

THE SECOND VATICAN COUNCIL AND MUSIC AT
ST. JOHN BREBEUF CHURCH

by John Tanner

An essay written in partial fulfillment of the requirements for

Master of Music

Marcel A. Desautels Faculty of Music

University of Manitoba

Winnipeg, Manitoba

© John Tanner March 2012

ABSTRACT: Music is a part of life and worship in many religions, especially Christianity, and the Roman Catholic Church has been involved throughout her history in the development of music in the Western world. The Second Vatican Council had a major impact on the Roman Catholic Church in many respects, including on her music. Interviews were conducted with members of St. John Brebeuf Church in order to assess both this impact and their perception of music generally. The author encountered different opinions: most were favorable to the “folk” style of music now prevalent, and many had useful insights for ongoing unity, purpose and perspective in the church’s use of music to enhance the worship of the faithful.

ACKNOWLEDGEMENTS

My heartfelt thanks to Professor Elroy Friesen, who allowed me to apply to his Master's Program in Choral Conducting at the Marcel A. Desautels Faculty of Music at the University of Manitoba, even though I had no undergraduate musical degree. His wise counsel and strong leadership have been enormously helpful throughout the prolonged course of my studies. To my personal thesis advisor, Dr. Kurt Markstrom, who squeezed me into his over-stuffed teaching and research schedule on many Wednesday afternoons, I am very grateful. Laura Loewen and Mel Braun have given me kindly support and encouragement, as well as being wonderful role models of generous musicianship of the highest standard.

Special thanks go out to my dear childhood friend David Bright, retired dean of classics at Emory University, whose meticulous review and criticism of this thesis have been so helpful in exposing the pitfalls for an amateur writer. I shall always be indebted to Professor Luis Melo for teaching me the wonders of the Second Vatican Council, and to Father Basil Foote for sharing his informative documents from the Snowbird Conferences on which much of the third chapter is based.

And to all the members of my new church home at St. John Brebeuf who willingly answered my questions with candor and love: Peggy Ashcroft, Tom Bailey-Robertson, Joe Brekelmans, Don Brock, Richard Bruneau, Lois Callander, Franca Colatruglio, Linda DePauw, Rita and Jeff Doerr, Janet Downs, Debbie Dusanek, Bruce Evans, Martha Evans, Claudette Fullan, Susan and Mike Garlinski, Jeff Gerwing, Bob

Gladding, Sylvia and David Hood, Greg Lindahl, Dorothy Lothar, Wendy MacDonald, Ardelle and Art Martin, Milada Mann, Keith Mathewson, Carol Maynard, Louise and Paul Mazur, Eddie Melo, Mary Morton, Eileen Nazarko, Jill Ostanski, Catherine Pearse, Margaret Peeren, Esme Peterkin, Father Charles Pottie, Eva Rennie, Jim Rodrigues, Greg Schmidt, Judy Schmidt, Bea and Peter Sheridan, Tina and Dick Sierhuis, Leeann and Ron Smith, Alf Stephens, Joe Stratton, Debbie Summerfelt, Mary Jo Taillefer, Father Mark Tarrant, Mike Thibert, Christina Tompkins, Daniela Wightman, Elizabeth Willcock, Daphne Woods and Marie Woods: your support is beyond price, God bless you all.

DEDICATION

As we approach fifty years of togetherness, I dedicate this essay to my wife Evie; long-suffering and patient, providing comfort and relief in so many many ways, my rock; thanks for hanging in there. To the rest of my family: Susan (Nat) and their daughters Jane, Zoe and Josephine; David (Jill) and their son Sam and daughters Jaden and Kendall; Jane (Jim) and their daughters Claire and Laurie and son Tanner; Laurie (Davy) and their son Frank, daughter Portia and son River; thanks to each one of you for the little and not so little things you have done to help me through this project, and to bring me joy.

John Tanner, April 2012

THE SECOND VATICAN COUNCIL AND MUSIC AT ST. JOHN BREBEUF CHURCH

TABLE OF CONTENTS

Abstract.....	2
Acknowledgements.....	3
Dedication.....	5
Table of Contents.....	6
List of Figures.....	7
Introduction.....	8
Chapter One: The Development of Music.....	12
Chapter Two: The Second Vatican Council.....	38
Chapter Three: Post-Conciliar Music.....	52
Chapter Four: Music At St. John Brebeuf Church.....	85
Chapter Five: Conclusion.....	100
Appendices	
Appendix I: The Questionnaire.....	111
Appendix II: Approval Certificate.....	113
Appendix III: Consent Form.....	114
Appendix IV: Complete Data From Interviews.....	115
Appendix V: The Author and St. John Brebeuf Church.....	128

LIST OF FIGURES

I The Bone Flute.....	11
II The Kithara Player.....	17
III The Aulos Player.....	18
IV Ancient Greek Musical Notation.....	19
V Codex St. Gall 359.....	22
VI Analogy of Schildermann’s Venn Diagram of a Vibrant Religious Community.....	55
VII Views on the Effect of the Second Vatican Council on Music in the Roman Catholic Church.....	95

INTRODUCTION

The beliefs and practices of the Roman Catholic Church are based on both Scripture (the Bible) and Tradition (the written and oral history of everything else besides Scripture that pertains to her existence)¹. Scripture and Tradition are inextricably intertwined; they are not in competition with each other and one is not more important than the other; on the contrary, they are a support to each other. Inasmuch as the Church considers herself eternal, the significance of one era, including the very beginning of humanity, is as great as any other. For Roman Catholicism, the Church is united throughout history; thus, we are one with Jesus and the Apostles in worship and love despite the intervening millennia.

The study of music in the Roman Catholic Church, and whether or how it has been influenced by the Second Vatican Council, will therefore entail a similar perspective. In other words, I shall be looking at references to music in worship both in Scripture and in Tradition.² Treatises on Western music and on the codification of musical practices, from ancient Greece to the present day, are particularly relevant because of their temporal and spatial proximity to the Church. Moreover, the subject matter of treatises is often the music of the Catholic Church. The origins of the Roman Catholic Church are Western i.e. in Europe or close to it

¹ John Paul II, (promulg.), *The Catechism Of The Catholic Church*, New York: Doubleday, 1995. , p. 31.

² The distinction between Roman Catholic “Tradition”, and tradition in general, is not clear. Some of the pre-historical and historical discussions of music in the first and third chapters likely fall outside the bounds of “Tradition”.

(Asia Minor and the Middle East) and her strongest adherents have, up to now, been in the Western world. A discussion of these parallel and interdependent developments of Western music and the Roman Catholic Church will constitute the first chapter.

Clearly, a close look at the official documents of the Second Vatican Council that pertain both directly and indirectly to music in the Church, together with commentary thereon, is central to the discussion, and this will constitute the second chapter.

The third chapter begins with a review of recent trends in the investigation of music both within and outside of the Roman Catholic Church.³ The discipline of cognitive neuroscience of music⁴ gives some new perspectives on the relationship between music and the brain, which can be useful in assessing the relationship between the Second Vatican Council and music in the Roman Catholic Church. Ritual Studies is a discipline wherein the investigator takes the tools of social sciences to examine the efficacy of sacred ritual. Ritual Studies as applied to music, then, is relevant to the effect of the Second Vatican Council on the music of the Roman Catholic Church and may be a more valid approach to the role of sacred music than a purely historical approach. The chapter then discusses the changes that have occurred in Roman Catholic music since the Second Vatican Council,

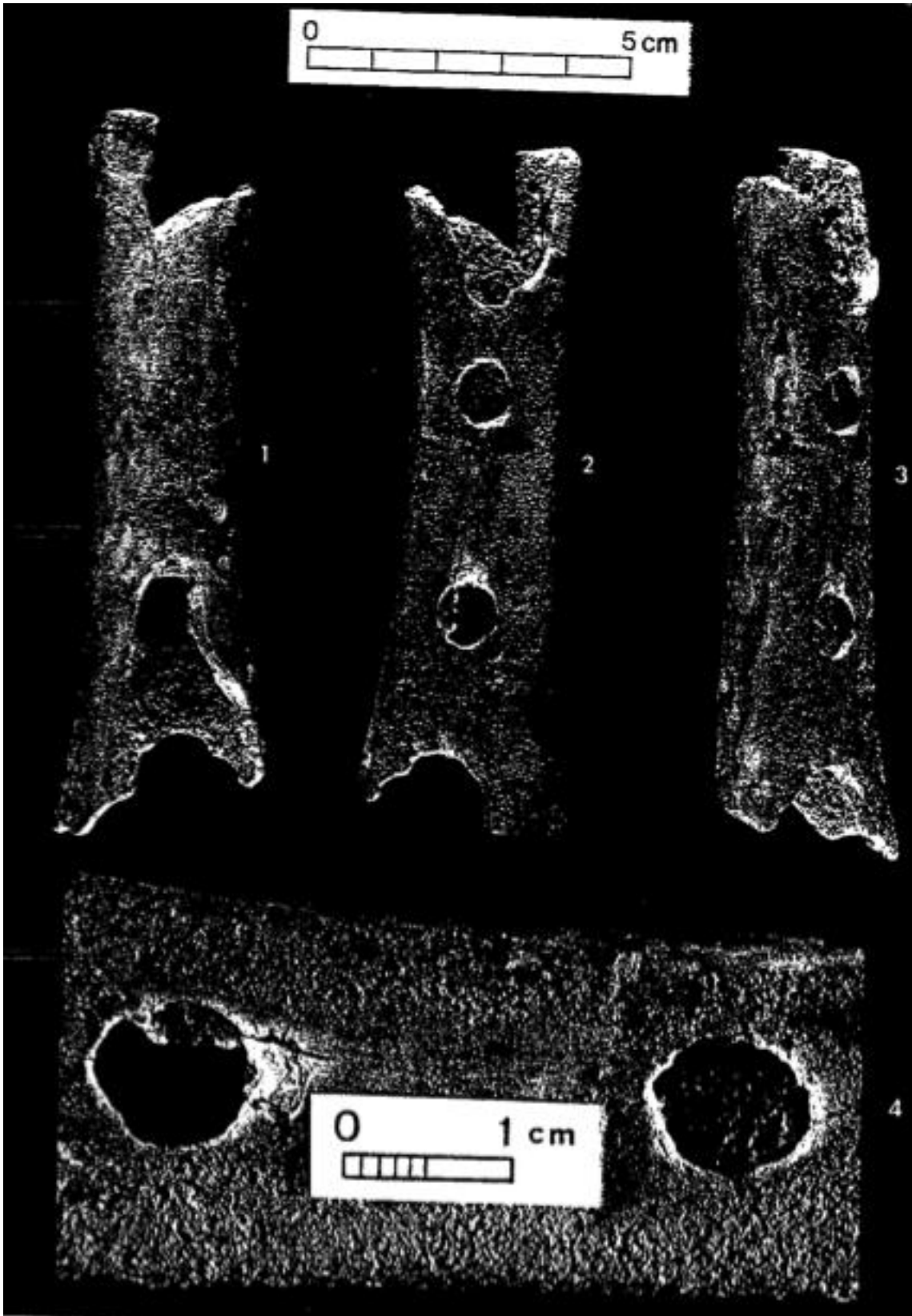
³ This topic is relevant, because musical and non-musical authorities in Roman Catholicism are not only aware of these trends but are also using this information to guide their decisions regarding the music of the Church.

⁴ Peretz, I., Zatorre, R. J., *The Cognitive Neuroscience Of Music*, London: Oxford University Press, 2003. This compilation of scientific papers gives examples of scientists and musicians collaborating in this new discipline, using non-invasive imaging and careful controls. Results usually corroborate long-held beliefs and suspicions.

concluding with a brief description of Post-Conciliar composers of Catholic liturgical music with whom the author is most familiar.

The fourth chapter of the essay is a presentation of the results of fifty-six personal interviews conducted with parishioners of St. John Brebeuf Roman Catholic Church between March and September of 2011. The interviews were quite informal, based both on a general discussion of the interviewee's personal musical background and also on a set of questions regarding their opinions about sacred and secular music and how they are personally affected by music.

The final chapter discusses the results of the interviews and how they demonstrate the reception of and response to the Second Vatican Council by the parishioners of St. John Brebeuf with regard to music, and how this reception/response is or is not typical of the Council's effect on sacred music in the Roman Catholic Church generally and, perhaps, on the music of other denominations of Christianity.



(Figure I: The Bone Flute)

CHAPTER ONE: THE DEVELOPMENT OF MUSIC

A) Pre-History

One of the earliest suggestions of the existence of music in humanity is the discovery of a “bone flute” by archaeologists working in Slovenia in 1995⁵. They identified it as the central fragment of the thigh bone of a young bear: 11 cm. long by slightly less than three cm. in diameter, it contains two round one-cm.-diameter holes about four cm. apart on its side, and probably the remains of a third hole about 2 cm. further on. Carbon dating suggests an age of 30,000 to 80,000 years. A reproduction of the bone fragment, fashioned from a late twentieth-century young bear, produced pitched notes when played like a modern transverse flute, suggesting a musical purpose for this prehistoric relic.⁶

Hypotheses abound with respect to the development of interpersonal communication, and cogency does not necessarily mean truth. Regardless, one of the most appealing hypotheses is as follows: Originally communication was through gestures and other visual phenomena rather than by any sounds created by the vocal mechanism. The first communication by the voice employed only changes in pitch for nuance; non-pitched alterations in sound, or phonemes (i.e. vowels and consonants) were a later development. As the need for more complex

⁵ Turk, I., (ed.), *Mousterian Bone Flute*, Ljubljana, Slovenia, Znanstvenoraziskovalni Center Sazu, 1997. The reproduction depicting this bony fragment on page ten is from this publication.

⁶ This treatise on diggings in the Slovenian countryside contains information on more material than just the bone flute, although the flute takes pride of place, with a full-color illustration on the front hard cover identical to the black-and-white reproduction on page ten. “Mousterian” refers to a prehistoric period, estimated to be around 40,000 years ago.

communication outstripped the resources of pitch alteration alone, unpitched language took over and in most cases eliminated the need for communication via pitch changes. Archeological discoveries suggest a burst of human creativity approximately 40,000 years ago, which would have required significant language skills, and which is in roughly the same era as that of the bone flute. This burst of creativity may indicate the period in which language appeared in usable form⁷.

The prehistoric course of human communication is analogous to the infant and toddler's acquisition of language skills superseding its self-expression via cries of various pitch and volume. Recent studies in cognitive neuroscience of music indicate that the human brain responds to different pitches by activity in different areas.⁸ This corroborates the hypothesis that we are genetically endowed with the potential to distinguish pitch, even though we may not use it. One loses pitch competence through disuse; non-pitched language is sufficient for most, if not all, interpersonal communication in modern Western languages. In ancient Greek and some other

⁷ Smith, J.M., and Szathmary, E., *The Major Transitions In Evolution*, London: Oxford University Press, 1995, p. 278. This book discusses language more than music. The hypothesis that communication by pitch was a forerunner to communication by non-pitched vowels and consonants is similar to some of the writings of Jean-Jacques Rousseau (1712-1778): "...here are the oldest invented words and here is why the first languages were songlike and passionate before they were simple and methodical." "These (Oriental) languages (the oldest ones known to us) are in no way methodical or reasoned: they are lively and figurative." Rousseau, J.-J. (ed., and trans. Gourevitch, V.), *The First and Second Discourses together with the Replies to Critics and Essay on the Origin of Languages*, New York: Harper and Row, 1986, pp. 245-246.

⁸ Oxenham, A.J., Bernstein, J.G.W., and Penages, H., "Correct tonotopic representation is necessary for complex pitch perception", *Proceedings of the National Academy of Sciences*, 101: 1421-1425, 2004, and Shamm, S.A., "Topographic organization is essential for pitch perception", *Proceedings of the National Academy of Sciences*, 101: 1114-1115, 2004.

Indo-European languages, pitch was involved in stress. In some modern Asiatic languages such as Mandarin and Cantonese, pitch alterations are actually involved in the meanings of words. This may account, at least in part, for the observation of a greater incidence of perfect pitch in Chinese than in Caucasian musicians⁹. There is also a higher incidence of perfect pitch among professional musicians who begin intensive musical training before the age of seven years than in those who begin later¹⁰. It seems that pitch competence is innate, and can be developed and enhanced with practice. ¹¹

B) The Bible

The majority of biblical musical references are found in the Old Testament. Of 989 musical terms 94% are from pre-Christian times, especially in Chronicles,

⁹ Deutsch, D., Henthorn, T., Marvin, E., and Xu, H.S., "Absolute pitch among American and Chinese conservatory students: prevalence differences, and evidence for a speech-related critical period", *Journal of the Acoustical Society of America*, 119 (2): 719-722, 2001.

¹⁰ Gregerson, P.K., Kowalsky, E., Kohn, N., and Marvin, E., "Early childhood music education and predisposition to absolute pitch", *American Journal of Medical Genetics*, 98 (3): 280-282, 2002.

¹¹ Huron, D., *Sweet Anticipation: Music and the Psychology of Expectation*, Cambridge, MA: the MIT Press, 2006, pp. 110-113. I don't think there is such a thing as "absolute" or "perfect" pitch. Some musicians are just better with pitch than others, just as some musicians are more dextrous than others. Personally, I've been told I have "perfect" pitch, because I can usually sing a pitch without any instrument. However, I often misjudge the pitch of a piece of music to which I am listening (usually overestimating it) and advancing age appears to be detrimental. As the above-cited papers suggest, there are environmental factors that enhance pitch competence and may overshadow genetic predisposition. Besides, no other human activity is "absolute" or "perfect".

Psalms and Ezekiel¹². These three books are most likely from the era of temple worship in ancient Judaism, from about 1200 B.C.E to 586 B.C.E. (This latter date is the year of the destruction of the temple in Jerusalem by the Babylonians). In this earlier age there was a greater emphasis on spectacle than that found in the synagogues at the time of Christ, when the stress was on teaching, preaching, discussion and learning rather than on singing, dancing and animal sacrifice. Overall, 28% of terms refer to instruments, the commonest being the trumpet, harp and psaltery (a small stringed instrument like a harp with strings of various lengths). 72% of musical terms found in the Bible refer to non-instrumental features of music, such as singing, psalms, clapping, dancing, and terms which are either instructions on how to make music, or titles of songs. A typical and unequivocal reference to merry music-making in the ancient Hebrew temple comes from Samuel 6: 5:

....All Israel played before the Lord on all manner of instruments of wood, on harps and lutes and timbrels and cornets and cymbals.¹³

There is some evidence that the temple musicians were professional, as suggested by I Chronicles 6: 31, 32:

And these are they whom David set over the service of song in the house of the Lord, after that the ark had rest. And they ministered before the dwelling place of the tabernacle of the congregation with singing, until

¹² Boschman, L., *The Re-birth of Music*, Shippenburg, PA: Destiny Image Publishers, 1980. A polemic against the devil in music exemplified by groups such as Judas Priest, Black Sabbath and Grateful Dead, it shows a rather conservative side of Christian fundamentalist thought. In the course of the book Boschman enumerates all the musical terms found in the Bible.

¹³ All biblical quotations are taken from the King James Version of *The Holy Bible*, Eyre and Spottiswoode, 1874.

Solomon had built the house in Jerusalem; and then they waited on their office according to their order.

This is corroborated in Nehemiah 11: 22, 23:

Of the sons of Asaph, the singers were over the business of the house of God. For it is the king's commandment concerning them, that a certain portion should be for the singers, due for every day.

This contrasts with Paul's exhortation in Ephesians 5:18, which implies a gentler, more subdued and non-professional form of music:

Be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs.

There are a handful of similar allusions to the possible use of music in worship elsewhere in Paul's letters both to the Ephesians and to the Corinthians. The synoptic gospels of Matthew, Mark and Luke rarely mention music apart from the singing of hymns at the Last Supper, and the Gospel of John is devoid of any musical reference whatsoever. The Revelation of St. John has the following musical references:

- The beasts and elders singing before the lamb (Rev 6: 5)
- The seven angels receiving trumpets and "sounding" them (Rev. 8, 9, 11: various verses)
- The harpers harping on their harps..... before the throne...(Rev. 14: 2-3)
- The seven angels of the plagues singing the songs of Moses and of the Lamb (Rev. 15: 3)

Because these are part of the author's vision of Heaven, and not of earth-bound humankind worshipping God, they do not necessarily constitute a reference to the historical liturgical practice of music.

