [sic] the edges yet cast the overall monument of its massive God-thrust in harder relief, etched with lack of dignity or without sacred impact. . . . The introduction of the vernacular or of the vulgar tongue has been used as an excuse for the inflow of vulgarization as such, from the crass translations to the idioms of the discothèque. The labor of two millennia has been jettisoned in five years, and the total process of refinement must begin anew.93

In 1977, one year after the founding of NPM, in an article in SM in which he defended the artistic and liturgical adornment of Catholic worship in the Baroque era, Richard M. Hogan decried what he characterized as an "attack on the use of sacred symbols":

The removal of statues, communion rails, the exchange of elaborate vestments for "simple attire," the elimination of gilded chalices and monstrances, the building of "functional" and "simple" churches all point to a de-emphasis on sacred symbols. Our church music has given way to the artistically bankrupt "contemporary" Mass.94

More recently, Richard Schuler, the editor of Sacred Music and president of its parent organization, the Church Music Association of America, made the following comments in the winter of 1994, presumably referring to the new translation of the sacramental prayers proposed by ICEL for use in English-speaking countries, and discussed in the February/March 1994 issue of PM. (See Chapter 4.)

In looking at the ICEL texts, one can detect the basic virus that has attacked all areas of the liturgical reforms. Throughout the history of the Church, the sanctity of the divinely inspired Word of God was carried over into the sacred music composed to adorn the holy texts, but translations into street language did not express such sanctity. Ancient texts, used by generations of Christians and clothed with music in various styles throughout many centuries, set a pattern on which new compositions could be modeled. . . . The Vatican Council in the document on the liturgy says that sacred music shares more closely in the words of the sacred scriptures. When the words themselves are rendered in a poor fashion and when they are set to musical expression that is not worthy of them, then how fast do they lose their holiness in the minds of those who use them?95

93 Ibid., 8.
95 Richard J. Schuler, "ICEL: Stopped or only slowed?" editorial, Sacred Music 121, no. 4 (Winter 1994), 4-5.

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In another editorial, in the Summer 1995 issue, Schuler asked a series of rhetorical questions that illustrate his perception of the thirty-year-old liturgical reform:

How is it that thirty years after the close of the II Vatican Council, which ordered so many reforms in the liturgy and in church music, there can still be such deterioration instead of improvement in the liturgical life of nearly the entire Church? Why have our liturgical rites become so uninteresting, so cheap and banal, so lacking in reverence and dignity? . . . Answers to those questions tell us clearly that the hopes and the directions of the council have never come to fruition. The reform has failed because it was never given a chance; it has never been implemented . . . In the past thirty years, instead of accomplishing great strides toward holiness, love of the Church and strengthening of faith, what we have seen has been the very opposite. The reform has become a scandal, the occasion for sin.96

Conservative/progressive polarization in the Catholic Church in America and elsewhere is, of course, not limited to the issues of liturgy and music. The role of women in the Church, declining numbers of priests and religious, Church teachings on human sexuality, and Catholic education are all topics of debate and dissension, but the eucharistic liturgy itself is one of the "urgent questions" posed in a statement prepared by the National Pastoral Life Center, entitled Called to be Catholic. The statement, evidence of the current critical nature of the polarization, accompanied the launching of the Catholic Common Ground Project on August 12, 1996, by the late Joseph Cardinal Bernardin, Archbishop of Chicago. The following excerpts illustrate Bernardin's concern:

Will the Catholic Church in the United States enter the new millennium as a Church of promise, augmented by the faith of rising generations and able to be a leavening force in our culture? Or will it become a Church on the defensive, torn by dissension and weakened in its core structures?

The outcome, we believe, depends on whether American Catholicism can confront an array of challenges with honesty and imagination, and whether

the Church can reverse the polarization that inhibits discussion and cripples leadership.97

Also included in the statement are these remarks referring specifically to the liturgy:

For three decades, the Church has been divided by different responses to the Second Vatican Council and to the tumultuous years that followed it. . . . Consider the Church's public prayer. The faith thrives where the Eucharist is celebrated worthily, drawing the Christian community into its mystery and power. Yet in many parishes, Mass attendance has plummeted; congregational participation is indifferent; and liturgies are marred by lack of preparation, casual or rushed gestures, unsuitable music, and banal sentiments in hymns and, above all, in homilies. There is widespread awareness that 30 years after the council, the goals of liturgical renewal have been met more in letter than in spirit.

But again polarization blocks a candid and constructive response to the situation. An informal or "horizontal" liturgy, demystified and stressing the participation of the congregation, is pitted against a solemn or "vertical" liturgy, unchangeable and focused on the sacerdotal action of the priest.

The former is rightly feared as unable to carry the weight of the transcendent and as opening the liturgy to the trivializing currents of the culture. The latter is rightly feared as becoming a concert, a show or a spiritless exercise in rubrics closed to the particular needs and gifts of the community. No effort to assess the state of worship or develop new translations or refresh liturgical skills escapes suspicion of moving to one extreme or the other—or pressure to move in the opposite direction as a safeguard.98

During the twenty-plus years of its existence, Pastoral Music, unlike Sacred Music, has not actively engaged in the conservative/liberal debate over liturgical and musical issues. That the polarization exists has been acknowledged and commented upon however, in a number of articles in which the authors use various oppositional terms to describe post-conciliar music and liturgy. Table 3 is a collection of such terms.

97 The text of this document, "Catholic Common Ground Project" can be found on the Internet at http://www.archdiocese-chgo.org/common.html. 98 Ibid.
<table>
<thead>
<tr>
<th>cathedral vs parish</th>
<th>(1/2 29)</th>
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<tr>
<td>official vs popular</td>
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<td>hierarchical vs egalitarian</td>
<td>(7/5 14)</td>
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<tr>
<td>traditional vs folk</td>
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<td>European vs catholic</td>
<td>(7/6 19)</td>
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<td>professional vs amateur</td>
<td>(7/6 28)</td>
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<td>artistic vs simple</td>
<td>(7/8 28)</td>
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<tr>
<td>this-worldly vs other-worldly</td>
<td>(7/8 28)</td>
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<td>institution vs community</td>
<td>(10/1 42)</td>
</tr>
<tr>
<td>Augustinian vs Ambrosian</td>
<td>(11/2 35)</td>
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<tr>
<td>fine art vs folk art</td>
<td>(16/1 2)</td>
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<tr>
<td>classically-trained vs pastoral</td>
<td>(19/2 80)</td>
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<tr>
<td>displacement vs convergence</td>
<td>(19/3 22)</td>
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<tr>
<td>performance vs community</td>
<td>(20/5 23)</td>
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</tbody>
</table>

Table 3: Oppositional terms describing music and liturgy

A diplomatic and fairly objective summary of the opposing viewpoints was presented in an article by Donald Hanson, in the October/November 1981 issue. He described two models for church music, using the same metaphors that Bernadin would later use—the vertical, or hieratic, and the horizontal, or democratic. In the vertical model, music is "an offering, a sacrifice of praise or of art for God." The performers should strive for excellence and the congregation should be edified by the music that "surrounds the faithful's prayer." The following is Hanson's description of musicians of this persuasion:

Church musicians of this school are often very sensitive and cultivated in their tastes, and they are discriminating and skilled in their performance.

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99 This interesting opposition is puzzling. To clarify a bit, I quote from the author of the article: "There are two great principles in liturgical music, dating from Patristic times: the Augustinian tradition for great art, and the Ambrosian tradition for popular participation." (Ted Ley, "Forming a Seminarian with Music," PM 11, no. 2 (Dec/Jan 1987), 35.

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For them, beauty is a hallmark of good church music, along with sobriety, reverence, objectivity and a sense of tradition.\footnote{100 Donald Hanson, "What Kind of Church Music Should There Be?" \textit{PM} 6, no. 1 (Oct/Nov 1981), 26.}

Hanson pointed out that a major problem, intrinsic to this model, is that it requires a musical judgment about the suitability of music as to style and quality and invariably leads to the difficult issue of sacred versus non-sacred music.

Proponents of the horizontal model feel that liturgical music is for the people's celebration. Hanson referred to "a few democratic lights burning in the past, often enough shining through the stained glass from outside, at the borders of the liturgy." These "lights" included, among other examples, English carols, Italian \textit{laude}, and the early oratorios associated with Philip Neri. Hanson aptly characterized the musical revolution that took place as a result of Vatican II.

\ldots the broadest attempt, and the first real possibility in the Roman Catholic sphere, began after Vatican II. No longer is [music for the people] creeping in through the cracks in the wall; it is finally thumping its way down the center aisle to the accompaniment of plucked strings and percussion; a new kind of church music.\footnote{101 \textit{Ibid.}, 27.}

Hanson acknowledged that this model is also not without problems, the most serious being a tendency to lower standards in order to involve the congregation in singing. The horizontal model, he said, is sometimes associated with "anti-intellectualism, a fear or bias against art, which leads to a patronizing 'least common denominator' approach."\footnote{102 \textit{Ibid.}}

As noted earlier, a common strategy employed in \textit{PM} is the retrospective look at past history, especially of the years following the council. The intent is not merely to inform, but to orient the readers by
historicizing the current status quo. In 1983, the twentieth anniversary of the Constitution on the Sacred Liturgy, the retrospective approach took the form of three articles, originally written approximately ten years apart—1964, 1973, and 1982—by prominent figures active in the liturgical reform. In the 1973 article, reprint of an address delivered at a convention of the Federation of Diocesan Liturgical Commissions, Patrick Collins demonstrated evidence of the conservative/progressive dichotomy in the Vatican Council document itself:

While the CSL brought exhilaration to liturgists, it brought despair to church musicians. For, while liturgists had been lifted to the mountain top it seemed to send much good music careening into a deep, dark crevice. Church musicians saw the treasure of sacred music assaulted by popular participation and the vernacular. Their burning question, therefore, became: how to preserve the tradition of great music.

The promulgated version of the constitution is the result of the tensions between musicians and liturgists. As I see it, the question was: Should music be considered primarily an art or primarily an art serving pastoral liturgy?103

The tensions Collins referred to involved such questions as the replacement of Latin by the vernacular, and the feared loss of Gregorian chant and polyphony in the effort to involve the people in the liturgy. Evidence of these tensions may be seen in Articles 30, 36, 112, 113, 114, and 116 of the CSL. (See Appendix C.)

Collins also mentioned a historic and often-referred-to meeting, the Fifth International Church Music Congress, that took place in Chicago and Milwaukee in 1966, at a time when the first post-conciliar instruction on music in the liturgy, Musicam Sacram, was about to be released by the Vatican Congregation of Rites. As Collins, who was in

103 Patrick W. Collins, "Music and Worship: Thoughts on an Anniversary," PM 7, no. 3 (Feb/March 1983), 22.
attendance, characterized the conference, the tension between musicians and liturgists was extremely high. The purpose of the conference was to be a discussion of "the relation between religion, music, and liturgy." Cardinal Cicognani, the Papal Secretary of State, asked in a letter to the participants, that they focus instead on problems of "more immediate practical importance," such as the use of the vernacular, and congregational participation.

Two prominent musicologists, Paul Henry Lang and Karl Gustav Fellerer, were present at the congress, and both addressed the participants. Collins' article in PM included a quote from Fellerer's address that, according to Collins, "typified the tone of the sessions."

Only a true and genuine art is worthy of God. That is why the central problem in all these discussions about liturgical music will always be to define the exact limits which separate secular and non-artistic music from true liturgical music.

In the August/September issue of PM, still from 1983, Fred Moleck's address from that year's NPM convention was published, as is PM's usual practice, along with those of other speakers. His description of the state of music in Catholic parishes before the Council, and his account of developments in Catholic music after the promulgation of the CSL are informative, insightful, and often humorous. Moleck included in his historical account a description of

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104 Ibid., 25.
105 Cardinal Cicognani, quoted in Collins, ibid., 25.
107 Collins, 25.
108 Karl Gustav Fellerer, quoted in Collins, ibid.
109 An example of his humorous approach is this excerpt from a description of the practice of borrowing Protestant hymns to fill in the void left by the loss of Latin chant.
the 1966 Chicago-Milwaukee Congress, noting the predominantly European makeup of the hosting organization—the Catholic Music Association of America—and characterizing the polarization as an American/European dichotomy.\textsuperscript{110}

There was fear that the deliberations around the meeting would gravely influence the official interpretations of the chapter on music in the Constitution.

Objections were raised, ferraiolas flapped, and a large harrumph arose from the meeting. . . . The controversy was the concept of art music versus functional music. The European contingent was going as far as to seek a ban and prohibition of guitars and electronically produced music. The slant and bias were enormous and the reaction was equally enormous. From this meeting it was clear that the church in the United States, or at least the musicians in the church of the United States were swallowing nothing. The Europeans left in a huff.\textsuperscript{111}

Mirtam Therese Winter, who also delivered an address at the 1983 NPM convention, discussed in detail the opposing conceptions of liturgical music evident in the CSL:

Two liturgical foci emerge from Sacrosanctum concilium. Theological priority is given to a cathedral liturgy, celebrated with the bishop surrounded by priests and people, as the preeminent manifestation of the church. The pastoral challenge, however, still lies with the parish in its struggle to cultivate and communicate a sense of community as the visible church constituted throughout the world. These two types of liturgy would seem to imply radically different expectations with regard to ambiance and style. . . .