Thus, there are essentially two contrasting pictures of music in the Bible: professional singing, dancing and playing instruments in the ancient Hebrew temple particularly as exemplified by David and Solomon, and intimate inter-personal chanting, probably without instruments, in the synagogues and churches of Jesus's era and the early New Testament years, as depicted by the Epistles, Gospels and Acts.¹⁴

C) Ancient Greece and Rome

The evidence for musical performance in ancient Greece resides in artifacts such as an amphora depicting a kithara player, probably from the fourth century



B.C.E.¹⁵, (Figure II: The Kithara Player) and a drinking cup showing a player of the aulos, probably from the sixth century B.C.E.¹⁶.

¹⁴ Segal, A.F., *Rebecca's Children: Judaism and Christianity in the Roman World*, Cambridge, MA: Harvard University Press, 1986, p. 2. Segal implies that the styles of worship in first-century Judaism and early Christianity were similar, despite the differences in theology. Also, they were more alike than either one was to ancient Hebrew temple worship.

¹⁵ Grout, D.J., and Palisca, C.V., *A History of Western Music*, New York: W.W. Norton, 2001, p. 3. The illustration on this page is the kithara player.



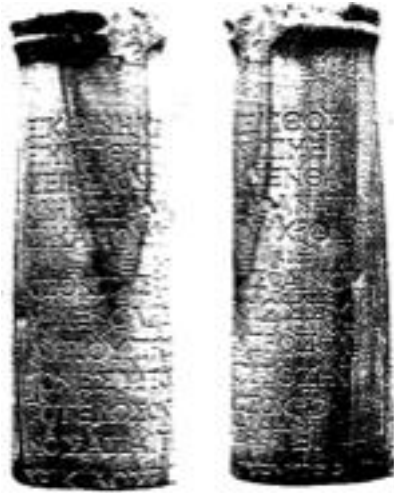
(Figure III: The

Aulos Player) The writings of Pythagoras, Plato, Aristotle, and Ptolemy, spanning a period of almost eight centuries, indicate a grasp not only of the mathematical relationships of pitches and rhythms, but also some fairly modern notions of the relationship of music and emotion, as well as an intimate relationship between pitch, rhythm and text. There is no evidence for harmony, however, i.e. any simultaneous playing and/or singing of more than one pitch. The notated extant fragments of Greek music¹⁷ are from several centuries later than these writings. Despite up-to-date knowledge of ancient Greek society, these notations are difficult

¹⁶Grout, p. 5. The illustration above is the aulos player.

¹⁷Grout, p. 14. The notation which appears to represent melody is on the next page.

to understand, so that contemporary performances of this music may not be



authentic.

(Figure IV: Ancient Greek Musical Notation)

The rise of the Roman Empire did not necessarily mean the decline of Greek culture. What evidence there is suggests that all things Greek were considered “high-brow” in ancient Rome, particularly the ability to speak Greek. The upper classes in the time of Jesus would be familiar with Greek music. Jesus’s followers were likely familiar with Greek culture to a certain extent (Paul appears to have been urbane and scholarly, but one might wonder about the fishers and other semi-skilled laborers amongst the Apostles). If they were familiar with Greek music, Jesus’s followers may or may not have approved of it. By the time of Jesus the Roman Empire held sway, but as Palisca states: “We do not know whether the Romans made any significant contributions to the theory or practice of music”¹⁸. This, then, is a brief summary of the development of music up to the time of the birth of Christianity. As discussed, music was not prominent in the persecuted Church of Antiquity. Prior to acceptance by Constantine in 313 C.E., the Church likely underwent little if any musical development.

¹⁸Grout, p. 15.

D) Development of Music in Late Antiquity and the Middle Ages

Although music-making must have occurred both within and outside of the Church in the period between the decline of imperial Rome and the coming of the Middle Ages, documentation thereof is emerging only fairly recently i.e. in the last forty years or so. Illiteracy appears to be the norm in this period between the reigns of Constantine (c. 325 C.E.) and Charlemagne (c. 800 C.E.) apart from churches, monasteries and convents. However, there is now evidence emerging for more intellectual activity and life in this historical time-span to justify dropping the epithet “Dark Ages”. It is now referred to as Late Antiquity.¹⁹ Boethius’s (c.480-524 C.E.) treatise on music merely re-iterates and enlarges a bit upon the ideas of the ancient Greeks. Guido of Arezzo (c.991-1033 C.E.) describes solmization, a stepping-stone on the way to modern musical notation, and his Guidonian “hand” played a central role in mediaeval musical theory and practice. *Musica Enchiriadis* is a fairly short musical treatise of unknown authorship, probably originating in 850 C.E.²⁰ It contains a system of notation based on a four-note scale (tetrachord), repeated four and a half times, giving a scale of eighteen notes. Each note of the primary tetrachord has a different symbol, and to signify three more adjacent tetrachords the symbols are reversed, inverted, or both. For the two extra notes, two of the

¹⁹ “The old idea of the Dark Ages is relatively little used now – except in the sense of having little textual evidence to shed light for us: i.e. Dark from our perspective, not internally bereft of intellectual light.” – Bright, D.F., personal communication, 2011.

²⁰ Erickson, R.(trans.), *Musica Scolica and Musica Enchiriadis*, New Haven, CT: Yale University Press, 1995.

primary symbols are rotated 90 degrees. The Codex St. Gall 359 ²¹, which probably dates from not later than 950 C.E., contains symbols above the text at different heights, presumably to imply proportionate changes of pitch. Without any horizontal lines as a guide, interpretation is problematic. The different symbols pertain to melodic features, which form the basis for notation in the Roman Catholic chants of more recent eras.

²¹ Kelly, C., *The Cursive Torculus Design in the Codex St. Gall 359 and its Rhythmical Significance: a Paleological and Semiological Study*, St. Meinrad, IN: Abbey Press, 1964. The illustration on page twenty-one comes from this article. A facsimile of the Codex St. Gall 359 may be purchased on-line.

begins as a single red line, develops into the staff of four lines of Gregorian chant²², and eventually acquires the fifth line of the modern staff. The time of musical notation does not coincide with the time of composition. It is likely that liturgical chants existed considerably, perhaps even centuries, before they were recorded in notation.²³

E) The Early Church and Music

The letter of St. Clement of Rome to the faithful in Corinth may be the earliest authoritative document to discuss the use of music in Christian worship. St. Clement of Rome was the third pope in succession after Peter, preceded only by Linus and Cletis. His papacy extended from 90 to 99 C.E., and this letter, probably sent in 95 C.E., was prompted by a schism wherein a group of malcontents deposed the leaders of the Corinthian church. A passage of the letter reads as follows:

²² Benedictines of Solesmes (eds.), *The Liber Usualis*, Tournai, Belgium: Desclee et Cie., 1956.

²³ Dobzsay, L., "Concerning Chronology For Chant", pp. 217-230, in *Western Plainchant for the First Millenium*, Burlington, VT: Ashgate Publishing, 2003, and Goodman, N., *Languages of Art*, Indianapolis, IN: Hackett Publishing, 1976, pp. 186-187. These two writers give differing opinions on the need for notation in order to preserve music. Dobzsay, working with folk tunes, found identical melodies three centuries apart where there appears no possibility of written transmission of the older notated melodies to the contemporary oral ones. He considers this proof of the power of collective memory, particularly in a closed otherwise literate community such as a mediaeval monastery, to preserve music intact over a long period of time. Goodman, in an absurd contrast, indicates the danger of not following the written text and music: "....while a score may leave unspecified many features of a performance and allow for considerable variation in others within prescribed limits, full compliance with the specifications given is absolutely required. If we allow the least deviation, all assurance of work-preservation and score-preservation is lost; for by a series of one-note errors of omission, addition and modification, we can go all the way from Beethoven's Fifth Symphony to Three Blind Mice." (By omission of the first note, and by lowering the resulting middle note by a whole tone, the opening motif of Beethoven's Fifth becomes the first bar of Three Blind Mice.)

In the pagan festivals, let us not sing the psalms, and let us not read the Scripture, for fear of seeming like the wandering minstrels, singers and tellers of tales of high adventure, who perform their art for a mouthful of bread. It is not fitting that thus we sing the canticles of the Lord In a strange land. ²⁴

After the Edict of Milan which legalized Christianity in 313 C.E. there were a few pronouncements similar to that of Clement. Damasus (366-384 C.E.) and Celestin (422-432 C.E.) exhorted Christians to eschew profane music especially in worship. Seven popes between 432 and 532 C.E. were involved in codifying and instructing liturgical chant, including Sixtus, Leo the Great, Hilary, Symmachus, Hormisdas, John I and Boniface II²⁵.

The influence of music in the early church is exemplified by the conversion of St. Augustine, bishop of Hippo. One of the most prolific and influential writers in the

²⁴ Hayburn, R.F., *Papal Legislation on Sacred Music 95 A.D. to 1977 A.D.*, Collegeville, MN: The Liturgical Press, 1979, p. 1. The authenticity of this passage is uncertain. Hayburn took it from Jacques-Paul Migne's multi-volume compendium of ecclesiastical documents, *Patrologiae Cursus Completus* (Complete Works of the Fathers), published in both Latin and Greek in the mid-nineteenth century in Paris. An enterprising Catholic priest, Migne spent decades completing this work which had been in preparation by numerous predecessors going back to the Renaissance. Eventually, the Vatican authorities shut down his publishing house and defrocked him, citing the misuse of Mass stipends for the purchase of books. He had already run afoul of at least two of his bishops, perhaps for similar issues, before this ultimate punishment. Although the Catholic Encyclopedia gives him his due for providing a huge number of ancient ecclesiastical treatises in an inexpensive and comprehensive form, Migne is also criticized for sloppy scholarship. Francis X. Glimm's translation of Clement's letter is found in a similar compendium, *The Apostolic Fathers*, published in English by the Catholic University of America Press, Washington, D.C., in the mid-twentieth century. It contains the entire 137th psalm which includes the question "How can we sing the Lord's song in a strange land? ", but no other musical reference. The discrepancy between these two translations may be due to the use of different sources, none of which is likely to have been primary in view of the great age of the original document. Glimm's research appears to have been more exhaustive.

²⁵ Hayburn, pp. 2, 3.

first millennium of the Common Era, St. Augustine (354-430 C.E.) converted to Christianity at the age of thirty-three years after a wild youth. The fact that he was enjoying the music of the Ambrosian Church in Milan at the time of his conversion presented him with a moral dilemma: if he converted even partly because of the music, was his conversion valid? Augustine implies that music can be spiritually uplifting, but there are dangers as well:

Without pretending to give a definitive opinion I am more inclined to approve the custom of singing in church, to the end that through the pleasures of the ear a weaker mind may rise up to loving devotion. Nonetheless when in my own case it happens that the singing has a more powerful effect on me than the sense of what is sung, I confess my sin and my need of repentance, and then I would rather not hear any singer.²⁶

Did the beauty of Ambrosian music enhance Augustine's conversion? Or did sensual pleasure in listening to this music compromise it? Can one distinguish between "good" and "bad" music in this Augustinian sense? Can one derive spiritual reinforcement from the goodness of music without being seduced into carnal pleasure by its evil nature?

That Augustine ultimately accepted the use of music in the church is suggested by anecdotes in his autobiographical writings:

- The assembly in his church would sing a psalm, after which Augustine would preach on the psalm.
- The Ambrosian hymn "*Intende, qui Regis Israel*" was sung at Christmas during Augustine's bishopric in Hippo.
- Augustine's treatise "*De Musica*" includes another Ambrosian hymn, "*Deus Creator Omnium*", as an example of "good" music, which he says was a comfort to him at the time of the death of his mother, Monica.

²⁶ Boulding, M. (trans.), *The Confessions of St. Augustine*, New York: Random House, 1998, P. 28.

There are multiple questions of morality in relation to music: 1) can one effectively dissociate oneself from immoral thoughts and/or deeds evoked by music in the secular world? 2) Can one benefit spiritually i.e. be drawn nearer to the presence of the Creator by music in church? 3) In the context of conversion, can one proceed to lead a holy life while remaining a fan of the Beatles, Lady Gaga, or even the Sex Pistols? Must one undergo musical conversion as well, e.g. to Canto Gregoriano? These are personal questions, with which St. Augustine struggled: “Augustine sought to establish what was the correct attitude to musical pleasure. He hoped to find a way out of what was essentially a personal dilemma”.²⁷

St. Gregory the Great, whose papacy extended from 590 to 604 C.E., has acquired considerable status, both via fact and via legend, as the person most responsible for the use of chant in the church. However, there is only one letter directly attributable to Gregory in which there is mention of the liturgy, let alone music in the liturgy²⁸. Accordingly, one depends on later allusions, such as the following: “...whose name was Putta, for his knowledge of the Roman chant which he had learned from the pupils of St. Gregory”, and “...in response to the authority of our lawmaker St. Gregory the Great, who so ordered in the copy of his Antiphonary and his Missal which he sent us through our teacher, the blessed Augustine (of Canterbury)”.²⁹

²⁷ Brennan, B., “Augustine’s *De Musica*”, *Vigiliae Christianae*, 42: 267-281, 1988.

²⁸ Hayburn, pp. 4, 5.

²⁹ Hayburn., pp. 6, 7.

References to the liturgical and musical influence of Gregory the Great have appeared in the writings of many mediaeval bishops, including Egbert of York, Agobard of Lyon, Amalarius of Metz and Heldeman of Milan and Brescia between 737 and 840 C.E. Pope Leo IV threatened to excommunicate Abbot Honoratus for the latter's failure to follow "Gregorian" traditions of liturgy and music. John the Deacon's (d.882 C.E.) biography of Gregory the Great indicates two of his accomplishments: a book of antiphons and the founding of two *Scolae Cantorum*. John also mentions three relics in the Vatican: the book of antiphons, a couch from which Gregory gave lessons, and a whip for disciplining pupils³⁰.

The earliest polyphony (music with more than one simultaneous pitch) appeared in the mediaeval era, and it likely existed before it was notated. Organum, the earliest recognized form of polyphony, consisted of singing in parallel fourths, fifths and octaves, and was considered acceptable by the ecclesiastical authorities in most cases. Further development likely arose with the singers slowing down the chant (*cantus firmus*) and a soloist singing a metered dance-like tune at a higher pitch (*discant*). Prelates were frequently opposed to these more elaborate forms of polyphony. John of Salisbury (1120-1180 C.E.) complained: "You would think yourself listening to a concert of sirens rather than of men", "more fitted to incite lust than devotion", "luxurious and lascivious singing, full of ostentation". St. Aelred (1109-1166 C.E.), abbot of Rievaulx Abbey, Yorkshire, wrote: "You would think they had come not to prayer, but to a spectacle, not to an oratory, but to a theatre".³¹ John XXII, whose papacy in Avignon lasted from 1316 to 1334 C.E., railed against the so-

³⁰ Hayburn, p. 8.

³¹ Hayburn, p. 9.

called *ars nova* with its metered time (especially duple; triple time was less objectionable in that it signified the Holy Trinity), multiple voices and intervals, and intermingling of modes. He allowed only “perfect” intervals, “.....at solemn feasts at mass and at divine office”. Disobedience was to be punished by “suspension from office for eight days”³².

F) The Renaissance and The Reformation

The development of the modern Western concept of major and minor tonality, which modern listeners take for granted, can be traced only approximately through the Renaissance. It was certainly made easier by the invention of the horizontally-lined staff, so that simultaneous “consonant” sounds could be reliably produced and reproduced, reworked, expanded, diminished, multiplied and divided, accepted or rejected, both by musicians working together in one location, and by those working relatively independently, in different centres throughout Europe.

Tertial harmony was a significant advance in the development of major and minor tonality. The use of tertial harmony in *faburden* appears prominently in the compositions of the Englishman, John Dunstable (c.1390-1453), whose prolonged residence in France is likely responsible for the term “contenance angloise”.

Burgundian composers such as Du Fay (1397-1474) and Binchois (1400-1460) also began using tertial harmony, perhaps due to the influence of Dunstable.

The secular music of the troubadors and trouveres (in the south and north of France respectively) in the 12th and 13th centuries had a significant influence on church music. Composers such as de Vitry (1291-1361), de Machaut (1300-1377),

³² Hayburn., p. 26.

Ockeghem (1420-1497) and des Prez (1450-1521) all tended to use secular songs such as *L'Homme Arme* in a variety of inventions as a basis for sacred music.

Superimposing bawdy lyrics along with bawdy tunes on an underlying chant is thought to have occurred. Although one thinks primarily of secular tunes coming into the Church and acquiring sacred lyrics, sacred tunes acquiring “naughty” words upon entering the street (as in Orff's *Carmina Burana*) may have been a common phenomenon also.

The change from sacred to secular gained momentum with parallel movement out of the church by non-musical disciplines such as philosophy and the natural sciences during the Renaissance, which could also be termed The Era of Secularization. The challenge to the authority of the Catholic Church was typified by Martin Luther's *Ninety-five Theses*³³ in 1517 C.E., and was aided by the invention of movable type by Gutenberg in 1453. The latter allowed for wide dissemination of the German translation of the Bible. Luther and Gutenberg are major historical figures of both the Reformation and the Renaissance. Giovanni Pierluigi da Palestrina (1526-1594), one of the major Renaissance composers, was perhaps the last to write music almost exclusively for the Church. Many of his contemporaries and predecessors strayed into secular madrigals with salacious double-entendres.

The significance of the Council of Trent (1544-1563) to the very survival of the Roman Catholic Church can hardly be overstated. Reformers throughout Europe, but particularly in the north of what is now Germany, in Switzerland, the Netherlands

³³ *Ninety-five Theses on the Power and Efficacy of Indulgences* were affixed to the door of the castle church of Wittenberg on October 31st, 1517. This event is considered the start of the Protestant Reformation.

and Great Britain, put the Roman Catholic Church and her Council on the defensive. The musical issues were less with form, harmony and counterpoint, and more with text. The report of the bishop of Vienne in 1543 C.E. on Protestant hymnody stated that:

Not a few of these hymns go contrary to the authority of the Supreme Pontiff, the Mass, the good works, and the established customs of religious people on one hand and the praise of their new rites and dogma on the other.³⁴

Aspects of form, harmony and counterpoint came under scrutiny toward the end of the Council:

The whole plan of singing in musical modes should be constituted not to give empty pleasure to the ear, but in such a way that the words may be clearly understood by all and thus the hearts of the listeners be drawn to the desire of heavenly harmonies, in the contemplation of the joys of the blessed³⁵.

As part of the reaction against the Reformation, but also in recognition of musical abuses in the Church, a conservative faction arose advocating the abolition of all polyphony. Palestrina is the legendary “saviour” of polyphonic music in the Roman Catholic Church at the time of the Reformation and the Council of Trent. Living and working in a conservative sacred musical milieu and composing in the *stile antico*, he provided the music that was considered necessary for the church of that turbulent time: minimum contrasts of pitch and volume, restricted discords and repetitions, and textual clarity. One of the legends is that Palestrina performed a Mass in the Sistine Chapel for a group of cardinals on June 19th, 1563. The admiration it garnered led to the pope’s declaring “that such music be kept in the

³⁴ Hayburn., p.27.

³⁵ Hayburn., p. 27.

services of the Church on the condition that its use be disciplined”³⁶. The verifiable history upon which this legend may be based concerns personages less well-known than Palestrina and the pope: Vincenzo Ruffo (1508-1587), a church musician and madrigalist who was employed for some years in Milan cathedral; and Carlo Borromeo (1538-1584), cardinal archbishop of Milan, respected as a major force for reform at the Council of Trent, and who was canonized by the Roman Catholic Church in 1610.³⁷ Many letters were exchanged between Ruffo and Borromeo with regard to the music of the Church. Lockwood suggests not only that Ruffo changed his compositional style in order to conform with the wishes of Borromeo and the Council, but also that Borromeo encouraged Ruffo and promoted him as the example to be followed by other church musicians. Despite the fact that polyphony was allowed to stay in the Church, chant continued to play a major role in Catholic music right up to the time of the Second Vatican Council, with vigorous support by the ecclesiastical authorities. Further discussion of chant will take place later in this chapter.

G) Baroque, Classical and Romantic Eras of Western Music

Johann Sebastian Bach (1685-1750), the exemplar of the Baroque era of music, and arguably the greatest composer in history, was a Lutheran and very much a Protestant, as shown by the antipapal references in several of his cantatas. Bach is honored for sacred music at least as highly as for secular music. But almost all the

³⁶ Hayburn, p. 30.

³⁷ Lockwood, L.H., “Vincenzo Ruffo and Musical Reform After the Council of Trent”, *Musical Quarterly* 43: 1957, pp. 342-371.

great composers who have followed Bach are best remembered for secular works. Ruth Katz proposes that the so-called Classical period of Western art music saw the apogee of musical genres not only secular in nature and purpose, but also totally divorced from semantic meaning: “Indeed, music is the most articulate of media, though it itself cannot say what it is articulate about.”³⁸ The Classical period of Western art music clearly produced superb vocal music. However, it is the further development of the symphony orchestra and other instrumental ensembles which epitomizes the Classical period of Western art music and sets it apart from the Baroque. Haydn (1732-1809), Mozart (1756-1791) and Beethoven (1770-1829) sustain the interest of listeners by their purely musical ideas, often based on the sonata form, which are unrelated to words. The Romantics, epitomized by Wagner (1813-1883) and the Italians such as Verdi (1813-1901), Rossini (1792-1868), Bellini (1801-1835) and Donizetti (1797-1848) tended to move away from purely symphonic compositions. The later nineteenth century saw opera push aside, at least in part, the eighteenth and early nineteenth-century instrumental genres for popularity among the upper and middle classes.

While Western art music was undergoing this development of instruments, sonata form and opera during the Baroque, Classical and Romantic eras, the Catholic Church was pursuing the restoration of chant and the revival of polyphony. There have been three major waves of publication of chant books: the Medicean (early seventeenth century) in Italy, and the Ratisbon in Germany and the Solesmes in France (both latter nineteenth century). All have sought to be “authentic” Gregorian,

³⁸ Katz, R., *A Language Of Its Own: Sense and Meaning in the Making of Western Art Music*, Chicago: University of Chicago Press, 2009, p. 155.

and all have been tainted with intrigues, mainly over questions of accuracy in the interpretation of mediaeval manuscripts and over nationalistic conflicts. The Solesmes editions eventually received papal approval around the turn of the twentieth century through the efforts of the younger colleagues and successors of Dom Prosper Gueranger O.S.B. (1805-1875), founding abbot of the Benedictine Abbey at Solesmes in northern France. Dom Gueranger had initiated musicological research on chant in the 1830's, and is considered a pioneer of the so-called "Liturgical Movement " in Roman Catholicism³⁹. Defined as "the renewal of fervor for the liturgy among the clergy and the faithful (i.e. laity)"⁴⁰, the Liturgical Movement was part of the ongoing struggle of the Roman Catholic Church to deal with what she saw as secular forces for change: national and international revolutions, and major military conflicts. A movement began to take form in Germany in the nineteenth century with the work of Franz Xaver Witt (1834-1888), who founded the Caecilian Society in Regensburg in 1868. The aim of this and similar organizations founded throughout the Western world was the promotion of an idealized concept of pure church music⁴¹. In contrast to Gueranger who concentrated on chant, the Caecilian movement also worked to resurrect classical polyphony in the style of Palestrina. Some of the composers linked to the revival of classical polyphony by the Caecilian movement include Giuseppe Barni (1775-

³⁹ Bonnetterre, D., *The Liturgical Movement from Dom Gueranger to Annibale Bugnini: Roots, Radicals, Results, or the Trojan Horse in the City of God*, Kansas City, MO: Angelier Press, 2002.

⁴⁰ Martimort, A.G. et al, *L'Eglise en Priere: Introduction a la Liturgie*, Paris: Desclée et Cie., 1961.

⁴¹ Fellerer, K.G. (trans. Brunner, F.A.), *The History of Catholic Church Music*, Baltimore: Helicon Press, 1961, p.181 et seq.

1844), Fortunato Santini (1778-1862), and Pietro Alfieri (1801-1863). Between 1868 and 1897 Caecilian societies were founded in Holland, Bohemia, Austria, Ireland, Belgium and Poland. John B. Singenberger (1848-1924) is credited with founding the American Caecilian Society in Cincinnati in 1873. The Society began to publish the magazine *Caecilia* in 1874 (originally in German).⁴²

The First Vatican Council (1869-1870) is an example both of the Roman Catholic Church's struggle against the forces for secular change and her loss of temporal power to the newly-unified secular Italian state. Reduced in area to a square mile and stripped of her army and other material advantages, the Vatican sought to replace temporal authority with spiritual authority by establishing papal infallibility. Little else was accomplished because of the interruption by the Franco-Prussian War, which required the bishop-delegates from France and Prussia to return home to attend to more urgent matters. Giuseppe Sarto (1835-1914: Pope Pius X as of 1903) continued the struggle against "modernism" i.e. contemporary secular influences, both in music and in other spheres. He was the most prolific writer of all popes on the subject of music. He had received extensive training in

⁴² Other influential American organizations include The Liturgical Movement, founded by Dom Virgil Michel at St. John's Abbey in Collegeville, MN in the early 20th century, and The School of Liturgical Music of the College of the Sacred Heart, begun by Mrs. Justine Ward and Mother Georgia Stevens in Manhattanville, NY in 1916. A periodical entitled *The Catholic Choirmaster* first appeared in 1915. *The St. Gregory Hymnal*, reputedly the most widely used in the United States before the Second Vatican Council, was first published in 1921 by the St. Gregory Guild in Philadelphia. The title page explains: "compiled, edited and arranged by Nicola A. Montani", it is "A Complete Collection of approved English and Latin Hymns, Liturgical Motets and appropriate Devotional Music for the various seasons of the Liturgical Year. Particularly adapted to the requirements of Choirs, Schools, Academies, Seminaries, Convents, Sodalities and Sunday Schools". There are many more English than Latin hymns (150 vs. 22), but the motets and other devotional music are all in Latin.

music, and in his younger years as a parish priest he was directly involved in teaching church music, particularly to children. His decree of 1888, issued while he was cardinal archbishop of Venice, stipulated the following:

- seminarians to receive weekly musical instruction;
- bands, especially dance bands, forbidden;
- women forbidden from performing sacred music;
- Gregorian chant the principal music of the church.

Over the next fifteen years, and on the basis of a questionnaire submitted to twenty elite Catholic musicians, Sarto composed his major pronouncement on Catholic music: *Tra le Sollecitudini*⁴³, which he issued, symbolically, on St. Caecilia's Day, November 22nd, 1903, shortly after he became pope.⁴⁴ In addition to what is found in the decree of 1888, *Tra le Sollecitudini* gives pride of place to the pipe organ with respect to musical instruments, forbidding all others except members of the violin family, and prohibiting any music of a secular nature, especially operatic music. The emphasis is on solemnity and subordination of the music to the text: Pius X sought a "noble simplicity". His immediate successors, Pius XI and XII, issued further documents on music of a less stern nature prior to the Second Vatican Council⁴⁵ but without making any substantive changes to *Tra le Sollecitudini*. Part of the Liturgical Movement was a struggle against modernity, but simultaneous to this were forces at work within the Roman Catholic Church to embrace change. A feature of *Tra le Sollecitudini* which might be considered "modern" was Pius X's encouragement of

⁴³ Pope Pius X (promulg.), *Tra le Sollecitudini*, The Vatican: 1903.

⁴⁴ This was also just two years after the death of Verdi. "Old Giuseppe (Verdi) is dead, make way for the newer, bigger Giuseppe (Sarto)? I'm just sayin'.....". Bright, D.F., personal communication, 2011.

⁴⁵ Pope Pius XI (promulg.), *Divini Cultus Sanctitatem*, The Vatican: 1929, and Pope Pius XII (promulg.), *Musicae Sacrae*, The Vatican: 1955.

congregational singing. In addition to this, however, vernacular languages, celebration of the Mass facing the assembly, distributing both bread and wine to the faithful, and increased scriptural readings and communal prayers were being introduced in numerous jurisdictions, not always with permission of the ecclesiastical authorities, and usually accompanied by radical changes in liturgical music.

Outside of the church, huge changes were taking place in music at the beginning of the twentieth century. The dissolution of tonality, which had started with the Romantics, was being completed by the so-called Second Viennese School of Schoenberg, Berg and Webern. Even more significantly, the expanding broadcasting and recording industries were starting to provide popular music on a grand scale to the majority of the populace, without the need for special interest, special training, or wealth. Listening to music is infinitely easier and more common in the twentieth and twenty-first centuries than ever before. Constrained by commercial issues as opposed to the desire for sophistication, the broadcasting and recording industries have gravitated inexorably toward popular music. They have turned away from more esoteric, complex genres (consider the Canadian Broadcasting Corporation's recent cancellation of "serious" music at peak listening hours on CBC 2 radio). With an i-pod, one can listen round the clock to what is being pumped out by the music industry. The likelihood of developing a genuine love for sophisticated Western art music without specific training or some other significant exposure (such as through a parent or other loved one) was thus already diminishing at the time of the Second Vatican Council. This powerful secular influence was contributing to the shift away

from classical polyphony and chant and towards popular styles of music in the Roman Catholic Church well before the Second Vatican Council.

In summary, music in the Roman Catholic Church has been subjected to differing influences over the millennia. From humble origins in the early years of persecuted Christianity, through all the conflicts between sacred and profane influences on music both within and outside of the church, to the more recent musical inundation of all classes of humankind by electronic means, the stage was set for the deliberation of the world's Roman Catholic bishops at the Second Vatican Council in the autumn months of 1962 through 1965.

CHAPTER TWO: THE SECOND VATICAN COUNCIL⁴⁶

The Second Vatican Council has been called the most significant event in Christianity of the twentieth century.⁴⁷ The Christian church has held “ecumenical” councils⁴⁸ twenty-one times over the millennia since the time of Jesus, to which the bishops of the known world have been invited to discuss issues that threaten the church.⁴⁹ Threats to the Christian church have usually been from groups who disagree with some doctrine or practice of the church, and ecumenical councils have typically attempted to resolve the disagreement and thus restore unity (although this has not always been the practical purpose of ecumenical councils). Their success rate throughout history with respect to the resolution of differences and the restoration and/or maintenance of unity has not been high: they have failed repeatedly to reunite the Orthodox east with the Catholic west, and the Protestants

⁴⁶ All sixteen official documents issued by the Second Vatican Council are available on the internet in English.

⁴⁷ This assessment has been attributed to many figures in the Roman Catholic Church, including the popes (John XXII and Paul VI) who presided over the Second Vatican Council and those who have followed them (John Paul I and II, and Benedict XVI).

⁴⁸ The original meaning of “ecumenical” is “world-wide”. Nowadays the term “ecumenical” refers to discussion and cooperation between either different divisions of Christianity or between different religions. The application of the term to church councils before the Great Schism of 1054 C.E. was perhaps more apt, when Christianity ostensibly enjoyed greater unity, and the known Western world, i.e. Europe, was called Christendom.

⁴⁹ The first council of the Church was the Council of Jerusalem, and is described in the Acts of the Apostles, where the Apostles (i.e. the first “bishops” of the Church) struggled with the debate whether one needed to be Jewish and therefore follow Jewish Law (e.g. get circumcised) in order to qualify to become a Christian. Those who said “NO” won that debate. It is not considered to be an ecumenical council. The first ecumenical council is the Council of Nicaea I, 325 C.E. The delegates to this council formulated the Nicene Creed in repudiation of the Arian heresy, which denies the divinity of Jesus Christ.

of the Reformation were even further alienated by the Council of Trent (1545-1563).

The First Vatican Council (number twenty in the list of ecumenical councils) was called in 1869, and was a response to the increasing challenge of the modern world to the church's authority. The nineteenth century saw the unification of Italy and the expropriation by this new state of almost all the territory governed by the Vatican. With loss of her temporal authority, the Vatican attempted to exert spiritual authority in its place. The doctrine of papal infallibility, promulgated by the First Vatican Council, was an attempt to move in this direction. Vatican I was cut short by the Franco-Prussian War: the majority of bishops attending the First Vatican Council, coming from France and Prussia, were called home to attend to more urgent matters.

The Second Vatican Council, then, was the next ecumenical council, called by Pope John XXIII, and which ran in the autumn months from 1962 to 1965. As the name implies, part of the reason for the Second Vatican Council was to finish the business of the First Vatican Council. Challenge to the Church's authority has been present throughout its history, but in the 1950's the Roman Catholic Church was strong, in the opinion of many of its leaders. Pope John XXIII's announcement in 1959 to a group of cardinals that he was calling an ecumenical council came as a less than welcome surprise.

The calling of the Second Vatican Council was not so much a response to a perceived threat to the Roman Catholic Church as an attempt to reach out to those outside the church, and to bring the church up-to-date. Pope John XXIII's word for

the purpose of the Second Vatican Council is “*aggiornamento*”, which translates literally as “bringing into today”. Before his elevation to the papacy in 1958, Angelo Roncalli had a career as a diplomat, which brought him into unusually close contact, for a Catholic priest, with peoples of different cultures and religions. Commentators on the Second Vatican Council point to this as an important reason for the direction taken by the Council. Coming in the second half of the twentieth century, Vatican II enjoyed the benefits of modern travel, communications and wealth, thus allowing for far more complete attendance by bishops than at any previous councils. In keeping with this attempt to reach out, the Second Vatican Council (unlike the Council of Trent and Vatican I, its two immediate predecessors) included invitations to non-Catholic Christians to attend as non-voting observers. The bishops, especially from North America⁵⁰, but also from Belgium and France, spoke out for quite radical change, and the Council, to its credit, listened. At the first plenary session of the Council the ultra-conservative agenda, which had been set by the Vatican authorities, was voted out. The bishops heard of moderate and not so moderate innovations that had been percolating for one hundred years or even longer, and had led in many cases to marginalization of the innovators. In fact, some of the major contributors to the official documents of the Second Vatican Council had previously been “silenced” by Catholic authorities.

The aim in the Catholic Church has always been to reach a consensus. The Second Vatican Council probably succeeded more than any previous ecumenical councils in reaching consensus among its participants. Dissenting votes on final

⁵⁰ The wealth, the power and perhaps even the chauvinism of North American Catholicism played a major role in the direction taken by Vatican II.

documents were often less than one percent. The documents reflect this effort to include the wishes of disparate groups e.g. “in keeping with both tradition and change”, and similar phrases which can be interpreted (or easily misinterpreted) in more than one way.

The official documents of the Second Vatican Council number four Constitutions, nine Decrees and three Declarations, in decreasing order of importance but in increasing specificity. The Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*) was the first document to be issued by the Second Vatican Council, on December 4th, 1963. Of the four Constitutions (i.e. the most significant documents coming out of Vatican II) it is perhaps the least controversial, and was therefore probably the easiest on which to achieve consensus. Subsequent documents had much to say with respect to the radical change of attitude of Roman Catholicism to other Christians, to those practicing other religions, and to those practicing no religion. *Sacrosanctum Concilium* contains seven chapters; the sixth chapter consists of ten paragraphs, or articles, and deals exclusively with music. It includes multiple references to other articles of the Constitution which are not specifically musical, but which explain the ways in which the musical articles are governed, and how they can be applied. The following portion of the thesis gives all of these articles in full. The musical articles are highlighted by the heading CHAPTER VI, and are numbered and indented. The explanatory articles from elsewhere in the Constitution are not highlighted, are indented further, and are in a smaller font. My commentary is in Footnotes.

CHAPTER VI: SACRED MUSIC (Articles 112-121)

CHAPTER VI: 112. The musical tradition of the universal church is a treasure of inestimable value, greater than that of any other art.⁵¹ The main reason for this pre-eminence is that, as sacred song is united to the words, it forms a necessary or integral part of the solemn liturgy. Holy Scripture, indeed, has bestowed praise upon sacred song, and the same may be said of the fathers of the church and of the Roman pontiffs who in recent times, led by St. Pius X⁵², have explained more precisely the ministerial function supplied by sacred music in the service of the Lord. Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites⁵³. But the church approves of all forms of true art having the needed qualities, and admits them in to divine worship.⁵⁴ Accordingly, the Sacred Council, keeping to the norms and precepts of ecclesiastical tradition and discipline, and having regard to the purpose of sacred music, which is the glory of God and the sanctification of the faithful, decrees as follows.

CHAPTER VI: 113. Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people..⁵⁵ As regards the language to be used, the provisions of article 36 are to be observed; for the Mass, article 54; for the sacraments, article 63; for the divine office, article 101.⁵⁶

⁵¹ The seventh chapter of *Sacrosanctum Concilium*, also containing ten articles, deals with Sacred Art and Sacred Furnishings.

⁵² Pope Pius X was canonized (i.e. declared a saint) by the Roman Catholic Church in 1954.

⁵³ This, I believe, is the general philosophy of Roman Catholic music: holiness trumps all other considerations, such as era, style, complexity, or competence of composers and performers. Holiness is judged by God, who is not a music critic.

⁵⁴ This is the corollary to footnote 7: any kind of music that exhibits holiness is acceptable. There are no absolutes in Roman Catholic music after the Second Vatican Council.

⁵⁵ The active participation of the entire assembly in the liturgy has to include participation in the music. The debate continues, however, whether this implies participation in all the music all the time, some of it all the time, or just some of it some of the time.

⁵⁶ These various articles, referred to by article 113, seem to be saying that there are various stages for implementing vernacular languages, and that the process of implementation should proceed by these stages, deliberately, and under the careful scrutiny of both local and central authorities i.e. conferences of bishops and ultimately the Apostolic See, with Latin still retaining priority.

Article 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, frequently may be of great advantage to the people, the limits of its employment may be extended. This will apply in the first place to the readings and directives, and to some of the prayers and chants, according to the regulations on this matter to be laid down separately in subsequent chapters.

3. These norms being observed, it is for the competent territorial ecclesiastical authority mentioned in Article 22, 2 to decide whether, and to what extent, the vernacular language is to be used; their decrees are to be approved, that is, confirmed, by the Apostolic See. And, whenever it seems called for, this authority is to consult with bishops of neighbouring regions which have the same language.

Article 22, 2:

In virtue of power conceded by the law, the regulation of the liturgy within certain defined limits belongs also to various kinds of competent territorial bodies of bishops legitimately established.

Article 54:

In Masses which are celebrated with the people, a suitable place may be allotted to their mother tongue. This is to apply in the first place to the readings and the "common prayer," but also, as local conditions may warrant, to those parts which pertain to the people, according to the norm laid down in Article 36.

Nevertheless steps should be taken so that the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them. And wherever a more extended use of the mother tongue within the Mass appears desirable, the regulation laid down in Article 40 is to be observed:

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

The competent territorial ecclesiastical authority must carefully and prudently consider which elements from the traditions and culture of individual peoples might appropriately be admitted into divine worship. Adaptations which are judged to be useful or necessary should then be submitted to the Apostolic See, by whose consent they may be introduced.

To ensure that adaptations may be made with all the circumspection which they demand, the Apostolic See will grant power to this same territorial ecclesiastical authority to permit and direct, as the case requires, the necessary preliminary experiments over a determined period of time among certain groups suited for the purpose.

Because liturgical laws often involve special difficulties with respect to adaptation, particularly in mission lands, men who are experts in these matters must be employed to formulate them.

Article 63:

Because the use of the mother tongue in the administration of the sacraments and sacramentals can often be of considerable help to the people, this use is to be extended according to the following norms:

- a) The vernacular language may be used in administering the sacraments and sacramentals, according to the norm of Article 36 (see above).
- b) In harmony with the new edition of the Roman Ritual, particular rituals shall be prepared without delay by the competent territorial ecclesiastical authority mentioned in Article 22, 2 (see above). These rituals, which are to be adapted, also as regards the language to be employed, to the needs of the different regions, are to be reviewed by the Apostolic See and then introduced into the regions for which they have been prepared. But in drawing up these rituals or particular collections of rites, the instructions prefixed to the individual rites of the Roman Ritual, whether they be pastoral or rubrical or whether they have special social import, shall not be omitted.