Two streams of music, rooted in diverse theological orientations and validated by the legislation, now coexist in the Catholic Church. The music given priority in chapter six is still dominated by "only the best for God." . . . On the other hand, the music promoted by chapter one is music of and for the people. . . . To prefer either one [of these two streams] is to be faithful to Vatican II. However, it can also lead to divisions and polarization, as we have

\textsuperscript{110} The CMAA is the amalgamation of the American versions of the St. Gregory Society and the Cecilian Society. It is discussed in Chapter 1.

\textsuperscript{111} Moleck, 32.

"Many were from Protestant sources and one was even A Mighty Fortress is Our God. Do you remember the feverish feeling you had when you used it for the first time? Myself, I felt a little naught, terribly ecumenical, and knew that the Parousia was not too far off." (Fred Moleck, "A Tale of the Pilgrim Church," \textit{PM}, 7, no. 6 [Aug/Sept 1983], 31.)
experienced in our own culture's post-Conciliar struggle between artistic and popular forms.\textsuperscript{112}

In a more recent article (February/March 1995), Edward Foley took a scholarly approach to the problem of polarization in the field of liturgical music. Foley, whose writings are influenced by ethnomusicological studies, offered his own oppositional models to characterize the dichotomy—displacement and convergence. He first presented a lengthy and detailed history of the opposition, referring to Plato, to early Christian neo-Platonists, to Boethius, Augustine, and Pseudo-Dionysius, as contributors to the evolved conception that music can be intrinsically virtuous, moral, or sacred. Foley saw in the philosophical writings of these individuals, the basis for his displacement model. The convergence model, on the other hand, was based not on philosophy or aesthetics, but on human experience:

Employing the [displacement] model requires one to rely on certain abstract principles or theories—prescinding from what people may genuinely feel or perceive—and which are thought to articulate something of the essentials of music. But the [convergence] model requires one to begin with the actual experience of the present music-making community and the consequences of that experience. The displacement model, therefore, can be considered a "theory-practice model" which begins with abstraction and moves to practice, while a convergence model is prone to begin with experience, allows one to reflect on that experience, and shapes future practice in terms of this experience-based reflection, i.e., it can be considered a practice-theory-practice model.\textsuperscript{113}

Other evidence of conflicting views on Catholic liturgical music appeared in \textit{PM} in the form of two statements or reports issued in the 1990s by two separate groups of Catholic musicians. The first of these,

\begin{footnotesize}
\begin{footnotes}
\item[113] Edward Foley, "From Displacement to Convergence: Evaluating Roman Catholic Ritual Music," \textit{PM} 19, no. 3 (Feb/March 1995), 22-3.
\end{footnotes}
\end{footnotesize}
the *Milwaukee Report*, was published in the October/November 1982 issue, and was described as "a report on the nature and quality of liturgical music in the United States, especially within the Roman Catholic tradition." It was based on the work of a group of musicians and composers, the Milwaukee Symposium, founded by Theophane Hytrek, SSSF, with the support of Rembert Weakland. The group met biannually over a period of ten years, beginning in 1982.

The Milwaukee Report was broad in scope. It dealt with such diverse topics as liturgical formation of musicians, music leadership, acoustics, text-setting, and worship space, to name a few. A number of important points, germane to the issue of the polarization regarding Catholic liturgy and music, were included in the report. In Article 6 (of a total of eighty-six), the report interpreted the CSL and other 20th-century Vatican documents on music as moving away from the idea of music that is inherently sacred, and toward a "functional definition of sacred music." The music of worship was characterized not as art, but as ritual:

"Holiness" from this perspective does not inhere in music but arises from the joining of music and texts in the enactment of rite. Our document continues this emphasis on music's function in ritual by adopting the more accurate term "Christian ritual music." This term underscores the interconnection between music and the other elements of the rite: distinguishable facets of a single event. [Article 6]115

The importance of congregational song was emphasized in several articles:

Music has a natural capacity to unite the singer with the song, the singer with those who listen, singers with each other. Christian ritual song joins the


115 Ibid., Article 6.
assembly with Christ who is the source and the content of the song. The song of the assembly is an event of the presence of Christ. . . . Sacramental language should be employed for Christian ritual music because, more than any other language available to us, it effectively underscores and communicates music's power in worship. [Article 16]

Teaching people the language of music . . . means forming the community to know its voice. It means leading the community to believe that its song is essential. The community song is the cantus firmus upon which every other musical contour in the liturgy depends. [Article 20]

An important statement that has implications for the style of liturgical music appeared in Article 21:

It is essential to select and compose music that is within the assembly's grasp if they are to exercise their baptismal right and duty in liturgy. Because repetition is at the basis of all ritual and so of all ritual music, we need music whose quality can bear the repetitive demands made by the liturgy. Music that is too simplistic will inadequately engage the assembly after the first hearing. At the same time, the repertoire cannot be so challenging that it frustrates the community's song. Rather, we need music that the community can begin to sing, even at its first hearing, with sufficient nuance and compositional richness that it can bear the weight of repetition and can continue to inspire the sung prayer of the assembly. [Article 21]

The Milwaukee Report was generally moderate in tone. It clearly delineated a progressive attitude toward liturgical music, one that is clearly compatible with the post-conciliar reform espoused by NPM; but in Article 60, in a section of the document subtitled "Cross-cultural Music Making," a statement appeared that would seem to be somewhat inflammatory in nature:

From a musical perspective, accepting the challenge of cross-cultural worship requires addressing the ethnocentrism that has marked Western Christian music for the last millennium. While in times past there may have been good reasons for upholding Gregorian Chant and the music of Palestrina as the best models of Christian ritual music, the continuation of such assertions carries the cultural message that medieval and Renaissance music of Western Europe is somehow intrinsically better than music of other eras or other cultures. [Article 60]

In a concluding statement, the authors of the report emphasized their commitment to the concept of liturgical music as music of ritual:
Ritual music draws us from our habitual ways of seeing the world and one another to a way of receiving and intending the world as the arena of God’s glory. . . . Ritual music calls us out of presumptive and self-preoccupied ways of being. It questions our human arrangements of power and domination. It renders a genuine, new possibility for facing God, the world, neighbors and ourselves. [Afterword]

A long list of signatories to the document included many composers of contemporary liturgical music—music that is frequently encountered in current Catholic hymnals and missalettes, and indeed in Protestant hymnals as well.116

In February/March of 1996, a similar report, The Snowbird Statement on Catholic Liturgical Music, was published without fanfare in PM.117 It was issued by a group of liturgists and musicians from English-speaking countries, who met in the summers of 1992 and 1993 in Snowbird, Utah. The timing of the meetings and the form of the report make it impossible not to see the document as a response to the Milwaukee Report. The signatories of the report were much fewer in number than those of the earlier document, and were generally not composers, but rather musicians from large churches and cathedrals, as well as academicians.