Article 101:

In accordance with the centuries-old tradition of the Latin rite, the Latin language is to be retained by clerics in the divine office. But in individual cases the ordinary has the power of granting the use of a vernacular translation to those clerics for whom the use of Latin constitutes a grave obstacle to their praying the office properly. The vernacular version, however, must be one that is drawn up according to the provision of Article 36 (see above).

The competent superior has the power to grant the use of the vernacular in the celebration of the divine office, even in choir, to nuns and to members of institutes dedicated to acquiring perfection, both men who are not clerics and women. The version, however, must be one that is approved.

Any cleric bound to the divine office fulfils his obligation if he prays the office in the vernacular together with a group of the faithful or with those mentioned in Article 52 above (“with the assistance of the people on Sundays and the feasts of obligation”), provided that the text of the translation is approved.

Translations from the Latin text into the mother tongue intended for use in the liturgy must be approved by the competent territorial ecclesiastical authority mentioned above.

CHAPTER VI: 114. The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to 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, as laid down in articles 28 and 30.⁵⁷

Article 28:

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

Article 30:

To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence.

CHAPTER VI: 115. Great importance is to be attached to the teaching and practice of music in seminaries in the novitiates and houses of study of religious of both sexes, and in other Catholic institutions and schools. To impart this instruction, teachers are to be carefully trained and put in charge of the teaching of sacred music. It is desirable also to found higher institutes of sacred music whenever this can be done. Composers and singers, especially boys, must also be given a genuine liturgical training.⁵⁸

CHAPTER VI: 116. The church acknowledges Gregorian chant as specially suited to the Roman liturgy; therefore, other things being equal, it should be given pride of place in liturgical services. But other kinds of music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in article 30 (see above).

CHAPTER VI: 117. The typical edition of the books of Gregorian chant is to be completed; and a more critical edition is to be prepared of those books already published since the restoration by St. Pius X. It is desirable

⁵⁷ Article 114, together with its qualifiers 28 and 30, admittedly mentions choirs first. But it then spends its time promoting singing by the entire assembly in virtually all parts of the liturgy where it is possible to sing, which tends to relieve the choir of its duties and of its purpose.

⁵⁸ Article 116, thus, indicates that a) the priests and members of religious communities need musical instruction, and b) the musicians need religious instruction.

also that an edition be prepared containing simpler melodies, for use in smaller churches.⁵⁹

CHAPTER VI: 118. Religious singing by the people is to be intelligently fostered so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics.⁶⁰

CHAPTER VI: 119. In certain parts of the world, especially in 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 given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius, as indicated in articles 39 and 40:

Article 39:

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

Article 40:

Therefore, when missionaries are being given training in music, every effort should be made to see that they become competent in promoting the traditional music of these peoples, both in schools and in sacred services, as far as may be practicable.⁶¹

CHAPTER VI: 120. In the Latin church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the church's ceremonies and powerfully lifts up man's mind to God and to higher things. But other instruments also may be admitted for use in divine worship, with the knowledge and consent

⁵⁹ Although it was about sixty years since Pope Pius X had approved ("restored") the Solesmes books of chant, there was still, obviously, work to be done, suggesting the occurrence either of some foot-dragging, or of a recognition that most of the chants were beyond the capabilities of latter-day twentieth-century Catholic assemblies, or of both.

⁶⁰ This article is more for emphasis on participation than for enlarging the scope of sacred music. It was already pointed out in Articles 113 and 114 how much store is set by full active participation of the faithful in the music of the Church.

⁶¹ Article 119, together with its qualifiers 39 and 40, essentially opens the gate to allow any style of music to be used in Roman Catholic worship. Unlike so many commentators on music throughout the 2000-year history of the Church, no mention is made of any distinction between "sacred" and "profane" music.

of the competent territorial authority, as laid down in articles 22, 52, 37 and 40:

Article 22:

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

Article 52:

By means of the homily the mysteries of the faith and the guiding principles of the Christian life are expounded from the sacred text, during the course of the liturgical year: the homily, therefore, is to be highly esteemed as part of the liturgy itself: in fact, at those Masses which are celebrated with the assistance of the people on Sundays and feasts of obligation, it should not be omitted except for a serious reason⁶².

Article 37:

Even in the liturgy, the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples. Anything in these peoples' way of life which is not bound up with superstition and error she studies with sympathy and, if possible, preserves intact. Sometimes in fact she admits such things into the liturgy itself, so long as they harmonize with its true and authentic spirit.

Article 40:

This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, accord with the dignity of the temple, and truly contribute to the edification of the faithful.⁶³

⁶² The homily was sung in the past, particularly in the Eastern Church: "Romanos the Melodist (sixth century, a Syrian at the court of Justinian and writing for the newly built Hagia Sophia in Constantinople) wrote *kontakia*, metrical homilies performed by a cantor and sometimes chorus, for a context in which simple spoken preaching was deemed too down-market". D.F. Bright, personal communication, 2011.

⁶³ So.... one may use other musical instruments in worship, according to article 120 and its many attachments. The article does not specify what other instruments may be used. Bring on the rock band!

CHAPTER VI: 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 only be sung 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.⁶⁴

In summary, if one were to peruse only the ten Articles on Sacred Music of the sixth chapter in *Sacrosanctum Concilium* while ignoring the references to other relevant Articles, one might get the impression that the Second Vatican Council is not saying anything new. The Latin language, Gregorian chant, classical polyphony, a choir and a pipe organ are still the ideals. There is a strong wish expressed for participation by the entire assembly, but Latin, Gregorian chant and classical polyphony are not particularly ‘user-friendly’. Thus the ideal pre-Conciliar Mass did not allow for much active musical participation by the assembly.

A reading of the supporting articles from elsewhere to which reference is made, in conjunction with the ten specific articles about music of chapter six of *Sacrosanctum Concilium*, gives a somewhat different impression. Without actually advocating radical changes in so many words, multiple “loopholes” were created, allowing the changes which followed hard on the heels of the promulgation of this official document of the Second Vatican Council.

Other documents of the Second Vatican Council marked major changes in Roman Catholic outlook. For the first time an official church document did not call

⁶⁴ Article 121 seems to be telling the composer that, unless there are unlimited musical resources (including a highly sophisticated assembly), sacred music needs to be simple; Pope Pius X spoke of a “noble “simplicity.”

non-Catholic Christians “heretics”; the new term, “our separated brethren”, appears several times in the text of the Decree on Ecumenism, *Unitatis Redintegratio*, which was issued by the Second Vatican Council on November 21st, 1964. The Catholic Church also stated for the first time that salvation was possible outside of the Catholic Church. The Pastoral Constitution on the Church in the Modern World, *Gaudium et Spes*, the longest and arguably the most important document issued by the Second Vatican Council, was the last to appear, on December 7th, 1965. It begins with a respectful address to atheism and atheists. Thus, dialogue was made much easier between Catholics and non-Catholics on all issues.

Another major theme of the Second Vatican Council was recognition of the importance of Catholic laity to the church as a whole. This is demonstrated by the appearance for the first time in the church’s official documents of in-depth discussions of the laity’s participation in all aspects of the church, including active participation in the liturgy. The traditional pre-Conciliar Catholic Mass was primarily an activity of the clergy, with the choir participating secondarily, and the congregation watching and perhaps carrying out some private silent devotional prayers simultaneously on their own. Few of the laity would understand the Latin, and the Gregorian chant and classical polyphony sung by the choir were not always easy to sing. The Mass was a spectacle designed to inspire awe and wonder in the faithful, and the various participatory roles in the past were sought after because: A) they seemed to bring one closer to God; and B) they were positions of honour in Catholic society.

In at least one respect the Second Vatican Council has not been kind to Catholic Church music. The change from Latin to vernacular left a void, as it were: the treasure of chant and polyphony required so much alteration to fit vernacular languages that most attempts at re-arranging the more complex Pre-Conciliar music have been abandoned. Initially, composers in the Catholic Church scrambled to fill the musical void with new music. The haste to acquire compositions for liturgical use in vernacular languages resulted in music composed by amateurs, while many choirs, directors of music and other qualified church musicians left for other musical venues where they felt they could exercise their skills more appropriately and to their greater musical fulfillment.⁶⁵

In another respect, however, Catholic Church music has 'come of age'. Musical participation is now truly "catholic" (i.e. universal) in the Catholic Church, at least in theory. Congregational singing in the vernacular has been going on in Protestant Christianity for about half a millennium, which is quite a head start as far as a stimulus to active participation by the laity is concerned. Protestants have about five hundred years of vernacular repertoire and experience; officially, Catholics have about sixty. But Catholics are catching up, because they are so numerous and so multicultural, and thus are able to draw on so many different musical traditions. The

⁶⁵ It has not just been musicians who have left the Catholic Church since the Second Vatican Council. There has also been a severe decline in numbers of clergy and of membership in religious orders. Part of the reason for this decline may be the increasing perceived importance of the laity, accompanied by a corresponding decrease in the perceived importance and authority of the clergy and religious orders. Radical secularization of society and escalating sexual freedom, however, are probably far more important reasons. Celibacy, once considered holy, is now considered at best anachronistic and at worst an aberration.

next chapter of the essay will discuss both some new concepts related to music, and some trends in Roman Catholic Church music following the Second Vatican Council.

CHAPTER THREE: POST-CONCILIAR MUSIC IN THE ROMAN CATHOLIC CHURCH

A) New Approaches To Music

Before discussing the changes in Roman Catholic music following the Second Vatican Council, it might be appropriate to review some relevant concepts in the study of music which have developed in recent years (although their origins can be traced to before the time of the Council). Typical of recent approaches to music in the Roman Catholic Church are Mary E. McGann's investigations using perspectives of psychology, sociology and anthropology, wherein the investigator herself is "embedded", becoming an active musician in the church and getting to know parishioners over a period of several years⁶⁶. Embedding raises the three-fold concern with respect to values⁶⁷: is the investigator value-free, value-aware or value-committed? It is now generally agreed that freedom from value is impossible, even in the physical sciences, and with the most seemingly detached observer. If one is realistic, one is value-aware, and if one is sincere, one is committed to one's values (which is a value judgement in itself). Clearly, McGann is value-committed. The liturgist⁶⁸, whose concern may not be primarily musical, is immersed in the

⁶⁶ Mc Gann, M.E., *Exploring Music as Worship and Theology*, Collegeville, MN: The Liturgical Press, 2002, and McGann, M.E., *A Precious Fountain: Music in the Worship of an African American Catholic Community*, Collegeville, MN: The Liturgical Press, 2004.

⁶⁷ Witvliet, J.D., "For Our Own Purposes: The Appropriation of the Social Sciences in Liturgical Studies", in *Liturgy Digest 2 (2): Ritual Studies and the Social Sciences*, Mitchell, N.D. (ed.), South Bend, IN: Notre Dame University Press, 1995, pp. 9-12.

⁶⁸ Father Michael Joncas is a well-known composer of Roman Catholic liturgical music. However, he describes himself as a liturgist, i.e. someone who is trained in several academic disciplines, including psychology, sociology, anthropology and semiotics, who studies worshipping communities, outlines ideals, identifies both

concepts and techniques of these three social sciences as well as other useful disciplines such as semiotics (the science of signification) in order to assess the liturgy of a particular setting such as a parish or a diocese. However, he or she is not an objective observer collecting and analyzing data for academic reasons alone. The liturgist brings a belief, and the wish not only to follow this belief personally but also to spread it: the Good News, the Gospel of Christ. The use of social-science tools is a means to this end. Similarly, one becomes an investigator of music through an interest and belief in music's power to provide an emotional experience, usually pleasurable, both to oneself and to other listeners; the investigative tools and the conclusions of the investigation may even be secondary to the making of music. One's personal musical biases not only colour the process of investigation, but also influence any recommendations one may make from the conclusions of the investigation. Inasmuch as the investigator of music, like the liturgist, may also be a devoted religious believer, there is a further value commitment to consider.

Continuing the analogy between musical and non-musical aspects of the liturgy, we can appreciate the thoughtful article of Hans Schilderman⁶⁹. He describes a framework for liturgical research: ideally one defines a practical object of study, an empirical method and a comparative bias. He then uses a Venn⁷⁰ diagram to illustrate the ideal "interactive dimensions of liturgical practices" where sacred

strengths and shortcomings, and prescribes remedies. Joncas admits that, musically, he is mostly self-taught. J.M. Joncas, personal communication, 2010.

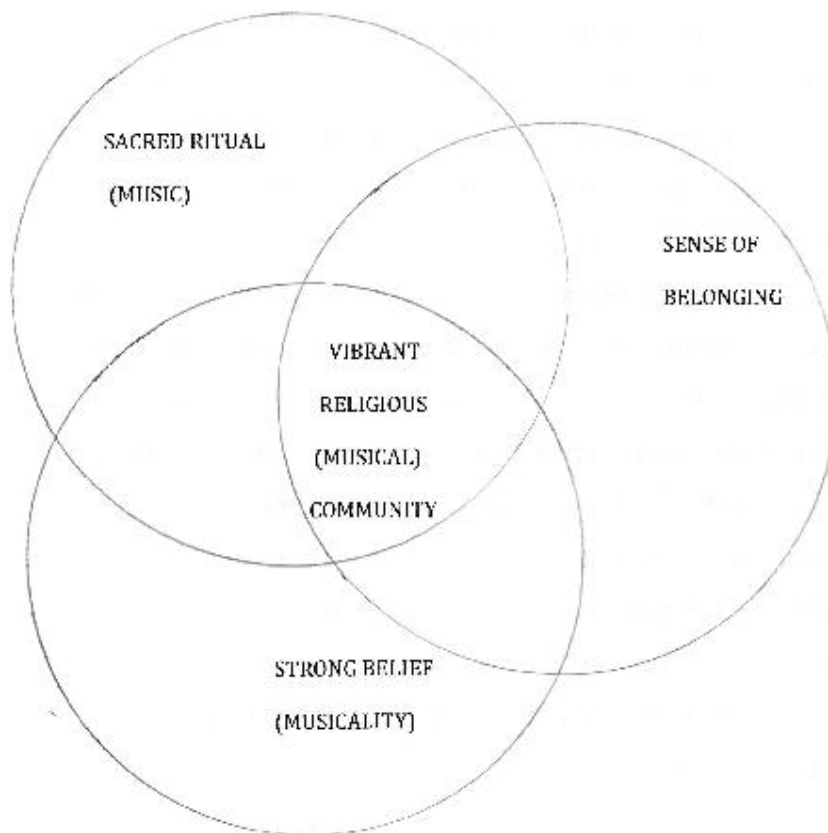
⁶⁹ Schilderman, H., "Liturgical Studies from a Ritual Studies Perspective," in *Discourse in Ritual Studies*, Boston: Brill, 2007, pp. 1-31.

⁷⁰ Since the early twentieth century, the name of the philosopher John Venn (1834-1923) has been attached to a diagram of intersecting circles which is used to show the possible relationships of classes or sets to each other.

ritual, a sense of belonging and a strong belief intersect to bring about a vibrant religious community. As music is an integral part of sacred ritual, so one can construct an analogous Venn diagram where music, a sense of belonging and a strong musicality intersect to bring about a vibrant religious musical community, as shown on page forty-nine.

Figure V:

ANALOGY OF SCHILDERMAN'S VENN DIAGRAM
OF A VIBRANT RELIGIOUS COMMUNITY



An example of the transformative power of ritual is described by J.J. Fortuna.⁷¹ Although this particular instance of ritual did not involve music, one can imagine an unplanned musical “ritual” with similar transformative power. Fortuna describes some unplanned spontaneous excess participation in the ritual of foot-washing associated with the re-enactment of the Last Supper on Wednesday before Easter. He invokes the “Rite of Passage” concept, originally proposed by anthropologists Arnold van Gennep and Victor Turner. The participants in foot-washing separate, symbolically, from their ordinary societal roles to enter a “communitas” of recipients of the ritual. When they re-enter their former status, they have undergone a transformation, or strengthening, of their faith. One can envision music enhancing an occurrence like this, or even producing this kind of effect on its own.

Semiotics is another discipline which may help in the investigation of Post-Conciliar music, either globally or locally.⁷² By emphasizing the relationships and distinctions between the composer/performer’s intention(s) and the listener’s

⁷¹ Fortuna, J.J., “Ritual: Straight (sic) Jacket or Dancing Shoes?”, in *Discourse in Ritual Studies*, pp. 40-65.

⁷² Writers on semiotics trace the discipline’s origins to concepts first articulated in the early eighteenth century. Language lends itself most readily to semiotics: a word is a sign of something e.g. a tree. However, the actual tree in the forest and the word itself are connected only because of human usage. The word only makes sense to the listener because of a multitude of associations developed throughout the lives of both the speaker and the listener. With different associations, the word could easily have been something else (e.g. fnurd) instead; the assigning the word to the distinctive type of plant is arbitrary. Furthermore, the word is meaningless on its own; conversely, without the word one cannot convey the concept of “tree”. If a language does not have a word to signify an entity, the speakers of that language do not know what the entity is.

receptivity(ies)/reception(s) in all their complexities, semiotics provides a valuable service to any serious student of liturgical music.⁷³

Recent studies on the physiological effects of music have been made possible in part through the development of sophisticated non-invasive imaging tools, such as computerized axial tomography (CAT) and functional magnetic resonance imaging (fMRI). Now, we can identify significant localized enlargements in the central nervous systems of musicians.⁷⁴ This should not surprise us: other body parts are altered by repetitive activity, such as an athlete's muscles. Listening to music may exercise the same parts of the nervous system as performing music, albeit to a lesser extent.⁷⁵ And if performing music enhances brain structure, then just listening to music should make you smarter, right?⁷⁶ It is hard to prove that music itself makes

⁷³ Joncas, J.M., "Musical Semiotics and Liturgical Musicology: Theoretical Foundations and Analytic Techniques", *Ecclesia Orans* (Roma), 8/2: 1991, pp. 181-206. He lists three influential music semioticians: Charles L. Boiles, Gino Stefani (who discusses the use of semiotics specifically in the study of liturgical music), and Jean-Jacques Nattiez.

⁷⁴ Elbert, t., et al, "Increased cortical representation of the fingers of the left hand in string players," *Science* 270: 1995, p. 305; Schlaug, G., et al, "Increased corpus callosum size in musicians", *Neuropsychologia* 33: 1995, p. 1047; *Ibid.*, "In vivo evidence of structural brain asymmetry in musicians", *Science* 267: 1995, p. 699.

⁷⁵ Levitin, D.J., *This is Your Brain on Music: The Science of an Obsession*, New York: Penguin, 2006. This hypothesis may not be very strong. Levitin describes Petr Janata's EEG studies where the brain's electrical activity while listening to music was indistinguishable from that engendered simply by imagining music. The study of EEG activity generally is not a very exacting tool, and the activity demonstrable with music is quite widespread, whether listening or imagining. Similar activity of the brain between performing and listening is inferred from this observation of similar activity between listening and imagining.

⁷⁶ Rauscher, F.H., Shaw, G.L., and Ky, K.N., "Music and spatial performance," *Nature* 365: 1993, p.611. A belief in the so-called "Mozart" effect resulted in the distribution of classical music CD's to infants in Georgia and to preschool children in Florida. With repeated studies using stricter controls for factors such as mood, familiarity with the music, socio-economic status, etc., it looks like the "Mozart" effect has no demonstrable spill-over into non-musical intellectual endeavors.

a person smarter. Other factors such as genetics, a nurturing family, friends and mentors, and a high socio-economic status are virtually impossible to control in any assessment of the effect of music on the brain.⁷⁷

Emotion related to music has likewise come under recent scrutiny by researchers in the cognitive neural sciences, in some ways modifying the philosophies particularly of ancient Greece and the Baroque period, when different emotions were each correlated with specific styles of music. Now, it appears that the biological responses to music which one may experience as “chills up and down the spine”, “tears in the eyes”, or even fainting, are accompanied by the release of chemical agents such as dopamine and serotonin in specific regions of the brain. Therefore, in opposition to the concept of one style of music eliciting only one emotion, it appears that a particular style can give rise to different emotions. Conversely, different styles of music may evoke the same emotional response under appropriate circumstances. Because the context of worship in the Roman Catholic Church is different from the context of, say, attending a rock concert, one would not expect the same emotions to arise in these different locations, even if the listener is the same. Also, the response of the listener on one Sunday at church might not be the same as on another Sunday, even with the same music. The ability to “move”

Listening to Mozart’s music may enhance one’s appreciation of it, and likely will help the serious musician to perform it better; that may be all there is to it.

⁷⁷ Schellenberg, E.G., “Examining the association between music lessons and intelligence,” *British Journal of Psychology* 102: 2011a, pp. 283-302. Glenn Schellenberg, formerly with Martha and the Muffins, and now at the University of Toronto, has worked assiduously to control for such features. He has not been able to demonstrate any independent, direct, positive influence of music on intelligence.

people by the performance of music is elusive. Gino Stefani⁷⁸ addresses this in his discussion of the multiple factors which influence musical “competence” i.e. “the capacity to produce meaning by or through music” (Joncas, on p.193 of his treatise (see above), is translating Stefani.) Influences on musical competence start with the technical abilities of the composer/performer and end with the receptivity of the listener. One can envision an inexhaustible list of internal and external influences surrounding both the composer/ performer and the listener, as well as influences interacting/intervening between the two. The effect observed in the brain, however, is simply the release of chemicals⁷⁹.

Finally, one must note a study which purports to demonstrate the fetus’s ability, not only to hear music in utero, but also to remember it. Women in the third trimester of pregnancy were repeatedly exposed to a piece of music, which was then avoided until the women returned with their infants at about six months of age. The infants appeared to recognize the same piece of music as opposed to a randomly-selected piece of music of a similar type. If this study is valid i.e. reproducible by independent investigators, it implies that one’s knowledge of music can begin even before birth.⁸⁰

⁷⁸ Stefani, G., *La Competenza Musicale*, Bologna: Cooperativa Libreria Universitaria, 1982.

⁷⁹ A list of known biochemical responses to music appears in *The Oxford Handbook of Music Psychology*, 2009, Oxford University Press, p. 123.

⁸⁰ Lamont, A.M., “ Infants’ preferences for familiar and unfamiliar music: a socio-cultural study,” paper presented at a conference of the Society for Music Perception and Cognition, August 29th, 2001, Kingston, ON.

B) Early Post-Conciliar Music

Initial predictions on the fate of music following the Second Vatican Council were numerous, but the gist of these predictions was as follows: a) resistance from church musicians; b) decline in the use of classical polyphony and Gregorian chant; c) music-making by untrained musicians; and d) unison singing in secular styles⁸¹. All of these have been blamed on (or credited to) the switch to vernacular languages and all have come true, at least in part, and at least initially. Participation in worship by the entire assembly⁸² is an ideal espoused by the Liturgical Movement, expressed clearly by Pope Pius X in *Tra le Sollecitudini* and virtually all subsequent documents of Catholic church authorities discussing the use of music, including those of the Second Vatican Council. Therefore, although many trained church musicians viewed the early post-Conciliar period with alarm⁸³, others looked to the musical future of the church with optimism, especially those who had already been involved in attempts at full-assembly participation through the use of music less challenging

⁸¹ Jungmann, J., "Commentary on Sacred Music," in *Commentary on the Documents of Vatican II* (ed. Vorgrimmler, H.), New York: Herder and Herder, 1967, vol. I, p. 76.

⁸² "Assembly" in this sense is synonymous with "congregation". However, it may include the choir and celebrant (unlike in most Protestant churches, where the choir and celebrant are not part of the congregation). "Congregation" may also refer to a standing committee in the Vatican, such as the Congregation for the Propagation of the Faith (now called the Congregation for the Evangelization of Peoples), which is made up mainly of Cardinals, but is connected to the entire religious hierarchy of the Roman Catholic Church.

⁸³ Nestor, L., "American Choral Music in the Roman Catholic Church," in *The Hymn: Quarterly Journal of the Hymn Society of the United States and Canada*, Spring 1986, p. 17. Nestor's biting comment: "In countless other places, the combined energies of forty dedicated parishioners and four salaried section leaders wallow weekly through the quagmire of contemporary rhythmically hyperactive and harmonically self-indulgent music by liturgical composer/gurus whose names are unknown to the practicing musical community of the nation." Elsewhere in this little article, however, he is more optimistic for the future of Catholic music and more respectful of Church musicians.

than Gregorian chant and classical polyphony⁸⁴. Josef Ratzinger (b.1927, Pope Benedict XVI since 2005), writing in 1986, appeared somewhat more alarmist than optimistic with respect to Post-Conciliar music: “The retreat into utility has not made the liturgy more open; it has only impoverished it”, and “Next to saints, the church’s art is the only real ‘apologia’ for her history. It is this glory which witnesses to the Lord, not theology’s clever explanations for all the terrible things which, lamentably, fill the pages of her history”⁸⁵.

The logical place to look for religious music in the vernacular for the entire assembly of a Roman Catholic Church to sing is the repertoire of non-Catholic Christianity. Catholic music books published before the Second Vatican Council contain many hymns from various Protestant traditions; more recent publications still have lots of these, though with an increasing number of new Catholic hymns by Post-Conciliar Catholic composers. As time passes, these composers continue to develop the requisite skills to provide music in vernacular languages with a balance among user-friendliness, musical challenge and inspiration, rescuing the church from “the precipitous action of some pastors, schools, and foolhardy musicians to

⁸⁴ Gelineau, J., *Voices and Instruments in Christian Worship* (trans. Howell, C.), Collegeville, MN: The Liturgical Press, 1964. Gelineau, a Jesuit priest, is one of the best-known composers of “user-friendly” Roman Catholic music both before and after the Second Vatican Council. His book, published during the time the Council was in session, is an apologia for the Church’s teaching that the importance of sacred vocal music lies in its support of the liturgy. He seems to suggest that choirs are not very important to worship. Gelineau composed for the Taize community in its early years.

⁸⁵ Ratzinger, J., *The Feast of Faith: Approaches to a Theology of the Liturgy* (trans. Harrison, G.), San Francisco: Ignatius Press, 1986, P. 101.

leap into instant and disposable music.....in direct contrast with the posture of the Roman Church in history”⁸⁶.

Michael DeSanctis’s dissertation on the effects of the Second Vatican Council discusses some of the early Post-Conciliar liturgical compositions⁸⁷. He states that opinion is about equally divided with respect to the effect of the Council on the music of the Roman Catholic Church. On the other hand, he found unanimity that the Council initiated a dramatic shift away from the ideal of Gregorian chant and classical polyphony.⁸⁸ Whereas the High Masses developed following the Council of Trent were designed to inspire awe and wonder rather than participation, the Post-Conciliar Catholic Church Masses (even so-called “High” ones) are geared to foster a loving and interactive community of the faithful. DeSanctis cites three early examples of Post-Conciliar Mass music for the Ordinary in English, that exemplify the dramatic changes that were considered essential in order to bring music into line with this radical shift in Catholic thought. All three Masses are unison settings with keyboard accompaniment

The first of these, appearing in 1965, was the *Mass for Christian Unity* by Jan Vermeulet⁸⁹. It is made up of short, rhythmically simple melodic phrases with mostly large note values. It is syllabic, following the accents and cadences of speech, without a fixed metre. As DeSanctis says, it is “of modest dimensions”. It is chant-

⁸⁶ Nestor, L., p. 17.

⁸⁷ DeSanctis, M.E., *Some Artistic Aspects of Catholic Liturgical Reform: A Comparative Study of the Influence of Vatican Council II on Music and Architecture for the Liturgy*, Athens, OH: Ohio University (PhD. diss.), 1985.

⁸⁸ This appears to be the standard feeling among Catholics: some like the changes, some don’t, but all agree that the changes are significant.

⁸⁹ Vermeulet, J., *Mass for Christian Unity*, in *People’s Hymnal*, Cincinnati: World Library Publications, 1965.

like, except for the Sanctus, which is perhaps more interesting melodically without being a major challenge to the assembly.

The second example, simply entitled *People's Sung Mass*, by Sister M. Joy⁹⁰, is an English-language setting of the Latin Mass XVI from the *Liber Usualis*. It required the removal of some notes and insertion of others in order to fit the music to the translation, and also some key transpositions to put it in suitable range for a mixed assembly instead of a male choir.

The third example is an un-named Mass which appeared in the first *Seasonal Missalette* of 1970 and for some years thereafter⁹¹. Again, the music is extremely simple: it is in 2/2 metre, each movement is in ABAB melodic structure, and it is unison throughout with basic organ accompaniment. As DeSanctis says, "(it requires) a minimum amount of memorization from the non-reading lay singer". DeSanctis extols these simple Masses of the mid-60's for promoting the loving-community-of-the-faithful concept of the Post-Conciliar Church. These Masses were superseded in fairly short order, however, mostly by the folk-popular musical paradigm (*vide infra*).⁹²

The Post-Conciliar period has seen the founding of new organizations for the promotion of Catholic Church music in the United States, such as the National

⁹⁰ Joy, M., *People's Sung Mass*, in *Our Parish Prays and Sings: a Service Book for Liturgical Worship*, Collegeville, MN: The Liturgical Press, 1965.

⁹¹ Hoff, J., *Mass*, in *Seasonal Missalette*, Collegeville, MN: The Liturgical Press, 1970.

⁹² DeSanctis's dissertation also discusses the radical architectural changes in Post-Conciliar churches: from embellishment to function, and from exclusion to inclusion e.g. eliminating the altar rail so the whole church becomes the sanctuary; making the church round to allow more equal access of all to the altar; and moving the altar more into the centre of the church, with the celebrant on the other side of the altar facing the assembly.

Association of Pastoral Musicians (NPM) in 1976 and the Conference of Roman Catholic Cathedral Musicians (CRCCM) in 1984. The former is larger and more inclusive than the latter, which is restricted to professional musicians serving cathedral churches. NPM provides a wide variety of services to church musicians, including appropriate Sunday-by-Sunday repertoire, advice on organ builders, regional and national conferences with performances and compositional competitions, etc.

The principal new musical instrument of the Post-Conciliar period is the guitar: inexpensive, initially easy to play, not disruptive if not overly amplified, and ideal for accompanying simple liturgical music readily learned by musically-unsophisticated assemblies. Much Catholic music is now published with guitar chords. The guitar is not particularly choir-friendly apart from providing rhythm.⁹³ If a choir persists in a Post-Conciliar Catholic church, and the organ has fallen into disrepair and/or the organist has left, a piano can take over; its basics are more readily mastered than those of an organ. However, choirs are being replaced by cantors and praise groups to lead the assembly's singing. Praise groups usually consist of a few singers with microphones and one or more guitars, with or without drums, bass, and electronic keyboard i.e. similar to the make-up of a rock band.

⁹³ Church guitarists tend to play in a "folk" style, with chords and a bit of melody, and the odd "riff" a la rock and roll. They may stop playing when the music is not of this particular genre. Classically trained guitarists with the versatility of a collaborative pianist are likely rare in Catholic Churches.

C) Paradigms of North American Post-Conciliar Catholic Music

M. Francis Mannion's six "Paradigms"⁹⁴ of American Catholic Liturgical Music

are as follows:

- 1) Neo-Caecilian: Gregorian chant and classical polyphony with pipe organ.
- 2) Folk Movement and Popular Culture: folk, mainstream popular and "world" music with guitar(s) and perhaps other musical instruments found in folk and popular ensembles such as drums, keyboards and basses.
- 3) Ethnic Expression: examples of this would be Afro-American "Gospel" music and Hispanic "mariachi" music, the latter employing their distinctive instruments.
- 4) Functionalism and Scholarly Constraint: the earliest Post-Conciliar Masses described by DeSanctis, characterized by simplicity and utility, with either a minimum of instrumental accompaniment or a cappella singing.
- 5) Modern Classicism: extension of Neo-Caecilian into a modern sophisticated musical idiom, with string quartets, symphonic winds and other additions to the pipe organ as taste and finances allow.
- 6) Ecumenism/Eclecticism: a mixture of the above.⁹⁵

The name "Neo-Caecilian" alludes to the various national Caecilian Societies founded in the late nineteenth and early twentieth centuries dedicated to the preservation of Gregorian chant and classical polyphony in Roman Catholic

⁹⁴ Mannion, M.F., *Masterworks of God: Essays in Liturgical Theory and Practice*, Chicago: Liturgy Training Publications, Archdiocese of Chicago, 2004. Mannion is careful to explain the drawback of applying paradigms to Roman Catholic music: although it "can bring tentative clarity to complex and inconclusive data", it may also "encourage entrenched mindsets or stagnate discussion".

⁹⁵ Although the Roman Catholic Church strongly encourages music in liturgy with participation by the entire assembly, she also recognizes the value of a said Mass (*Missa lecta*) as a valid form of worship, even where musical resources are available. She also recognizes the tradition of instrumental music, without singing, to highlight features of the liturgy such as the perambulation of the pastor to the pulpit, and the elevation of the bread and wine (the "Host") during the Liturgy of the Eucharist.

worship⁹⁶. Mannion lists it as the first paradigm, perhaps because it is still the ideal of the Second Vatican Council. It embodies the ideals of the nineteenth-century American Caecilian Society founded by Singenberger (referred to in Chapter One), and survives today in the Church Music Association of America (CMAA) and its publication, *Sacred Music*. The Latin language naturally is prominent (if not exclusive) in churches and religious institutions which adopt the Neo-Caecilian model. Proponents of this model agree with Pope Pius X's attempts to avoid "modernism" in worship, including "excessive emotional and artistic expressivity" and secular influences generally. They have a "strongly contemplative and receptive understanding of active participation in worship"⁹⁷ and a high regard for the spiritual value of choirs and choral singing. In 1986, in Mannion's opinion, the paradigm of "Neo-Caecilian" was best exemplified by St. Agnes Church, St. Paul, Minnesota. Clearly, substantial financial, musical and intellectual resources are needed to sustain this paradigm of worship.

The "Folk Movement-Popular Culture" paradigm was already a reality on the fringes of the Roman Catholic Church before the Second Vatican Council e.g. the Taize community in western France, an ecumenical group of Protestants, Catholics and Orthodox founded by Roger Schultz in 1940. The Second Vatican Council's

⁹⁶ The use of the spelling "Caecilia" is surprising, because "Cecilia" is used in discussions of the Roman Catholic saint in non-musical contexts, as well as by various non-Catholic composers dedicating their works to St. Cecilia, who is, after all, the patron saint of music. The spelling "Caecilia" is also used in reference to a large lizard, which further confuses the issue.

⁹⁷ A quote from Mannion, implying that the assembly may be led to "higher things" by listening to music as well as by participating in it. As suggested by recent research in the cognitive neuroscience of music, the human brain is activated similarly by participating in, listening to and even just thinking about music.

Pastoral Constitution on the Church in the Modern World, *Gaudium et Spes*, gave major impetus to this paradigm by advocating that the Church step outside, embrace modern concepts, and enter into dialogue with secularism, rather than rejecting the outside world and maintaining a “fortress” mentality which had been in and out of existence since the acrimony between the Reformation and the Council of Trent in the sixteenth century. Thus, the Roman Catholic Church became involved in civil rights and peace movements, both of which have traditionally been fertile ground for folk music. Mannion lists four “phases” of composers for this paradigm:

1) The Late’60’s: Ray Repp, James Thiem, Joe Wise and Miriam Theresa Winter, who composed simple melodies in a popular attractive style on general religious themes.

2) The ‘70’s: The Dameans: Mike Balhoff, Gary Daigle, Darryl Ducote, Dave Baker and Buddy Ceaser. The Dameans were seminarians at Notre Dame Seminary in New Orleans where they formed a vocal-instrumental group consisting of three guitars, a double bass and a tambourine, and began singing and recording their own compositions with religious themes in the folk style of the era.

3) The St. Louis Jesuits (also from the ‘70’s): Roc O’Connor, Dan Schutte, Bob Dufford, Tim Manion and John Foley. The St. Louis Jesuits, similar to the Dameans, formed a vocal-instrumental ensemble and began performing and recording their own compositions while they were attending Jesuit Seminary at St. Louis University. The St. Louis Jesuits were perhaps more attuned to the liturgy than the Dameans. Both groups have made significant contributions to one of the major Post-Conciliar American hymnals, “*Glory and Praise*”, first published in 1977.

4) The ‘80’s and later: Marty Haugen, David Haas, Michael Joncas, James Chepponis, Owen Alstott, Randall DeBruyn, Christopher Walker and Bernadette Farrell. These later composers worked independently (as opposed to the impetus provided by an ensemble), building on the traditions and styles established by the Dameans and St. Louis Jesuits.

A splendid example of the “Folk Movement-Popular Culture” paradigm is the

9:00 P.M. Mass at St. Ignatius Roman Catholic Church in Winnipeg. Originally

conceived as a said Mass for week-end cottagers returning to the city on summer Sunday evenings, it became a venue for innovations to the liturgy, including in music, under the guidance and encouragement of a young Jesuit priest, Elmer McGillivray. In 1969 Father McGillivray recruited Rita Kelly, then 14 years old, to sing religious “folk-type” songs in the style of the era, such as that of Peter, Paul and Mary, to the accompaniment of a guitar. Jeff Doerr, trained as an accordionist, joined two years later at the age of 16, and soon taught himself the piano: “just an accordion on its side”. In the fullness of time Rita and Jeff married and had five children. Their praise group, called *Discernment of Ignatius*, currently has two instrumentalists (guitar⁹⁸ and piano) and three singers. There have been personnel changes over the decades but apart from a two-year hiatus Rita and Jeff have continued to serve the Sunday 9:00 P.M. Mass to the present day.⁹⁹ Like them, most of the other members of *Discernment of Ignatius* over the years have been professional part-time musicians in secular life, but have served the Mass for free. The balance, tuning, sophistication of harmony and rhythm are remarkable, and the assembly usually participates vigorously in the singing. Rita reviews the Sunday Scriptures and selects appropriate music for each Mass from their now-large repertoire of songs. When they started, Rita and Jeff knew they were unique and not universally accepted. Over the years, they’ve learned what is acceptable and what

⁹⁸ The guitarist, Darryl Torchia, has wonderful versatility, though more in a jazz than a classical style.

⁹⁹ Assemblies at the 9:00 P.M. Mass have sometimes exceeded one thousand. The Mass is particularly popular with students.

“works”. They have been asked to provide musical guidance to non-Catholic Christians, and now feel they are relatively “mainstream”, even “conservative”¹⁰⁰.

The “Ethnic Expression” paradigm is seen in the black parish of Our Lady of Lourdes in San Francisco, so lovingly described by Mary McGann (referred to in Chapter One in the discussion of methods of investigation of the efficacy of music). Despite its being a Roman Catholic church, the worship style is “Gospel”, whose origins date from Africa and through slavery in the southern United States, and which one apparently finds in its purest form in the Church of God in Christ (C.O.G.I.C.)¹⁰¹. The singing, as described by McGann, is very emotional and interactive: the assembly not only sings but also encourages the choir and lead singers with shouts such as “Amen, Brother”, or “Sing it, Sister” or “Take your time, Child, we’re with you”. McGann indicates that the parish plays a major role in the lives of its members, both musically and otherwise. Our Lady of Lourdes employs a pianist (a full-time professional musician) and a drummer (a youth who started playing for services at the age of five or six). Composers in the “Gospel” style cited

¹⁰⁰ Personal Interview with the Doerrs, September 20, 2010.

¹⁰¹ Heilbut, A., *The Gospel Sound: Good News and Bad Times*, New York: Limelight Editions, 1997. Heilbut discusses black “Gospel” singers who have an itinerant life style, often not very lavish, that consists not only of singing in churches but also of preaching. If they should become successful commercially (often by turning to secular music), Heilbut argues that they are no longer true “Gospel” singers. Examples of Gospel singers who enjoyed commercial success include Mahalia Jackson, who nevertheless continued to sing sacred music, and Sam Cooke, who switched virtually completely to secular songs.

Gospel music (as opposed to Gospel singers) can be used as a general term for religious music that incorporates styles of twentieth-century popular music (e.g. Blues and R & B), and is of urban origin. One may thus distinguish it from “Spirituals”, i.e. religious music which took on popular musical styles of the early nineteenth century and had primarily rural roots. There are parallel black and white movements in both Gospel and Spiritual music. Usually one associates these styles of music with Protestant Christianity, especially Baptist and Pentecostal Churches.

by Mannion include Clarence J. Rivers, Greyson Warren Brown, Leon C. Roberts, Edward V. Bonnemere and Mary Lou Williams.