Early in the statement, the authors made it clear that the beauty of the music used in Catholic liturgies is of prime importance:

We believe that beauty is essential in the liturgical life and mission of the church. Beauty is an effective—even sacramental—sign of God’s presence and action in the world. . . . An injustice is committed against God’s people when styles of worship and liturgical art are promoted which lack aesthetic beauty. . . . While not wishing to promote aestheticism, we encourage a new

116 The list includes Bernadette Farrell, David Haas, Marty Haugen, Michael Joncas (of “On Eagles Wings” fame), Dan Schutte, Noel Goemanne, and Alice Parker, to name a few.

117 The document was originally published in November, 1996, by The Madeleine Institute in Salt Lake City, Utah.
attention to the theology and practice of beauty in Catholic worship, especially in the area of liturgical music.\textsuperscript{118}

The statement acceded to the concept of ritual music (an important emphasis of the \textit{Milwaukee Report}) but suggested that it is "often inadequately attentive to the beautiful and the artistic."\textsuperscript{119} In the most controversial sections, ones that would evoke rather heated response in a future issue of \textit{PM}, the authors of "Snowbird" criticized much of the music currently being used in Catholic parishes, some of which was certainly written by composers listed among the signatories of the \textit{Milwaukee Report}:

Particular dangers inherent in the adoption of currently popular musical styles and idioms are sentimentality, consumerism, individualism, introversion and passivity. Means for evaluating various musical styles and expressions must be generated in order to avoid these particularly pervasive tendencies.

We believe that there exists a characteristic ethos of Catholic liturgical music, although we acknowledge that such is difficult to define. To identify the ethos narrowly with any specific period or genre in liturgical-musical history would be a mistake. The church is not intrinsically limited to any particular "sacred" style of music for the celebration of the liturgy. Still, we believe that a Catholic ethos is discernible, for instance, in music that elaborates the sacramental mysteries in a manner attentive to the public, cosmic and transcendent character of religion, rather than in styles of music that are overly personalized, introverted or privatized. . . . We advocate that new forms and styles grow organically from extant forms which display a Catholic ethos.\textsuperscript{120}

The report continued in this generally conservative, although not reactionary vein, advocating the resurrection of choir schools, the primacy of the pipe organ over guitars and pianos, and the use of Gregorian chant and polyphony in ways that would be appropriate to the reformed liturgy. In the concluding paragraph, the authors made it

\begin{flushright}
\textsuperscript{118} "The Snowbird Statement on Catholic Liturgical Music," reprinted in \textit{PM} 20, no. 3 (Feb/March 1996), 13-14.
\textsuperscript{119} ibid., 14.
\textsuperscript{120} ibid., 15.
\end{flushright}
clear that they were not rejecting the post-conciliar reform, but pointing out areas that needed "revision and redirection."

Two issues later (June/July 1996), several writers responded to the Snowbird Statement with analysis, dialogue, and criticism. The strongest response came from John Gallen, whose article contained remarks delivered in a tone that is generally uncharacteristic of PM. Gallen faulted the statement for offering "little evidence of a discernible interest in the development of the art of musical liturgy":\footnote{John Gallen, Sj, "Engaged Melody: A Paradigm for Musical Liturgy," PM 20, no. 5 (June/July 1996), 21.} \footnote{Ibid.}

Yes, there are respectful bows to the interests that other liturgical musicians may harbor, like "ritual music," but the wrist of such endorsements has no pulse.\footnote{Ibid.} \footnote{Ibid.}

The "Snowbird" remark that "there exists a characteristic ethos of Catholic liturgical music, although we acknowledge that such is difficult to define," elicited this response from Gallen:

This sounds a bit like the Supreme Court Justice on pornography: It can't be defined but you will recognize it when you see it. Even so, the same issue of recognition and definition is at stake because the question has to do with "good" music for liturgy. Who decides?\footnote{Ibid.}

The publishing of the two philosophically-opposed statements, the Milwaukee Report and the Snowbird Statement may be seen as evidence of an open-minded editorial policy that welcomes discussion on controversial matters. The same does not seem to be true of Sacred Music. Neither of the two reports were mentioned in that magazine.

The story is, of course, not over yet. Addresses on the topic of the "common ground" concept and what it means, were presented at a

\footnote{Ibid.}
regional NPM convention in 1996 and in a recent NPM newsletter the following announcement appeared:

NPM is exploring the document Called to Be Catholic: Church in a Time of Peril, produced by the National Pastoral Life Center and serving as the basis for the Catholic Common Ground Project, in the June-July issue of Pastoral Music and at a special series of workshops during the 1997 NPM National Convention in Indianapolis.\(^ {124}\)

The 1997 convention brochure in fact states that "Cardinal Bernardin personally invited NPM members to share in the Common Ground discussion." The June/July 1997 issue of PM (received as I was putting the finishing touches on this thesis), is entitled: "Seeking Common Ground . . . for Pastoral Musicians." In place of Virgil Funk's first-page editorial is a copy of the letter he received from the late Cardinal Bernardin, requesting NPM's engagement in the Catholic Common Ground Project. The entire issue is devoted to discussions of the topic by various authors, including Rembert Weakland, O.S.B.