Another group exemplifying “Ethnic Expression” is the thriving and diverse Hispanic community and their churches in the United States, mainly made up of people of Mexican, Puerto Rican and Cuban origin or descent, but also including people from elsewhere in Central and South America. Unlike the black community, whose members tend to worship in Protestant traditions, the Hispanic community is predominantly Roman Catholic. The *Misa Criolla* (1964) of Ariel Ramirez (1921-2010) incorporates folk-music elements from his native Argentina, and is one of the earliest settings of the liturgy in a vernacular language to appear following the promulgation of *Sacrosanctum Concilium* which officially allowed the use of a vernacular liturgy. “Mariachi” Masses incorporate Mexican musical styles from secular celebrations such as wedding receptions (“mariachi” translates as “musician”, but is probably a corruption of the word “marriage”), quinceaneras (formal fifteenth birthday “coming-out” parties for girls), and posadas (translates as “hospitality” and “inn”, and appears to be used in reference to any major celebration). Mariachi ensembles use guitars, Mexican vihuelas (small guitars with only five strings), acoustic bass guitars, violins and trumpets. These instruments combine with male operatic vocality to give a distinctive exuberance to this music. The Mexican American Cultural Center in San Antonio is officially dedicated to advancing the Spanish liturgy in America. In 1989 Oregon Catholic Press published *Flor y Canto*, a Spanish-language hymnal featuring composers such as Carlos Rosas, Cesareo Gabarain and Mary Frances Reza.

The “Modern Classicism” paradigm occurs in large parish churches and cathedrals who are able and willing to support well-trained professional musicians such as the late Richard Proulx and Leo Nestor, as well as choirs, pipe organs and instrumental ensembles. (Even in large well-endowed churches, however, such as the Basilica of the Sacred Heart on the campus of Notre Dame University, one may hear some of the music in a folk and/or popular idiom alongside services of “Modern Classicism” with complex choral and instrumental music). This paradigm implies a greater openness to the use of music other than chant and classical polyphony, but with the same level of expertise of performance and prominence of choir as in the “Neo-Caecilian” paradigm. Unlike the “neo-Caecilians”, the practitioners in the “Modern Classicism” paradigm are committed to the sophisticated musical world of all eras and styles, including modern and contemporary compositions.

The “Functionalism and Scholarly Constraint “ paradigm is an alternative to the “Folk Movement and Popular Culture” paradigm when one is confronted with the problem of limited resources and a need for liturgical music in the vernacular language. It is appropriate for an assembly who are uncomfortable with music of a secular nature such as much of folk and popular music. The *Catholic Book of Worship* published by the Canadian Conference of Catholic Bishops provides liturgical music and hymns that are user-friendly but less overtly folk or popular in style than the

music in the hymnals *Glory and Praise* and *Spirit and Song* of Oregon Catholic Publications.¹⁰²

The “Ecumenism and Eclecticism” paradigm could also be considered a by-product of the Second Vatican Council’s Pastoral Constitution of the Church in the Modern World, *Gaudium et Spes*, with its unprecedented openness and cordiality towards the “Separated Brethren”, i.e. non-Catholic Christianity. Also, as Catholic refugees arrive in North America and gravitate to established parishes, bringing their music and other customs with them, eclecticism may flourish to a greater extent than other paradigms of contemporary Catholic music in North America.

One of the more provocative publications on Catholic music, entitled *Why Catholics Can’t Sing*, appeared just over twenty years ago; the description of the author, Dr. Thomas Day, is one who “.....is neither liberal nor conservative but has a habit of pleasing and offending both factions at once”.¹⁰³ A simple hypothesis that he proposes of why Catholics do not sing, at least in the northeastern United States, is historical: they are mainly descended from Irish immigrants who were persecuted in their homeland by the governing Protestant British aristocracy. Accordingly, they

¹⁰² GIA Publications of Chicago publishes *Gather Comprehensive*, a large hymnal that is quite eclectic and thus can fulfil the needs of several of Mannion’s paradigms.

¹⁰³ Day, T., *Why Catholics Can’t Sing: The Culture of Catholicism and the Triumph of Bad Taste*, New York: Crossroad Press, 1990. Day is a professor in the Faculty of Performing Arts, Salve Regina University, Newport, RI. He obtained a PhD in musicology from Columbia University in 1970. Because he is a classically-trained musician and a Catholic layman, his somewhat conservative comments might be dismissed by those with a primarily theological and secondarily musical education. His views are in contrast to the liberal, progressive, “new age” views of emeritus archbishop of Milwaukee, Rembert Weakland O.S.B., who also obtained a PhD in musicology from Columbia University, after serving on the commission implementing changes to the liturgy arising from the Second Vatican Council’s Constitution on the Sacred Liturgy, *Sacrosanctam Concilium*.

resorted to silent clandestine worship in hedgerows and barns, and maintained the silence of their worship when they immigrated to America. Although this hypothesis might explain some reluctance to sing for a few years following immigration, it seems counterintuitive to invoke such an explanation about one hundred and fifty years after the major wave of Irish Catholic immigration to the northeastern United States, especially considering the innate musicality and gregariousness that Irish people demonstrate in everyday secular life. A more complex and perhaps more cogent hypothesis seems to be a general passive resistance to the stereotypical Post-Conciliar cantor (or praise group) who:

- exhorts the assembly to sing;
- performs syncopated rapid-tempo melodically complex songs which are beyond the capability of the average non-musical parishioner;
- drowns out the few parishioners who are trying to sing by the use of excessive amplification.

Day suggests that the assembly receives an off-putting mixed message: explicit instruction to sing, but implicit discouragement, both by the volume of the amplification and by the difficulty of the song. Furthermore, Day believes that this kind of conduct by praise groups, which some would consider charismatic and a beneficial result of the relaxation of the regulations governing Catholic music by the Second Vatican Council, demonstrates egotism or even narcissism on the part of the cantor/praise group, which is even more repugnant than a well-meaning though misguided request to do the impossible. Day makes a number of concrete suggestions of both appropriate maneuvers and suitable music in an appendix

entitled “Good Advice”¹⁰⁴ that he believes will ultimately enhance singing by the assembly in the Roman Catholic Church in the United States. A book entitled *Sing Like A Catholic*¹⁰⁵ tries to offer further advice on solving the problem of the perceived confusion, controversy and the lack of direction of Post-Conciliar music by encouraging a return to the use of chant.

Mannion’s six paradigms, then, are essentially variations on the theme of this dichotomy: between earnest and sincere theologians, pastors and musicians on the one hand who perceive the greatest value of folk-popular music in uniting the faithful in worship of God, and sincere and earnest musicians, pastors and theologians who believe in the ascendancy of chant/polyphony for direct praise of God over active participation of the faithful in every portion of the liturgy. In a way,

¹⁰⁴ A summary of Day’s advice:

- 1) Involve and encourage the priest in the church’s music.
- 2) Reduce or eliminate amplification.
- 3) Put the best musician available in charge of the music.
- 4) Occasionally sing a cappella.
- 5) Occasionally aspire to a liturgical “classic”.
- 6) Occasionally use chant in the Liturgy of the Word i.e. readings and prayers.
- 7) Avoid contemporary romantic styles of music which are incompatible with robust assembly singing.

8) Occasionally participate in multi-church musical endeavors.

9) Get one really good hymnal, put copies out for everyone, and use it to its full potential, but without overusing the “chestnuts”.

Day lists his four favorite hymnals:

Worship III (GIA Publications); *The Catholic Liturgy Book* (Helicon); *Hymns, Psalms and Spiritual Canticles* (BACS Publishing Co.); and *The Collegeville Hymnal* (The Liturgical Press).

¹⁰⁵ Tucker, J., *Sing Like A Catholic*, Richmond, VA: Church Music Association of America, 2009. The author’s discussion of the hidden agenda (i.e. profit motive) of publishers advertising folk/popular Catholic music, coupled with his own “infomercial” for *The Parish Book Of Chant* (published in 2008 also by the Church Music Association of America, Richmond, VA) is distracting, and does not help to reconcile the opposite poles of folk/popular and chant/polyphony in Catholic music.

this dichotomy is a parallel to the two-fold Summary of the Commandments: A) Love God with All Your Heart; B) Love Your Neighbor as Yourself. In this admittedly simplistic analogy, chant/polyphony would align with A), and folk/popular with B).

D) Controversy Continued

*The Snowbird Statement on Catholic Liturgical Music*¹⁰⁶ is a consensus of seventeen Catholic musicians working primarily in large churches and cathedrals as well as academic institutions.¹⁰⁷ Their dissatisfaction with the state of Catholic music at that time (sixteen years ago) is revealed in Article Six of the *Statement*, here quoted in its entirety:

In 1972 the U.S. Bishops' Committee on the Liturgy issued the document "*Music in Catholic Worship*" which established that three judgments should determine the appropriateness of music for liturgy: the musical judgment, the pastoral judgment, and the liturgical judgment.¹⁰⁸ Various attempts have been made to refine the criteria for these judgments and to integrate their diverse concerns. We welcome the considerable progress made in advancing the criteria for the pastoral and liturgical judgments. We note, however, the inadequate development of criteria for the musical judgment. Given the current lack of consensus in the church on what constitutes "good" music, and even a lack of serious discussion of this issue, efforts to correlate the three judgments cannot help but remain unsatisfactory.

As a stimulus for discussion on this matter, we propose the following about the musical judgment: some music is of higher quality than others; not all music is good. Certainly, musical standards are not absolute or unchanging, and church music attests to this mutability. Still, we are convinced that the elements which comprise the musical judgment are objective and are something more than

¹⁰⁶ Various Signatories, *The Snowbird Statement On Catholic Liturgical Music*, Charles Town, WV: CanticaNOVA Publications, 1995. The Reverend Basil Foote O.S.B., organist at the Benedictine Abbey in Mission, BC, participated in the conferences in Snowbird, Utah in 1992 and 1993, on which *The Statement* is based. He kindly supplied me with materials for discussion at the Conferences.

¹⁰⁷ Perhaps the best-known participant at Snowbird was James O'Donnell, who was music director at Westminster Cathedral in 1992-3, and is now music director at Westminster Abbey.

¹⁰⁸ "*Music in Catholic Worship*", to which this paragraph refers, also advocated tolerance, cooperation and sacrifice, and suggested that one seek after the value in each distinctive style of sacred music.

mere assertions of personal preference or of social or historical convention. There are those who, through training and talent, are able to identify music that is technically, aesthetically and expressively good. In seeking to judge musical quality, we do well to consult the cumulative wisdom of both our contemporaries and predecessors.

In asserting the objectivity of judgments about musical quality, we are consciously rejecting relativistic positions. We do not think that the modern cultural situation renders musical evaluation impossible or compels the avoidance of the issue of musical quality. We do not share the often asserted opinion that comparison is valid only within a particular style. To the extent that many of the styles employed in English-language Catholic worship today are dialects of the same larger musical language (in terms of harmonic vocabulary or rhythmic organization), a discussion of musical quality across stylistic boundaries is valid and necessary. The difficulty of definitively stating the objective elements of musical quality is not an excuse for avoiding the issue or proof of the relativity of musical judgments, but rather an indication of human incompleteness and an impetus to further conversation. We invite the liturgical-musical community to a more constructive discussion of the objective elements of the musical judgment in liturgical celebration.

This statement has undertones of the same elitism one might infer from the remarks of Day. It comes from trained musicians, who are unlikely to suffer musical fools gladly. The *Snowbird Statement* goes on to make recommendations about Catholic music, summarized as follows:

- study and promotion of successful congregational singing methods;
- basic education in music, e.g. keyboard and vocal skills, especially for children;
- advanced education in music, e.g. in choir schools, in seminaries and in post-graduate programs;
- use of professional musicians where possible;
- common diocesan repertoire to allow for more diocesan celebrations;
- freer acceptance of hymns as a part of worship;¹⁰⁹

¹⁰⁹ One perceives a subtle and sometimes not-so-subtle bias against hymns, especially amongst Roman Catholic clergy. The so-called “Four-Hymn Syndrome”, which certainly sounds pejorative, describes Masses where the only sung parts are the hymns, many of which are of Protestant origin. The clergy will correctly point out that these hymns are not part of the Ordinary or the Propers of the Mass, implying that, by providing music for what is not integral to the Mass and not providing music for what is integral, musicians are not appropriately supporting the service. These four hymns serve as an opening and a closing to the service, as an accompaniment to the Offertory, and also to the Communion of the assembly (i.e. the actual receiving of the bread and wine). The obvious reason for the “Four-Hymn

- strong promotion and greater acceptance of choirs as a worthwhile and integral part of worship;
- greater use of Gregorian chant.¹¹⁰

There will always be an attraction to a conflict, even in the realm of sacred music¹¹¹. Conflict is part of human nature, fuelled by testosterone and other aggression-enhancing hormones. Conflict arises when one decides that a choice needs to be made e.g. between the two stated purposes of the Catholic liturgy: the praise of God and the edification of the faithful. A schism in the Church following the Second Vatican Council arose partly because of a conflict over the relative importance of these two aims. The Society of St. Pius X follows the late excommunicated French bishop Marcel Lefebvre, who began consecrating like-minded bishops without the approval of the Vatican. Lefebvre, among other things, believed that the Second Vatican Council was overemphasizing the edification of the

Syndrome” is that most hymns are easier for an untrained assembly to sing than music composed for the liturgy, even some of which has been published since the Second Vatican Council. Hymns are strophic, they rhyme, they are usually in the vernacular, and they rarely have much syncopation, awkward intervals or unusual harmonies. Also, many hymns are very old.

¹¹⁰ The Snowbird Conferences occurred shortly after the surprisingly popular recordings of Gregorian chant made by the choir of monks of the Benedictine Monastery of Santo Domingo de Silos in northern Spain. This ancient music seemed to appeal as “New-Wave”.

¹¹¹ In the musical conflict between the worship of God (promoted by reactionaries/professionals) and the fostering of love in the community (promoted by progressives/amateurs) it might be appropriate to reflect on some different thoughts and observations in *Lexicon of Musical Invective* of N. Slonimsky (New York: Norton, 2008). The author’s first chapter is entitled “Non-Acceptance of the Unfamiliar”, (paraphrasing a quote from Samuel Butler (1835-1902)) and illustrates several phenomena pertinent to a discussion of music. Firstly, comparing one unfamiliar example with another, such as a musical with a linguistic example, tends to be memorable. Secondly, ridicule is more memorable than praise. Thirdly, a vicious attack is more memorable than a serious discussion. And lastly, even after eventual acceptance of music previously rejected, we delight in reading eloquent vitriolic rejection notices.

faithful and that this was detrimental to the praise of God. He believed that the introduction of vernacular languages, the rapprochement with other Christians and non-Christians, and features of worship that brought the clergy and people closer together, were evil.

E) The Concert Mass and the Second Vatican Council

As we have discussed already, music has played a significant role in Christian worship throughout history. The Ordinary of the Mass¹¹² has traditionally had a special priority for composers regardless of their beliefs. The ideal of the Church authorities is that music is a support and an enhancement to the liturgy. This ideal has been expressed in all papal and other ecclesiastical documents dealing with music, including those of the Second Vatican Council. On the other hand, even the humblest composer of sacred music, under the strictest clerical supervision, will see the liturgy, especially the Ordinary of the Mass, as a vehicle for the expression of his/her musical ideas. The great Masses of the eighteenth century, including those of Bach, Mozart and Haydn, were intended for liturgical use, and their initial performances were in church services. Originally composed for the elevation of Archduke Rudolph to archbishop of Olmutz, Beethoven's *Missa Solemnis* might be considered a focus in the development of what is now called the Concert Mass, wherein the expression of elaborate musical ideas in liturgical music A) runs counter to the ideal of music as the servant of the liturgy, and B) outstrips the

¹¹² The Ordinary: Kyrie, Gloria, Credo, Sanctus/Benedictus, Agnus Dei. The Ordinary has a fixed text, whereas the Propers (Introit, Gradual, Alleluia, Offertory, Communion) have texts for the various days of the Church calendar. There are other parts of the Ordinary, such as the Lord's Prayer, but these are less likely to be set to music.

musical resources of the Church. We cannot define exactly when or whether a musical setting of the Ordinary of the Mass is, or should be, divorced from liturgical context. However, when the resources necessary for performance are significant, and the duration and volume are likely to detract from a service of worship e.g. Berlioz's *Requiem*, then one tends to call it a Concert Mass.

It is interesting to observe the effect of the Second Vatican Council on this genre of art music, as presented in the dissertation of Dr. R.G. Marchand.¹¹³ It discusses many of the issues regarding music in the contemporary Roman Catholic Church. Of the three Masses upon which her dissertation is based, two are by lesser-known composers who regret the loss of Gregorian chant and Latin as features of the Ordinary of the Mass. The third is by Leonard Bernstein, who had no axe to grind with either the Roman Catholic Church or the Second Vatican Council, but was aware of profound social shifts in the early 1960's, and was willing and able to comment on them in his music using the Mass as a framework.

Lou Harrison composed his *Mass for St. Cecilia's Day* in 1986 on commission from the St. Cecilia Society for the Preservation of Gregorian Chant, and from the Peking Opera of Santa Cruz, CA¹¹⁴. Marchand suggests that this work "...reflects mature knowledge of and affinity for Gregorian Chant", with "...little dramatic rhetoric, depending on the simple beauty of its chant". Also, it "...demonstrates that

¹¹³ Marchand, R.G., *The Impact of the Second Vatican Council on the Concert Mass in the United States*, Santa Barbara, CA: University of California Santa Barbara (PhD. dissertation), 2007.

¹¹⁴ Harrison's composition was paid for by the widow of a Jewish philanthropist; the composer is Buddhist; and the proceeds were to go to Planned Parenthood; all of these reflect the distance between this Mass and the Roman Catholic Church. One assumes that the Credo was omitted from Harrison's *Mass* in deference to the disparate beliefs of the people who were involved in the work's inception.

Gregorian chant has a relevant place in twentieth-century Catholic music – not as a static repertoire to be used and re-used, but as a model for fresh inspiration”.

Although Marchand calls it as a Concert Mass, the *Mass for St. Cecilia's Day* does not require excessive resources and lasts only twenty minutes. Thus, it is suitable for liturgical use if one accepts the continued relevance of Gregorian chant and Latin in divine worship.

Paul Creston (born Giuseppe Guttoneri in 1903) composed his *Missa cum Jubilo* in 1968 on commission from the Belhaven College Concert Choir in Jackson MI.¹¹⁵ According to Marchand, Creston's Mass exhibits “mature choral writing”, using “chant for structural unity” and focusing on “the beauty of chant as a compositional device, rather than needing to simplify the music for the abilities of an average church choir”. Creston's foreword at the top of the first page of the *Missa Cum Jubilo* reads as follows:

Missa cum Jubilo was composed in protest to the abolition by the Second Ecumenical Council of the Missa Cantata in Latin; a decision which has caused the elimination from religious functions of the most glorious musical heritage of the Church – Gregorian chant. It is labelled ‘A Liturgical–Concert Mass’ as it conforms to *Tra le Sollecitudini*;¹¹⁶ but until such time as the Church reconsiders its ruling regarding music for the High Mass, *Missa Cum Jubilo* may be performed in concert.

¹¹⁵Creston had a high profile, insofar as he was organist and choirmaster at St. Malachy's Church, New York, from 1934 to 1967. This church boasted of such parishioners as Spencer Tracy, Rosalind Russell and Bob Hope. As an added protest against the changes of the Second Vatican Council, Creston turned down a request from Archbishop Weakland to compose a Mass for the latter's new English-language hymnal.

¹¹⁶ In other words, Creston's *Mass* is “Liturgical” by conforming to Pope Pius X's *Motu Proprio, Tra le Sollecitudini*, of 1903 (discussed in Chapter One), and “Concert” by being suitable for performance outside the Church.

These rather harsh words certainly justify its being labeled a protest against the musical changes taking place within the Catholic Church following the Second Vatican Council.

As discussed in Chapter Two, however, it is clear that Vatican II's Constitution on the Sacred Liturgy, *Sacrosanctam Concilium*, in no way forbids the use of either Latin or Gregorian chant. Creston obviously thinks it did. It was the subsequent wholesale abandonment of Latin and Gregorian chant, with the blessing and encouragement of local diocesan and national ecclesiastical authorities, that gave the impression that Latin and Gregorian chant were being driven out by the Second Vatican Council. *Sacrosanctum Concilium* gave formal permission for the use of the vernacular, the reduction in the use of Gregorian chant, and the use of other musical styles and instruments. The document still upheld Latin, Gregorian and the pipe organ as ideals for sacred music. It might be more appropriate to call these two relatively minor compositions Protest Masses, rather than Concert Masses. In the historical repertoire of Concert Masses, these works of Harrison and Creston are not on the same scale.

Bernstein's *Mass: a Theater Piece for Singers, Players and Dancers* was commissioned by Jacqueline Kennedy for performance at the opening of the Kennedy Center for the Performing Arts in Washington, DC, on September 8th, 1971. As its name implies, it is more like an opera than a Concert Mass, although it does include all the parts of the Ordinary, a variety of Propers both ancient and modern, and is staged like a liturgical Mass, albeit one which suffers a violent disruption and ultimately a reconciliation. It calls for a large orchestra and three choirs, and has

twenty-two separate musical divisions. In addition to Latin liturgy, Bernstein uses English text provided by Stephen Schwartz and Paul Simon. The stature of the composer and the grandeur of the musical and other resources necessary for the performance of *Mass: a Theater Piece* tend to place it in the category of Concert Mass more readily than either Harrison's *Mass for St. Cecilia's Day*, or Creston's *Missa Cum Jubilo*. *Mass: a Theater Piece* was performed in the Vatican in 2000.

Rather than a response to the Second Vatican Council, *Mass: a Theater Piece* is a response to the societal disruptions of the nineteenth and twentieth centuries, which came to a head in the 1960's, and that also led to the Second Vatican Council. Bernstein's vision and purpose were quite different from those of Harrison and Creston. Issues relevant to the Second Vatican Council which Marchand infers from *Mass: a Theater Piece* are A) active participation of the assembly; B) the use of the vernacular together with Latin; C) ecumenical/interfaith outreach; and D) musical liberation:

The work's eclecticism simply mirrored the musically and religiously pluralistic society which it (the Second Vatican Council) sought to reconcile. In many ways, *Mass* is Bernstein's own *Ninety-five Theses*¹¹⁷ nailed to the church door.

By bringing together Catholicism's liturgy and the concert hall (seen as a space of the people), Bernstein in effect created a microcosm of the Vatican II Church: a Church no longer able to operate in isolation from global and societal pressures.¹¹⁸

¹¹⁷ Another allusion to Martin Luther's *Ninety-five Theses on the Power and Efficacy of Indulgences*.

¹¹⁸ Marchand, pp. 151 and 152.

E) Messiaen

One of the most respected musicians of the twentieth century is Olivier Messiaen (1908-1992), whose tenure as titular organist at St. Trinite, Paris, spanned sixty years. By all accounts Messiaen was a devout Roman Catholic right from early childhood¹¹⁹. The titles of his organ compositions such as *L'Ascension*, *La Nativite du Seigneur*, *Le Banquet Celeste*, *L'Apparition de l'Eglise Eternelle*, *Le Livre du Saint Sacrement* lend further credence to Messiaen's faith, as does the subject of his opera: St. Francis of Assisi. His life and work were as a practicing musician as much as a composer. In the latter capacity Messiaen used unusual scales, which he referred to as "Modes of limited transposition", and which are not diatonic (although major and minor tonality are also present in his compositions). He also drew inspiration from birdsong, and eventually was recognized internationally as an ornithologist. He accepted only a single commission to compose sacred choral music: *O Sacrum Convivium*(1937), which was a commercial success with eighteen printings at last count. He is quoted as saying: "...no hymns, however successful they are, can match the beauty of the most humble plainchant Alleluia"¹²⁰. Messiaen's career at St. Trinite was almost equally Pre- and Post-Conciliar. Naturally he would have deferred to the changing needs of the liturgy resulting from the Council with respect to his organ playing at Masses, but there is no evidence that his style of composition, honed by intensive training, was altered by it. This is in contrast to the seminarians from St. Louis and New Orleans, and of others whom GIA and OCP

¹¹⁹ Hill, P., and Simeone, N., *Messiaen*, New Haven CT: Yale University Press, 2005, p.14: Cecile Sauvage-Messiaen, his mother, is quoted as follows: "Childhood is completely wonderful because its whole being is filled with belief."

¹²⁰ Hill and Simeone, p. 73.

publish, who developed their musical and compositional skills in response A) to the changes in society, both within and outside of the Roman Catholic Church, and B) to the loosening of liturgical musical restrictions by the Second Vatican Council.

Palestrina, in a way, had a similar trajectory to that of Messiaen, in that his career spanned the Council of Trent. It does not appear that Trent actually influenced Palestrina's compositional techniques, any more than Vatican II affected the compositional techniques of Messiaen. On the other hand, it appears that Ruffo was influenced by Carlo Borromeo, one of the major forces in the Council of Trent, just as the Dameans, St. Louis Jesuits and their successors were "let loose", as it were, by the Second Vatican Council.

It appears from this brief survey, then, that there has been a significant change both in the ideal and in the actual practice of music in the Roman Catholic Church since the Second Vatican Council. Indeed, the changes seem to have been most profound and traumatic in the early Post-Conciliar years. Forty-six years later, the Church has recovered in large measure from the shock, but there remains some controversy and tension between conservative and liberal/progressive/radical schools of liturgical musical thought, and also between professional and amateur musicians. The next chapter outlines the feelings of St. John Brebeuf Parish with regard to music in their Church, as gleaned from interviews with a variety of representatives of the membership.

CHAPTER FOUR: MUSIC AT ST. JOHN BREBEUF

This chapter gives the results of interviews with fifty-six members of St. John Brebeuf Roman Catholic Church between March and September of 2011. The interviewees include twenty-three of the thirty or so musicians who lead the assemblies at the three weekend Masses, two priests and a lay pastoral assistant, a member of the office staff and of the maintenance staff, and twenty-nine members of the congregation. Interviewees were asked to talk in general about their musical backgrounds (e.g. "what is your first musical memory?" and "what were music lessons like?"). Thus, both the questions and the answers tended to vary from one interview to the next in the initial unstructured portion of interviews. In the more structured part of the interview guided by the questionnaire (Appendix I) in which interviewees expressed their opinions on music, there was still quite a variation on emphasis. Because the interviews were not recorded, it was necessary to submit transcripts to the interviewees for corrections. The number of interviews was limited by time and not because people were unwilling to undergo an interview; only one person refused. In fact, the interviewees invariably said that they enjoyed the opportunity to share their thoughts. Interviews took place in a variety of informal settings. Approval for the use of human subjects in a social investigation was granted by the Joint-Faculty Research Ethics Board of the University of Manitoba. Appendix II is the Approval Certificate of the Board and Appendix III is the Consent Form which interviewees signed, either at the time of the interview or later upon review and correction of the transcript of their interview.

The selection of interviewees occurred mostly by the author's approaching individual members of St. John Brebeuf parish with whom he has become acquainted during his relatively short membership in the church. Thus the sample of the parishioners is inevitably skewed towards those at the services which he has attended most frequently i.e. the 11:30 A.M. Sunday Masses. Although an invitation to submit to an interview was also inserted in the church bulletin, and letters were handed out to various groups in the church, this indirect and presumably less biased approach yielded only three or four volunteers. The sample obtained likely represents disproportionately more musicians and music-lovers than is the case generally in the total membership of the church, and also more who attend the 11:30 A.M. Sunday Mass than either the 5:00 P.M. Saturday Mass or the 9:30 A.M. Sunday Mass. Fifty-six interviewees seems like a relatively large number, but it is conceivable that their views do not represent those of the parish as a whole. There are about seven hundred and forty families registered at St. John Brebeuf, many of whom rarely attend services. The so-called "C & E" (those who attend at Christmas and Easter) were not represented among the interviewees. Most of the interviewees were middle-aged or older; only two or three were under thirty years of age. Twenty-three were male and thirty-three were female. Interviewees received a transcript of their own interview and were invited to correct it. Many have done so, usually because of inaccuracies of dates and misnaming of activities. Opinions regarding music virtually never required correction. Although one tries to gauge their strength, similar opinions on music may not truly be similar in strength. There was no attempt to correlate a person's musical opinions with the overall degree of

their involvement in the parish, let alone with the power of their faith. Willingness to submit to interview might represent some concern with the well-being of the parish, but there was no attempt to determine whether this was an issue.

I) St. John Brebeuf Parish

The Parish of St. John Brebeuf began as an outreach of St. Ignatius Church in 1955 under the guidance of the Jesuits, who continued to provide pastors until 1992. Initially, Mass was celebrated in St. George's Roman Catholic Chapel at Fort Osborne Barracks. The parish school was built first, and when the school auditorium was completed in 1958, the Mass was moved to there. The church building itself, which is attached to the school, was not completed until 1966. One of the members of the architectural firm who built St. John Brebeuf Church, Mel Michener, is a parishioner. The church building incorporates Post-Conciliar features of Catholic architecture, including a round assembly space, an altar well away from the front wall, and no altar rail. The short portion of Fleet Avenue between Renfrew and Centennial Streets on which the church is situated was renamed John Brebeuf Place in 1981. The Parish now includes about seven hundred and forty families, and the church can seat about seven hundred. On major sacred holidays the church is packed, with many of the congregation standing at the back of the church.

II) The Musical Ensembles at St. John Brebeuf

Considering this time frame and the influence of the Second Vatican Council on its structure, one might think that the music at Brebeuf would likewise assume Post-

Conciliar features more readily than older churches with a significant Pre-Conciliar experience. The first musicians to serve at Brebeuf, however, formed a traditional choir, with both a director, Terry Lambert, and an organist, Angela Muller; the latter played a Baldwin electric organ, which had a standard-size curved pedal keyboard and two manuals. As late as 1989, the choir had thirty-five members; now there are fourteen, ten of whom were interviewed. Initially the main Sunday Mass was at 11:00 A.M., (now it is at 11:30 A.M.) and when the Saturday 5:00 P.M. and Sunday 9:30 A.M. Masses were added, musicians gravitated to them as well. Of the six musicians interviewed from the group *Emmaus* who serve the Sunday 9:30 A.M. Mass, two used to sing in the choir; of the five musicians interviewed from the group *Tehillah* who serve the Saturday 5:00 P.M. Mass, one used to sing in the choir. Four members of the congregation who were interviewed are also former choir members.

1) *Emmaus* (named after the small town near Jerusalem where Christ made Himself known to two of His followers “by the breaking of bread”, shortly after His resurrection): *Emmaus* has just celebrated its twenty-fifth anniversary. It was founded in 1986 by a husband-and-wife duo, the former a guitarist and the latter a singer. The couple had considerable past experience as leaders of worship in other Catholic churches before moving to Brebeuf in 1984. The group now has eight members: six singers, a guitarist and a pianist. One of the singers also plays an African drum, and the pianist and guitarist also sing. Members of *Emmaus* (principally the founding guitarist) have composed thirty to forty songs and have made two recordings. The founding members are also involved in the Christian Life Community of the Marianist Brothers, and aspire to create a similar sense of

community in *Emmaus*. Members of *Emmaus* sing with individual amplification and a monitor speaker, and are always careful to balance their sound before each Mass, using an experienced sound engineer. They also use individual music stands and well-organized binders of the service music. *Emmaus's* repertoire is drawn mostly from the *Spirit and Song* hymnals published by Oregon Catholic Publications and the *Gather Comprehensive* hymnal published by GIA Publications. They also sing some of their own material, but rarely use the *Catholic Book of Worship* published by the Canadian Conference Of Catholic Bishops. *Emmaus* practices Thursday evenings in the church twice a month. As with all Brebeuf musicians interviewed, the formal musical training of the members of *Emmaus* is variable, ranging from six months of guitar lessons to extensive vocal training and three years of undergraduate musical education. Early musical memories range from very little music in the home to both parents directing the church's music. Previous and ongoing musical endeavours apart from serving St. John Brebeuf include singing and directing music in other churches and choirs, giving private piano lessons, and radio broadcasting.

2) *Tehillah* (a Hebrew word for "songs of praise"): *Tehillah* can trace its beginnings to an earlier date than *Emmaus*, but has undergone more transformations over the years. From a small youth choir in 1984 at the 12:30 P.M. Sunday Mass, to the group leading the Mass at 5:00 P.M. Saturday starting in 1988, to eventually settling on its present name in 2006, *Tehillah* has been united primarily by just one person, a singer who also selects the music to coordinate with

the weekly readings.¹²¹ *Tehillah* has a similar format to *Emmaus*: five singers, a pianist, a guitarist and a singer-guitarist. The members also use individual amplification, a monitor, a sound engineer and individual music stands. Their repertoire is mostly from the *Spirit and Song* hymnals. *Tehillah* also practices in the church: Monday evenings twice a month. Musical training of the members of *Tehillah* who were interviewed includes extensive piano and guitar study, an ARCT teaching diploma in piano, and undergraduate music education courses. Early musical memories include being inspired by sacred guitar music at eight years of age and group music lessons at Yamaha. Other musical endeavours include private piano teaching and singing in university and community chamber choirs.

3) *Una Voce* (Italian for “one voice”): The fourteen-member choir that provides the music for the Sunday 11:30 A.M. Mass has the longest history at Brebeuf i.e. dating from the early 1960’s, and four of the interviewed members have been in this ensemble since that time. However, it is the most recent of the three groups to acquire a name. The name *Una Voce* was first suggested by one of its members and her husband in September of 2011, and although the members are delighted with it, the congregation at large is not yet aware that this group now has a name. The group does not use individual amplification or individual music stands, and draws most of its liturgical repertoire from the *Catholic Book of Worship*, occasionally using songs from the *Spirit and Sound* and *Gather Comprehensive* hymnals. *Una Voce* carries on the tradition of mostly SATB singing. In addition to leading the liturgical

¹²¹ Recently, this duty has been rotated on a monthly basis between two members of *Tehillah*.

music, *Una Voce* sings a choral “anthem”¹²² before the beginning of Mass,¹²³ drawing from the repertoire of contemporary choral music composed for amateur church choirs. *Una Voce* practices in the school music room in the basement of the church every Sunday morning for about an hour and a half before the 11:30 A.M. Mass. Musical training of the interviewed members of *Una Voce* ranges from “on-the-job” training only, all the way to LMM diploma in piano performance, or four years of post-graduate study of art song and opera. Early musical memories include congregational singing of Gregorian chant, and front-row seats to the Hamburg opera. In addition to those whose only musical activity has been in the church choir, there are also two full-time professional music teachers, one of voice and one of piano, in *Una Voce*.

Overall, the musical services of *Emmaus* and *Tehillah* offer more syncopation and unison singing than those of *Una Voce*; the latter tend more to slower-paced and more regularly-metered songs with SATB harmony. With amplification and more

¹²² As discussed in previous chapters, the role of choral singing by a rehearsed choir (as opposed to essentially unrehearsed singing by the entire assembly) has been called into question throughout the Roman Catholic Church since the Second Vatican Council. The word “anthem” is likely a corruption of “antiphon”. It appears in the 1662 edition of the Book of Common Prayer of the Church of England, denoting a piece of religious music based on Scripture and /or Liturgy, to be sung in English by the choir at a specific point in the services of Morning and Evening Prayer. The word has since come into use in other Protestant Churches, but less so in the Roman Catholic Church, where “motet” denoted a specifically choral song in Latin before the Second Vatican Council. The pastor at St. John Brebeuf had not heard the word “anthem” before. Four members of *Una Voce* are converts to the Roman Catholic Church (including the author and the choir director); thus, “anthem” is the term in current usage by *Una Voce* for a piece of music, sung by the choir alone, before the beginning of Mass.

¹²³ *Emmaus* and *Tehillah* also sing a song before the beginning of Mass; it is called a “gathering hymn”, and is drawn from the same source as their other music i.e. *Spirit and Song* and *Gather Comprehensive* hymnals. The assembly is asked to join in singing the gathering hymn.

than one instrument, *Emmaus* and *Tehillah* tend to be louder than *Una Voce*; also, the members of *Emmaus* and *Tehillah* are more likely to clap to their music and to exhort the assembly to sing. Although the ages of the three groups and their assemblies have not been compared specifically, *Emmaus* and *Tehillah* and their congregations appear to be somewhat younger than *Una Voce* and its congregation. Only one musician at Brebeuf receives a stipend for musical services: the leader of *Una Voce*, who is both its conductor and its accompanist. All other musicians are voluntary. Representatives of the three ensembles attend a meeting to discuss the church's music and related concerns about every four to six weeks through the year.

Under the guidance of the pastor, Father Mark Tarrant, all three musical ensembles at St. John Brebeuf are presently teaching their assemblies to sing the new Mass music recently composed by Father Geoffrey Angeles¹²⁴ for the English Canadian Roman Catholic Church. Angeles's Mass is one of three new musical settings which were commissioned to provide for the new translation of the liturgy in the third edition of the Roman Missal, recently promulgated for the world-wide English-speaking Roman Catholic Church.¹²⁵

¹²⁴ Angeles, a talented pianist and singer, spent several years in post-secondary musical studies at Mennonite Brethren Bible College (now part of Canadian Mennonite University) and the University of Manitoba before training for the priesthood.

¹²⁵ Although translations are a widespread industry throughout the history of Christianity, major translations of Scripture are attributed A) to St. Jerome (340-420) into Latin, and B) to John Wyclif (1324-1384) into English. Scripture is the basis for much of the liturgy of the Roman Rite. Authorization of standardized Latin Scripture did not come until the Council of Trent (1544-1563). An official English translation of liturgy for regular usage at Mass by the English-speaking Roman Catholic Church appeared, as a result of the Second Vatican Council, in 1970. Originally named the Sacramentary, it is now called the Roman Missal, and its third

St. John Brebeuf presently owns one musical instrument for use in worship: a Yamaha electric piano, which was purchased about five years ago to replace the original Baldwin electric organ, no longer deemed adequate. Recently, Brebeuf bought a computerized overhead projector system to replace the old manually-operated overhead system of transparencies. It provides words to the songs but no music. There have always been some hymnals (presently both *Spirit and Song* and *Catholic Book of Worship*) available at the back of the church, but members of the congregation do not, as a rule, make use of them, preferring simply to read the words off the overhead and to learn the tunes by rote.¹²⁶

III) The Congregation¹²⁷ at St. John Brebeuf

The members of the congregation at St. John Brebeuf who submitted to an interview have a wide range of national origins: French, Dutch, Scottish, Polish, English, German, Norwegian, Ukrainian, Irish, Israeli, Aboriginal, Australian and Portuguese. Situated in a relatively “up-scale” neighborhood of Winnipeg, the

edition, which appeared in 2002, is presently (Autumn 2011) coming into Canada-wide use.

¹²⁶ *Celebrate in Song*, also published by the Canadian Conference of Catholic Bishops, is a hymnal containing the new translation of the Mass of the third edition of the Roman Missal, its three new musical settings, and forty new hymns. It is now available in the pews at St. John Brebeuf. Father Tarrant and the musical ensembles are encouraging the congregation to use these books, especially while instruction in the new musical setting of the Mass is taking place just before the beginning of services.

¹²⁷ “Congregation” and “Assembly”, when applied to those who attend Mass and do not have a special role to play, are synonymous. See also footnote 84 of Chapter Three. “Laity” refers to those who are not ordained to the priesthood or Holy Orders. Since the Second Vatican Council the laity have assumed a number of roles previously carried out only by priests, such as reading Scripture and prayers, and administering bread and wine at Communion.

parishioners generally (including the musicians) are prosperous. Early musical memories of the members of the congregation include some unpleasant ones: several were asked not to sing in a school choir, another had knuckles rapped for mistakes at piano lessons, and still another recalls that music was not allowed in the home. Happier memories include singing solo at Christmas Eve Mass, and a mother's singing Ukrainian lullabies. The congregation includes a music professor with a D.M.A. who teaches at a college in the United States. All members interviewed have at least a bit of formal musical training, the usual being a few years of private piano lessons. Of the thirty-three congregants interviewed, only six actually participate in music outside the church. The other twenty-seven give "listening" as their musical activity (in one remarkable instance, this includes a CD collection of 2600, and up to eight hours per day of listening).