\(* * * * *\)

In 1984, Pope John Paul II officially allowed the celebration of the pre-conciliar Tridentine liturgy on a limited basis, with the permission of local church authorities. It is available in a few churches for those who prefer it. On May 12, 1986, a Solemn High Pontifical Mass the Latin Tridentine rite was celebrated in St. Patrick's Cathedral in New York City.\(^ {125}\)

I have personally attended Mass in a considerable number of churches in New York, Texas, California, and Ohio, in the U.S., and in several other countries, experiencing the Tridentine Latin celebration,

\(^{124}\) Pastoral Music Notebooks, May 1997 (published by NPM), 2.
the Byzantine rite, and numerous versions of the post-conciliar Mass. The core ritual of the reformed liturgy is fundamentally the same and easily recognizable in all churches (Byzantine and Tridentine rites excepted, of course), whether it is in English, French, Italian, Czech, or presumably any other language. But the style of the worship and especially of the music is diverse. In some very conservative parishes, communion rails are still in use and the majority of the faithful still receive the Host on the tongue rather than in the hand. The music leans heavily toward traditional Catholic hymns, accompanied by an organ. In other parishes, especially where the churches were built since the Council, there no communion rails and sometimes there are no kneelers. The confessionals and the tabernacle are not in the church proper, but in a side area or even a separate room. The music is generally contemporary, and guitars, wind and brass instruments, pianos, and even percussion instruments are often used.

The ideal liturgical celebration envisioned by many of the writers in *PM* is not descriptive of a universal practice; but in my experience most celebrations of the reformed liturgy—that is the rites in use in nearly all of the Catholic parishes in the U.S., reflect to some degree the liturgical principles espoused and promoted on the pages of *Pastoral Music*. 
CONCLUSION

Although it was not PM's intended purpose, the magazine has presented a detailed historical account of the paradigmatic shift that has occurred in liturgical, and therefore musical, practices in the American Catholic Church since the end of 1963, when the CSL was promulgated. The reformed liturgy required new music that could be sung by the congregation. The roles of the various music personnel were redefined more than once. The relationship of music and liturgy was viewed in a new way. As a result, the worship and music in most American parishes is markedly different from what it was a mere thirty years ago. When reading the detailed, "slow-motion" account of the change process recorded in PM, one cannot help comparing this 20th-century revolutionary process to major reforms of the past: to the times of Charlemagne and Martin Luther, and the counter-reformational Council of Trent. The insights into the implementation process gained through reading PM make one wonder about how those other reforms were carried out. How did the process unfold? Over how many years or decades? How did the music change? Who effected the change and what were the reactions to it, pro and con? How did Martin Luther get his people to sing?

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Much of the church music and musical practices of the past, that generally studied by musicologists, is of cathedrals and court chapels. The musical picture painted in *PM*, on the other hand, concerns parish churches. Even today one can notice a difference, of degree if not of nature, in the musical life of cathedrals and parishes. *PM*’s focus on the parochial level encourages curiosity about past musical practices in churches removed from the major centers of population and wealth. What was the music like in these churches? Was it in a more popular style? Was there music at all? Even if we can never know the answers to these questions, our perspective on "high church" music is somehow altered by the in-depth discussion of parish musical practices that *PM* offers.

Official church documents are very useful to music historians, but, as we have seen, there is much that those official pronouncements on liturgy and music do not tell us about actual practice. Vatican documents, both those from before and after the Council, are distanced figuratively and literally, from the local churches where the music and worship are realized. *PM* performs a particularly valuable service here, through its interpretation and commentary regarding several important church documents both from the Vatican and from the U.S. Bishops.

*PM* has not been merely an observer of the reform process but an active participant in it. Its progressive orientation places it on the leading edge of change, a position it has not shied away from but actively pursued. Its content, therefore, proceeds from a perspective
that encompasses much of the change as it actually happened, rather than after-the-fact.

Many of the writers whose articles have appeared in *PM* were actively involved in the post-conciliar developments, some even in the Council itself. Many of them are members of the clergy. Many others are in diocesan and parochial positions where they are directly involved in musical and liturgical planning and practice. With rare exceptions, they are Catholics who work in the fields of liturgy and liturgical music as participating believers. Musicologists can surely benefit from an awareness of the insider's view provided by the writings of these authors. The reader is afforded the opportunity to observe the discussions of liturgical and musical practice from those directly involved in the ritual process. That the music of the Church is not merely music, but worship, is an important concept that must be understood by anyone involved in its study.

The opportunity to view today as history adds a layer of insight that facilitates a deeper understanding of yesterday. The post-conciliar issues dealt with in *PM* were, and are, complex and constantly evolving. Some of the same issues and undoubtedly many different ones were dealt with by church musicians of the past. For those earlier times, even though we don't have the benefit of the kind of detailed writings that *PM* provides, we should not make the mistake of assuming that the issues were proportionally lacking in complexity.
APPENDIX A

A BIBLIOGRAPHIC SURVEY OF CHURCH MUSIC PERIODICALS

Note: Titles are listed chronologically under the country of publication. The entries were compiled by searching the subject heading "Church music periodicals" and related headings on OCLC WorldCat, May, 1997. While not comprehensive, it does list the major periodicals in the field. For a more thorough overview of such publications, the reader is urged to search OCLC Worldcat using the aforementioned subject heading. A word of caution is needed in the Catholic/Protestant subdivisions used for Germany, England, and the USA. The categorization is in some cases provisional, based on bibliographic evidence that is not always explicit, rather than on a direct examination of every journal. Some adjustments may need to be made.

A - AUSTRIA


-- Periodicals. Church music -- Catholic Church -- Austria -- Periodicals. (Continued as Musica divina?)


B - BELGIUM


C - CZECH REPUBLIC


D - GERMANY - CATHOLIC JOURNALS


D.C.: Library of Congress Preservation Microfilming Program:
microfilm reels; 35 mm. SUBJECT: Catholic church -- Liturgy --
Periodicals. Church music -- Periodicals. Also issued *Musik-
Beilage zur Musica sacra*, and was sometimes subtitled
"Cäcilenvereinsorgan."

1876-1938. *Gregoriusblatt für katholische Kirchenmusik*. Aachen, L.
Schwann. v.: ill.: 25-28 cm. Monthly. Series began with Jahrg. 1
(Juli 1876). Ceased with Jahrg. 61 (Jan. 31, 1938). Description
based on: Jahrg. 50 (1935). Microfilm. Jahrg. 1-29 (1876-1904)
Microfilming Program: Available from Library of Congress
Photoduplication Service. microfilm reels; 35 mm. SUBJECT:
Church music -- Catholic Church -- Periodicals.

1919-. *Sursum Corda*. München, F. Zierfuss. v. 28 cm. Series began
with 1. Jhrg. Nr. 1/2- April/Mai, 1919. Subtitle, "Monatsschrift für
die gesamte Katholische Kirchenmusik." SUBJECT: Church
music -- Catholic Church -- Periodicals. Church music --
Germany -- Periodicals. Music -- Periodicals.

1940); title from cover. SUBJECT: Church music -- Periodicals.
Title also appeared as: *Kirchenmusik* (Düsseldorf, Germany);
*Cäcilenvereinsorgan.*

1943-1972. *Musik und Altar*. Freiburg im Breslau Christophorus-
Ceased with 24 Jahrg., Nr. 4 (Okt./Dez. 1972). SUBJECT: Church
music -- Periodicals.

1950-. *Singt dem Herrn*. Köln, 24 cm. Series began 1.- Jahrg.; 1950-.
SUBJECT: Music -- Periodicals. Church music -- Catholic
Church -- Periodicals. Also known as: *Zeitschrift für
Kirchenmusik. Musica sacra.*

D - GERMANY - PROTESTANT JOURNALS

1876-1920. *Siona: Monatschrift für Liturgie und Kirchenmusik*.
Gutersloh, Germany, C. Bertelsmann. Illustrated; 24 cm. Series
began (Jahrg.) 1 (Jan. 1876); Ceased with 45 (1920). SUBJECT:
Music -- Periodicals. Church music -- Periodicals.
1880-. *Halleluja*. Quedlinburg, Chr. Frdr. Vieweg. 26 cm. Series began Jahrg. 1 (1880)- . Also known as *Organ für ernste Hausmusik, in Verbindung mit deutschen Komponisten Dichtern und Kritikern*. 
SUBJECT: Church music -- Periodicals.

SUBJECT: Liturgics -- Lutheran Church -- Periodicals. Church music -- Lutheran Church -- Periodicals.


SUBJECT: Church music -- Periodicals. Church music -- Protestant churches. Issued by: Lutherische Liturgische Konferenz in Bayern.


E : SPAIN


F : FRANCE

Chants (Plain Gregorian, etc.) -- Periodicals. Church music -- Periodicals. Title also appeared as: *Revue de musique sacrée ancienne et moderne*.


Monthly. Series began with 1ère année, no 1. "Revue mensuelle pour aider et encourager la diffusion de la musique religieuse conforme au 'Moto proprio' de sa Sainteté Pie X." Title from cover. SUBJECT: Church music -- Periodicals.


1957-. *Église qui chante.* Paris, Association Saint Ambroise. Series began w/ no. 1. 1957-. ISSN: 0013-2357. SUBJECT: Church music -- Periodicals. Sacred vocal music -- Periodicals.

I - ITALY


1877-. *Musica Sacra.* Milano, Casa Editrice Musica Sacra. v.; 24 cm.


K - KENYA


NL - NETHERLANDS


SWITZERLAND


UK - UNITED KINGDOM - CATHOLIC


UK - UNITED KINGDOM - PROTESTANT


USA - UNITED STATES - CATHOLIC (* indicates journal was discussed in this thesis)


USA - UNITED STATES - PROTESTANT


cover, no. 1. SUBJECT: Church music -- Lutheran Church -- Periodicals. Church music -- Periodicals.


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APPENDIX B

MOTU PROPRIO OF POPE PIUS X, NOV. 22, 1903

The excerpts presented in this and the following appendices are from official documents pertaining to Catholic liturgical music issued in the 20th century: the motu proprio of Pope Pius X (Appendix B), the Constitution on the Sacred Liturgy, from the Second Vatican Council (Appendix C), and Music in Catholic Worship, issued by the U.S. Bishop's Committee on the Liturgy (Appendix D).

I. General Principles

1. Sacred music, being an integral part of the liturgy, is directed to the general object of this liturgy, namely, the glory of God and the sanctification and edification of the faithful. It helps to increase the beauty and splendor of the ceremonies of the Church, and since its chief duty is to clothe the liturgical text, which is presented to the understanding of the faithful, with suitable melody, its object is to make that text more efficacious, so that the faithful through this means may be the more roused to devotion, and better disposed to gather to themselves the fruits of grace which come from the celebration of the sacred mysteries.

2. Sacred music must therefore eminently possess the qualities which belong to liturgical rites, especially holiness and beauty, from which its other characteristic, universality, will follow spontaneously.

   It must be holy, and therefore avoid everything that is secular, both in itself and in the way in which it is performed.

   It must really be an art, since in no other way can it have on the mind of those who hear it that effect which the Church desires in using in her liturgy the art of sound.

   But it must also be universal in this sense, namely, that although each country may use in its ecclesiastical music whatever special forms may belong to its own national style, these forms must be subject to the proper nature of sacred music, so that it may never produce a bad impression on the mind of any stranger who may hear it.

126 Hayburn, Papal Legislation . . . (See note 3 above.), 223-6.
II. Various Kinds of Sacred Music

3. These qualities are found most perfectly in Gregorian chant, which is therefore the proper chant of the Roman Church, the only chant which she has inherited from the ancient Fathers, which she has jealously kept for so many centuries in her liturgical books, which she offers to the faithful as her own music, which she insists on being used exclusively in some parts of her liturgy, and which lastly, has been so happily restored to its original perfection and purity by recent study.

Wherefore this ancient Gregorian chant should be largely restored in divine worship, and it should be understood that a service of the Church loses nothing of its solemnity when it is accompanied by no other music than Gregorian chant.

Especially should this chant be restored to the use of the people, so that they may take a more active part in the offices as they did in former times.

4. The qualities described above are also found to a high degree in music of the classical school especially in that of the Roman school, which reached its greatest perfection in the sixteenth century under Pierluigi da Palestrina, and which afterwards went on producing excellent liturgical compositions. This music, too, should be largely restored, especially in the greater basilicas, in cathedrals, and in seminaries and other institutions where the necessary means of performing it are not wanting.

5. . . . more modern music may also be allowed in churches, since it has produced compositions good and serious and dignified enough to be worthy of liturgical use.

Nevertheless, since modern music has become chiefly a secular art, greater care must be taken, when admitting it, that nothing profane be allowed, nothing that is reminiscent of theatrical pieces, nothing based as to its form on the style of secular compositions.
APPENDIX C

CONSTITUTION ON THE SACRED LITURGY, DEC. 3, 1963

(Introduction)

2. For it is through the liturgy, especially the divine Eucharistic Sacrifice, that "the work of our redemption is exercised." The liturgy is thus the outstanding means by which the faithful can express in their lives, and manifest to others, the mystery of Christ and the real nature of the true Church.

Chapter I. General Principles for the Restoration and Promotion of the Sacred Liturgy

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

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

II. The Promotion of Liturgical Instruction and Active Participation

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

In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit.

III. The Reform of the Sacred Liturgy

21. In order that the Christian people may more securely derive an abundance of graces from the sacred liturgy, holy Mother Church desires to undertake with great care a general restoration of the liturgy itself. For the liturgy is made up of unchangeable elements divinely instituted, and elements subject to change. The latter not only may but ought to be changed with the passing of time if features have by chance crept in which are less harmonious with the intimate nature of the liturgy, or if existing elements have grown less functional.

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

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

28. In liturgical celebrations, whether as a minister or as one of the faithful, each person should perform his role by doing solely and totally what the nature of things and liturgical norms require of him.

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

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

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

36. §1. Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites.

§2. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, may frequently be of great advantage to the people, the limits of its employment may be extended. This extension will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters.

§3. It is for the competent territorial ecclesiastical authority... to decide whether, and to what extent, the vernacular language is to be used according to these norms; their decrees are to be approved, that is, confirmed by the Apostolic See. And whenever the procedure seems to be called for, this authority is to consult with bishops of neighboring regions employing the same language.

37. Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not involve the faith or the good of the whole community. Rather she respects and fosters the spiritual adornments and gifts of the various races and peoples. Anything in their way of life that is not indissolubly bound up with
superstition and error she studies with sympathy, and, if possible, preserves intact. Sometimes in fact she admits such things into the liturgy itself, as long as they harmonize with its true and authentic spirit.

38. Provided that the substantial unity of the Roman rite is maintained, the revision of liturgical books should allow for legitimate variations and adaptations to different groups, regions, and peoples, especially in mission lands. Where opportune, the same rule applies to the structuring of rites and the devising of rubrics.

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

Chapter II THE MOST SACRED MYSTERY OF THE EUCHARIST

48. The Church . . . earnestly desires that Christ’s faithful, when present at this mystery of faith, should not be there as strangers or silent spectators. On the contrary, through a proper appreciation of the rites and prayers they should participate knowingly, devoutly, and actively. . . . Through Christ the Mediator, they should be drawn day by day into ever closer union with God and with each other, so that finally God may be all in all.

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

Chapter VI SACRED MUSIC

112. The musical tradition of the universal Church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy. . . .

. . . sacred music increases in holiness to the degree that it is intimately linked with liturgical action, winningly expresses prayerfulness, promotes solidarity, and enriches sacred rites with heightened solemnity. The Church indeed approves of all forms of true art, and admits them into divine worship when they show appropriate qualities.

113. Liturgical action is given a more noble form when sacred rites are solemnized in song, with the assistance of sacred ministers and the active participation of the people.

114. The treasure of sacred music is to be preserved and fostered with very great care. Choirs must be diligently promoted, especially in cathedral churches, but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs. . . .
116. The Church acknowledges Gregorian chant as proper to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services.

But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action.

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

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

But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority.

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

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

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

MUSIC IN CATHOLIC WORSHIP, 1972, 1983

FOREWORD TO THE SECOND EDITION

Music in Catholic Worship, a statement of the Bishops' Committee on the Liturgy which was published in July 1972, has greatly assisted the renewal of the liturgy, particularly within the Church in the United States. Its clear principles have contributed to a steady improvement in the Church's liturgy, in which liturgical music serves as a necessary and integral component. . . .

INTRODUCTION TO THE FIRST EDITION (1972)

In this century, music and its role in the liturgy have been the subject of many documents. On November 22, 1903, the motu proprio Tra le Sollecitudini of Saint Pius X was promulgated; on December 20 1928 the apostolic constitution of Pope Pius XI Divini Cultus was published; the encyclical of Pope Pius XII, Musicae sacrae disciplina was promulgated on December 25, 1955. On September 3, 1968, the Congregation of Rites issued an instruction on sacred music and the sacred liturgy. The crescendo of documents, both major and minor, on the role of music in the liturgy continued and reached the culminating point in Vatican II's Constitution on the Liturgy, which gave an entire chapter to sacred music. The liturgical constitution explained the role of music in divine services and formulated a number of principles and guidelines. Next, on March 5, 1967, the Concilium—the post-conciliar commission on the reform of the liturgy—in conjunction with the Congregation of Rites issued an instruction on music in the liturgy.

The latter prompted the 1967 statement of the Bishop's Committee on the Liturgy. With the lapse of time since then, the pastoral situation in the United States can be regarded with greater calm and serenity. However, it is urgent that fresh guidelines be given to foster interest with regard to music in the liturgy. . . .

129 The 1967 statement was entitled, "The Place of Music in Liturgical Celebrations," and was a precursor to M CW.
PASTORAL PLANNING FOR CELEBRATION

11. The power of a liturgical celebration to share faith will frequently depend upon its unity—a unity drawn from the liturgical feast or season or from the readings appointed in the lectionary as well as artistic unity flowing from the skillful and sensitive selection of options, music, and related arts. The sacred scriptures ought to be the source and inspiration of sound planning, for it is of the very nature of celebration that people hear the saving words and works of the Lord and then respond in meaningful signs and symbols. Where the readings of the lectionary possess a thematic unity, the other elements ought to be so arranged as to constitute a setting for and response to the message of the Word.

15. "The pastoral effectiveness of a celebration will be heightened if the texts of readings, prayers, and song correspond as closely as possible to the needs, religious dispositions, and aptitude of the participants." (quoted from the General Instruction to the Roman Missal.) . . . The music used should be within the competence of most of the worshippers. It should suit their age level, cultural background, and level of faith.

19. The same congregation will want to celebrate in a variety of ways. During the course of the year the different mysteries of redemption are recalled in the Mass so that in some way they are made present. Each feast and season has its own spirit and its own music. The penitential occasions demand more restraint. The great feasts demand more solemnity. Solemnity, however, depends less on the ornateness of song and magnificence of ceremonial than on worthy and religious celebration.

22. The style and pattern of song ought to increase the effectiveness of a good celebrant. His role is enhanced when he is capable of rendering some of his parts in song and he should be encouraged to do so. What he cannot sing well and effectively he ought to recite. If capable of singing, he ought, for the sake of people to rehearse carefully the sung parts that contribute to their celebration.

THE PLACE OF MUSIC IN THE CELEBRATION

The Musical Judgment

26. Is the music technically, aesthetically, and expressively good? This judgment is basic and primary and should be made by competent musicians. Only artistically sound music will be effective in the long run. To admit the cheap, the trite, the musical cliché often found in popular songs for the purpose of "instant liturgy" is to cheapen the liturgy, to expose it to ridicule, and to invite failure.

27. Musicians must search for and create music of quality for worship, especially the new musical settings for the new liturgical texts. They must also do the research needed to find new uses for the best of the old music. They must explore the repertory of

130 Various documents are cited here and throughout the statement, providing the authority for the positions taken by the bishops. I do not include the references unless a direct quote is used.

131 This chapter includes three judgments, musical, liturgical, and pastoral, upon which decisions concerning music used in the liturgy should be based. This section is the part of the document most often referred to and quoted in articles in PM.
good music used in other communions. They must find practical means of preserving and using our rich heritage of Latin chants and motets. . . .

28. We do a disservice to musical values, however, when we confuse the judgment of music with the judgment of musical style. Style and value are two distinct judgments. Good music of new styles is finding a happy home in the celebrations of today. To chant and polyphony we have effectively added the chorale hymn, restored responsorial singing to some extent, and employed many styles of contemporary composition. . . .

The Liturgical Judgment

31. The choice of sung parts, the balance between them, and the style of musical setting used should reflect the relative importance of the parts of the Mass (or other service) and the nature of each part. Thus elaborate settings of the entrance song, "Lord have Mercy," and "Glory to God," may make the proclamation of the word seem unimportant; and an overly elaborate offertory song with a spoken "Holy, Holy, Holy, Lord," may make the eucharistic prayer seem less important.

32. . . . the principal classes of texts must be kept in mind: proclamations, acclamations, psalms and hymns, and prayers. Each has a specific function which must be served by the music chosen for a text.

   In most instances there is an official liturgical text approved by the episcopal conference. As noted elsewhere, criteria have been provided for the texts which may replace the processional chants of Mass. In these cases and in the choice of all supplementary music, the texts "must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from Holy Scripture and from liturgical sources." (quoted from the CSL article 121.)

The Pastoral Judgment

41. A musician may judge that a certain composition or style of composition is good music, but this musical judgment really says nothing about whether and how this music is to be used in this celebration. The signs of the celebration must be accepted and received as meaningful for a genuinely human faith experience for these specific worshippers. This pastoral judgment can be aided by sensitivity to the cultural and social characteristics of the people who make up the congregation: their age, culture, and education. These factors influence the effectiveness of the liturgical signs, including music. No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites. Such regulations must always be applied with a pastoral concern for the given worshipping community.

GENERAL CONSIDERATIONS OF LITURGICAL STRUCTURE

42. Those responsible for planning the music for eucharistic celebrations in accord with the three preceding judgments must have a clear understanding of the structure of the liturgy. They must be aware of what is of primary importance. They should know the nature of each of the parts of the liturgy and the relationship of each part to the overall rhythm of the liturgical action.
[The use of music in the various parts of the Mass—the Introductory Rites, Liturgy of the Word, Preparation of the Gifts, Eucharistic Prayer Communion Rite, and Concluding Rite—is detailed in the rest of this chapter. Each section includes an explanation of the ritual and the relative importance of its elements including the musical ones.]

APPLICATION OF THE PRINCIPLES OF CELEBRATION TO MUSIC IN EUCHARISTIC WORSHIP

50. Many and varied musical patterns are now possible within the liturgical structure. Musicians and composers need to respond creatively and responsibly to the challenge of developing new music for today’s celebrations.

51. While it is possible to make technical distinctions in the forms of Mass—all the way from the Mass in which nothing is sung to the Mass in which everything is sung—such distinctions are of little significance in themselves; almost unlimited combinations of sung and recited parts may be chosen. The important decision is whether or not this or that part may or should be sung in this particular celebration and under these specific circumstances. The former distinction between the ordinary and proper parts of the Mass with regard to musical settings and distribution of roles is no longer retained. For this reason the musical settings of the past are usually not helpful models for composing truly liturgical pieces today.

52. Two patterns formerly served as the basis for creating and planning liturgy. One was “High Mass” with its five movements sung Ordinary and fourfold sung Proper. The other was the four-hymn “Low Mass” format that grew out of the Instruction of Sacred Music of 1958. The four-hymn pattern developed in the context of a Latin Mass which could accommodate song in the vernacular only at certain points. It is now outdated, and the Mass has more than a dozen parts that may be sung, as well as numerous options for the celebrant. Each of these parts must be understood according to its proper nature and function.

[Each of the parts is defined: acclamations—including the alleluia, Holy, Holy, Holy, Lord, memorial acclamation, Great Amen, doxology to the Lord’s Prayer; processional songs; responsorial Psalm; ordinary chants—including Lord Have Mercy, Glory to God, Lord’s Prayer, Lamb of God, Profession of Faith; supplementary songs—including the offertory song, song after communion, recessional song, and litanies.]

75. Many new patterns and combinations of song are emerging in eucharistic celebrations. Congregations most frequently sing an entrance song, alleluia, “Holy, Holy, Holy, Lord” memorial acclamation, Great Amen, and a song at communion. . . Choirs often add one or more of the following: a song before Mass, an Offertory song, the “Glory to God” on special occasions, additional communion songs or a song after communion or a recessional. They may also enhance the congregationally sung entrance song and acclamations with descants, harmony, and antiphonal arrangements. Harmony is desirable when, without confusing the people, it gives breadth and power to their voices in unison.
MUSIC IN SACRAMENTAL CELEBRATIONS

79. While music has traditionally been part of the celebration of weddings, funerals, and confirmation, the communal celebration of baptism, anointing, and penance has only recently been restored. The renewed rituals, following the Constitution of the Sacred Liturgy, provide for and encourage communal celebrations, which, according to the capabilities of the congregation should involve song.

CONCLUSION

84. There is vital interest today in the Mass as prayer, and in this understanding of the Mass lies a principle of synthesis which is essential to good liturgical worship. When all strive with one accord to make the Mass a prayer, a sharing and celebration of Faith, the result is unity. Styles of music, choices of instruments, forms of celebration—all converge in a single purpose: that men and women of faith may proclaim and share that faith in prayer and Christ may grow among us all.
SELECT BIBLIOGRAPHY

As stated in the Introduction, my research for this work has consisted primarily in the reading of the entire series of *Pastoral Music*: from the first issue (Oct/Nov 1976), to the present (June/July 1997). I have referred to and quoted from numerous articles in *PM* and other church music periodicals. All of these are adequately cited in the notes contained in the body of the thesis. Bibliographic information for all church music periodicals mentioned, including *Pastoral Music*, may be found in Appendix A. The bibliography that follows includes references cited (excluding cited periodical articles) and some additional works pertaining to the topic. For further information on the subject of the post-Vatican II liturgical reform, I refer the reader to the excellent extensive bibliography in Miriam Therese Winter's *Why Sing? Toward a Theology of Catholic Church Music*, listed below.

(arranged in chronological order)