IV Evaluation Of The Musical Changes Following The Second Vatican Council

Each interviewee was asked the question: "On a scale of one to ten, how do you rate the musical changes with the Second Vatican Council (one: very bad, to ten: very good)?" The responses ranged from a "three" to a "ten" (ten of the fifty-six interviewees did not give a numeric value to their response). As shown in the graph on page eighty-nine, members of the praise groups *Emmaus* and *Tehillah* tended to give a higher numerical value to the musical changes than those belonging to the traditional choir *Una Voce*. Non-members of the musical ensembles did not appear to be different in their responses from members.

Figure VI: VIEWS ON THE EFFECT OF THE SECOND VATICAN COUNCIL ON MUSIC
IN THE ROMAN CATHOLIC CHURCH

	EMMAUS	TEHILLAH	UNA VOCE	CONGREGATION	OVERALL
10	**	**		*****	*****
9	**	*	**	*****	*****
8		*	**	*****	*****
7	*		*	****	*****
6			***	**	*****
5			*	****	*****
4					
3			**	*	***
2					
1					

Each asterisk represents the opinion of an interviewee on the effect of Vatican II on the music of the Roman Catholic Church. On a scale from '1' to '10', '1' is very detrimental, and '10' is very beneficial. The distinction drawn between '7' or more as "good" and '6' or less as "bad" is arbitrary.

Reasons for scores are a combination of objective observation and personal preference; it is perhaps presumptuous to claim an ability to distinguish between the two, let alone to assert that one is better than the other. In the “low-score” (3 to 6) group of reasons, there is nostalgia for Latin, Gregorian chant and a quieter atmosphere in the Pre-Conciliar Mass. Some express regret at the loss of the choir, and the clearer distinction between sacred and secular music before Vatican II. In reference to the 1960’s urban folk era, Post-Conciliar music is described as a “time-warp” from which it needs to escape, and praise groups who perform this style of music are thought to be less inclusive than a choir. In the “high-score” (7 to 10) group, on the other hand, there is a sense of greater personal connection with this style of Post-Conciliar music. It is more familiar to those who have grown up with it, and is thought to lead to more active participation in worship. Advocates of Post-Conciliar music do not perceive a sacrifice of reverence with Post-Conciliar music, which is said to be easier to sing. There are also numerous compliments, both for groups and for individual musicians, both at St. John Brebeuf and at St. Ignatius.

V General Musical Preferences

What one likes or dislikes with regard to music is obviously quite personal; it is difficult to categorize the answers in any way. Preferences extended all the way from Perotin to heavy metal. Some of the answers were about very broad genres e.g. popular, whereas others were specific e.g. the violinist for Donny Darko. Moreover, an individual might express a liking for disparate styles of music e.g. Chopin and Burton Cummings, or likewise an aversion to dissimilar genres e.g. both opera and country & western. There does not appear to be a pattern of preferences that relates

to either the different musical ensembles or to whether one is a member of an ensemble or not.

VI Importance of Music in One's Life

Sixteen of the twenty-three musicians interviewed answered the question with respect to the importance of music in their life (in the other seven the question did not arise). Of these sixteen, only one qualified the importance of music in their life, and all the rest indicated that music was either "important", "very important", or "all-important" in their lives. Of the twenty-eight non-musicians where the question of importance arose, twenty-two indicated that music was important to them, and six indicated that music was perhaps not that important in their lives, e.g. music was "not prominent", "not a major part", or "I could get along without it".

VII Participation of the Congregation in the Music of the Church

The overt physical participation of the assembled members of a religion in worship probably reflects the depth and breadth of their belief in and devotion to their deity. Conversely, regular participation in physical acts of worship probably strengthens belief and devotion. The Catholic Church, therefore, has a serious interest in whether the congregation is participating in worship, especially with the increasingly rapid advance of secularism, "modernity", and atheism over the last few hundred years. Pope Pius X, as already discussed, thought that Gregorian chant was suited for everyone to sing, and apparently met with success in his own parishes where he himself was the teacher. The Second Vatican Council took place at the same time as the commercial emergence of the urban folk style of popular music, as

discussed in Chapter Three. This music is relatively easy to emulate, and with the relaxation of musical guidelines by V II, church musicians have tended to embrace it as an appropriate vehicle for active musical participation by the assembly. With this in mind, the members of the congregation were asked whether they sing at Mass; eight of thirty-three (about twenty-five percent) gave a qualified or negative answer.

VIII Music That Detracts From Worship, Or Inspires To Worship

The answers to the question of whether music detracts from worship include a complaint about a single word, concern about sloppy performance, inappropriate choices of music, and perceived insincerity of the musicians. There is some expressed resistance to unfamiliar music, as well as to requests to sing. One senses a reluctance to be negative, however. The answers to the question of musical inspiration are more forthcoming, and overlap the answers to the question of the effect of the Second Vatican Council. Both old and new music receives compliments, as well as some specific individuals, ensembles, composers and compositions.

IX General Comments and Suggestions For Improvement

A number of insights are evident in the material from this part of the interview. Several respondents speak to the need for communication between the ensembles, between the musicians and the congregation, and between the church and its associated school. Depending on circumstances, Brebeuf should have more or less music in worship; flexibility combined with a sense of proportion, humour and teamwork is needed. One must look to the future i.e. to the young people in the

parish, and one must consider their desire for genres of music with which they are familiar. Encouragement of excellence regardless of style, and a sense of reverence in the Church, are also important. Lastly, there must be acknowledgement that music and musicians are serving the worship of the Church, i.e. as servants, not as masters. These, then, are some of the highlights of the answers obtained from the interviews conducted in the Parish of St. John Brebeuf between March and September of 2011 with respect to music. A complete list of all answers obtained in the interviews appears in Appendix IV. The concluding chapter will summarize the general features of Roman Catholic music through the ages and how these relate to the state of music at St. John Brebeuf today, as perceived by this sample of the membership at St. Jean Brebeuf.

CHAPTER FIVE: CONCLUSION

A brief survey of music throughout history indicates the interdependence of the sacred and the secular, in spite of an intermittent tendency of the Roman Catholic Church to distance herself from a variety of profane influences, including those related to music. Pope John XXII's concern with *ars nova* in the fourteenth century is typical of this issue. The relative paucity of references to music in the New Testament suggests that music in Christianity had humble beginnings. Chant appears to have been a musical mainstay for much of the Church's existence, with polyphony a later development. The musical arm of the Liturgical Movement of the nineteenth and early twentieth centuries was characterized by research into ancient manuscripts of chant in an attempt to revive a more genuine music for the liturgy, unencumbered by centuries of modification and compression.

The Second Vatican Council was unique among ecumenical councils in A) its virtually complete representation of the world-wide Roman Catholic Church and in B) allowing representation of non-Catholics (albeit in a limited way). Rather than excluding the outside world as previous councils tended to do, the Second Vatican Council sought to understand and to communicate with the outside world in a meaningful and respectful way. The musical changes in the Roman Catholic Church since the close of the Council in 1965 reflect these features. In English-speaking parishes throughout North America the music is significantly different in all but a minority of places of worship, such as some cathedrals and religious houses, and the occasional large well-endowed church where traditional forms of music are a high priority.

The widespread use of folk-style¹²⁸ music in Roman Catholic churches dates from the late 1960's. As demonstrated in Chapter Two, a quick glance at the Articles specific to music in the Second Vatican Council's Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*) would leave one wondering how this huge change could take place: there is little difference in its musical recommendations from the musical ideals expressed in previous papal documents. It is the supporting Articles which suggest that changes can be made, under regional authority, to the language and to the style of the music, and that local culture can, and perhaps should, play a role in worship as long as the culture does not run counter to the sense of the liturgy. Thus the light turned green, as it were, and the local and regional ecclesiastical authorities world-wide, but especially in North America, went forward, and in many cases even ruled that changes in language and music were mandatory. To find an equivalent change in sacred music, one needs to go back to the Protestant Reformation, where the change took place in the context of a major crisis in Christianity apart from her music. With the Second Vatican Council, equivalent changes in sacred music have taken place, but in a much more peaceful context.

Although Mannion mentions six paradigms of church music which developed as a result of permission granted by the Second Vatican Council, it seems that the commonest one, based on the apparent ubiquity of hymnals made up largely of this

¹²⁸ The implication is that, prior to the Second Vatican Council, music in Roman Catholic churches tended to be different from that of the "folk" i.e. those outside of the Church, whereas since V II the music of the folk has been embraced by the Church. The differences between sacred and secular music are now less than they were before the Second Vatican Council .

style of music¹²⁹, is the folk-popular paradigm, at least in English-speaking North America. At Brebeuf, we appear to be mainstream in this respect, in that two of the three Masses are served by folk-style praise groups who sing mainly folk-style music. There are indications from the responses of parishioners that the praise groups, especially *Emmaus* at St. John Brebeuf, and *Discernment of Ignatius* at Brebeuf's parent parish St. Ignatius, are held in high regard. Also, attendance at the Masses served by the praise groups *Tehillah* and *Emmaus* is usually higher than at the Mass served by *Una Voce*, which is a traditional choir singing a more traditional style of music.¹³⁰

There has been a diminution in the size of Brebeuf's traditional-style choir, *Una Voce*, since the late 1980's, reflecting the predictions of doom for choirs made by commentators on the Second Vatican Council. But there is also the overshadowing of all kinds of serious music by the ever-multiplying genres of popular music promoted by the recording and broadcasting industries. Choral music, except in rare instances (e.g. the brief popularity of Gregorian chant in the 1980's and 90's and the occasional Gospel song¹³¹), has never been a "popular" genre. The demise of choral music both in Catholic and Protestant Churches, then, is brought about by factors in addition to the Second Vatican Council. All manner of communal activities are

¹²⁹ Lots of syncopation, guitar chords, often purely unison vocal part, or with two- or three-part harmony at the most. The hymnal *Spirit and Song* is a prime example.

¹³⁰ There may be other reasons for the different attendance e.g. Saturday afternoon Mass has a certain appeal, allowing a "free" Sunday; and families with young children are often up early anyway on Sunday morning. To place the responsibility for this difference in attendance on the differences in the music may be simplistic.

¹³¹ "Oh Happy Day" has been the most popular "Gospel" song since it came out in the 1960's. The version from the movie *Sister Act 2* with Whoopi Goldberg has over 27 million hits on YouTube. The soloist is probably more appealing than the choir to most listeners.

diminishing as a result of electronic advances which allow both work and entertainment to take place in isolation in one's home or elsewhere.¹³² A praise group or cantor requires the bringing-together of fewer people than all but the smallest traditional choir.

Although the amount of childhood musical training did not appear to differ much between active participants in the church's musical ensembles and members of the congregation, congregants were more likely than church musicians to describe their musical experiences as listening, as opposed to participating. As discussed in Chapter Four, recent studies in the neurophysiology of music suggest that listening to music affects a person in qualitatively similar ways to performing music. Accordingly, one might infer that the spiritual benefit of listening to music is similar to that of performing music. It is conceivable, then, that listening to music that is performed well might be better for the spirit than performing music poorly. Forcing people to sing when A) they would rather not, and B) they can be served as well spiritually by listening, seems counterproductive.

The interviews revealed a more favorable response to the musical changes following the Second Vatican Council amongst the praise-group musicians than amongst the members of the traditional choir. This is likely a function of their respective musical activities as well as the perceived differences in their ages: several of the choir members had significant experience with Pre-Conciliar music. The interviews suggest that active members of the Parish share concern, if not worry, about the Parish's music, and have a number of constructive suggestions for

¹³² It is not just choir practices that no longer enjoy full attendance.

moving forward, such as coordination and communication between the music programs of the school and the church, and between the various musical groups who serve the weekend Masses. The question remains: are the changes in music in the Catholic Church generally, and at St. John Brebeuf particularly, in the Church's best interest? The answers obtained in the survey are certainly not unanimous. Not surprisingly, those with experience of the old ways before V II are nostalgic for not only Pre-Conciliar music but also for a greater reverence in church, which was fostered at least in part by chant and polyphony which one heard almost exclusively in church. Catholic churches in general did not enjoy a uniformly high degree of competence in chant and polyphony before the Second Vatican Council. However, the musical ideal was there, even if in practice the music was either poorly performed or even absent. With the Second Vatican Council, the musical ideal shifted to one of accessibility to the laity to allow their participation. Music requiring traditional forms of virtuosity i.e. on the organ or in choirs, was unavoidably devalued. The new virtuosity in praise groups is similar to that required of popular musicians.

The Latin language was the language of chant and polyphony; doing away with Latin helped to spell the end for chant and polyphony at St. John Brebeuf, just as in other English-speaking Roman Catholic churches.¹³³ Folk-style music (which has replaced chant and polyphony) has traditionally been associated with folk activities such as family gatherings, sports, and in the 60's protest rallies, all of which tend to

¹³³ The world-wide Roman Catholic Church has not been the focus of this essay. Presumably similar changes have taken place elsewhere besides English-speaking North America.

be noisy and even irreverent. This cannot help but exert some influence on one's response to hearing and participating in this music in church. Folk-style music is perhaps better suited to a naturally noisy Mass e.g. one with a lot of young children present. And it may well be responsible, as some in the survey have suggested, for preserving the vitality of the Church by being more suited to young people's boisterousness and unruliness. There has been a major turnaround as a result of the Second Vatican Council, from fortress mentality to openness, and from condemnation of those of other faiths to an attitude of respect. As well, there has been a heightened emphasis on social responsibility.¹³⁴ All of these tend to coincide with the ideals of the folk movement of the 50's and 60's, from which urban folk-music styles arose. Accordingly, Post-Conciliar composers of Roman Catholic liturgical music tended to adopt this musical style, at least initially, in North America.

Choral music in and of itself has virtues which make it worth preserving. Membership in a choir may not be accessible to the entire assembly, but it is more accessible than membership in a praise group, as one of the interviewees indicated. People whose aspirations to sing are strong enough to bring them out to rehearsals are more likely to be accommodated in a choir than in a praise group. Members of praise groups need some familiarity with amplification, if not actual expertise, and they are also more likely to be called on to sing solo and to play an instrument,

¹³⁴ P.J. Henriot, *Opting For The Poor: A Challenge For North Americans*, Washington, DC: 1990. This little book of sixty-two pages is an example of the Roman Catholic Church's heightened sense of social responsibility following the Second Vatican Council. In 1964 L'Arche was founded by Jean Vanier, a hero in the realm of social responsibility. Vanier probably felt the same forces for change as the urban folkies, the delegates to the Second Vatican Council, and Leonard Bernstein.

whereas choir membership usually does not entail these additional demands.¹³⁵ Moreover, as several interviewees indicated, hearing music performed by a well-trained choir can be an emotionally moving experience.¹³⁶ And the experience of the choristers performing the music should not be overlooked: they can be just as inspired as the listeners, if not more so.

Several interviewees recognize the tension that exists between advocates/devotees of different genres of music. Primarily the tension is between 1) the younger generations' love of popular music as typified by *Emmaus* and *Tehillah*, and which is associated with a more casual and friendly place of worship; and 2) the older generations' longing for the chant, polyphony, and older "four-square" music as found in the *Catholic Book of Worship* hymnals; as well as a nostalgia for the Latin language, a greater sense of awe and wonder, and perhaps more quiet times and reverence than one now finds in a lot of twenty-first-century Roman Catholic churches.¹³⁷ Differences tend to breed insularity, and in the extreme, suspicion and xenophobia. The numerous suggestions re: joint musical and other ventures among the various musicians who serve St. John Brebeuf are probably prompted, at least in part, by concerns about the development of insularity. Although a bit of tension can be a spur to improvement, even when it verges on competition, when it becomes

¹³⁵ Interestingly, being able to read music may be less of a requirement in praise groups than in choirs, because the singing in the former is more likely to be in unison than in the latter, and the guitarists of praise groups tend to rely on chord symbols and tablatures rather than staves with notes.

¹³⁶ This takes us back to the dilemma of Augustine, bishop of Hippo: does the beauty of the music raise our hearts and minds to higher things i.e. to God, or is beautiful music simply an evanescent carnal pleasure? Can it do/be both?

¹³⁷ There were some startling exceptions to this tension between old and young: some of the most eloquent advocates for ancient sacred music were under thirty, and some of the most skilled folk-style musicians were grandparents.

actual conflict it can be destructive. On the other hand, communication between the various musical ensembles can lead to mutual respect and affection and the exchange of constructive musical ideas. This in turn can enhance the different musical styles of worship, which exist in increasing abundance ever since the relaxation of musical rules by the Second Vatican Council in the Roman Catholic Church.

Another insight gleaned from different respondents is that the folk-popular paradigm in churches has now become widespread enough to be considered the “norm”, even the “conservative” style of musical worship. As one interviewee indicated, the Church is now in a 1960’s folk-music “time warp”, as opposed to a nineteenth-century Caecilian time warp of chant and polyphony. These two time warps are of somewhat different lengths, but the implication is that there may be a danger of musical stagnation in the present condition of Catholic Church music. The coincidence that brought about the folk-music paradigm is apparent: the emergence of the urban “folkies” in the 50’s and 60’s, such as Pete Seeger, Woody and Arlo Guthrie, Joan Baez and Buffy St. Marie, to name a few, and the emergence of the sacred urban “folkies” such as the St. Louis Jesuits and the Dameans very soon after. With the recording and publication in hymnals of the music of these sacred musicians and their successors by major American publishing houses such as Oregon Catholic Publications and GIA Publications, the folk-popular paradigm of music in English-speaking Roman Catholic churches in North America was established. Stagnation in folk-style music is not necessarily a bad thing for the Church. Moreover, it is a relative thing, insofar as there has been progress in the

style of musical compositions from the earliest Post-Conciliar days to the present. Many of the members of the St. Louis Jesuits and Dameans and their successors, having started as amateur musicians, have gone on to become prolific and sophisticated composers for the Roman Catholic Church and other Christian denominations. The music continues to evolve and to incorporate elements of more recent popular musical styles.

One looks forward to the emergence of fully-trained full-time musicians, such as Palestrina, Bach and Messiaen, who also happen to be devout Christians, and who will have a historically significant impact on the music of the Church, and move us onward from this perceived time warp of folk music. The Scottish Catholic composer, James MacMillan, has gained respect among American church-music composers such as Michael Joncas. Arvo Part, who composes both for Orthodox and Catholic liturgies, has gained a significant following both within and outside of sacred music circles. His music has been influenced by chant, and certainly deserves the label “noble simplicity”. In December 2011, Arvo Part was appointed to the Pontifical Council for Culture¹³⁸ by Pope Benedict XVI.

The Roman Catholic Church took up a musical style popular at the time of the Second Vatican Council. One could speculate: if the Second Vatican Church had occurred in the 1980’s would the Church have adopted heavy metal and hip-hop? It would have had to discard their trappings of misogyny and violence: could the

¹³⁸ The Pontifical Council for Culture was established in 1982 by Pope John Paul II to continue the task of outreach to non-Catholics, which was initiated by the Second Vatican Council. Total membership on the Council is about ninety; Part is one of about twenty lay members in the Consultors section, who are appointed for a five-year term.

Church have done this? I wonder. The ideals of 60's folk music were much closer to those of the Church than those of heavy metal and hip-hop; the latter's baggage is pretty "heavy". Nonetheless, one detects elements of heavy metal and hip-hop in Christian rock recordings particularly in evangelical denominations of Christianity. Conservative Catholic musicians appear to be more open to change as time goes by. Martin Luther set a precedent in the sixteenth century by adopting secular musical styles of his day regardless of their profane associations: "Why should the Devil have all the best tunes?" After forty-seven years, the Church has probably acquired some music that will stand the test of time. Many Post-Conciliar musicians are legitimate expressors of faith, perhaps even more so than traditional Pre-Conciliar choir directors and organists.

Finally, one recognizes that a separate study of musical changes, in the context of the overall impact of the Second Vatican Council on Roman Catholicism, is perhaps moot. One's thoughts about the Church's new engagement with society following the Second Vatican Council cannot help but colour one's thoughts about her music. Almost all the interviewees were well aware of the seismic shift in world view of the Roman Catholic Church resulting from the Second Vatican Council. The Pastoral Constitution on the Church in the Modern World, *Gaudium et Spes*, the last document to come out of the Second Vatican Council, in December 1965, embodies the Roman Catholic Church's respectful and even affectionate dialogue with non-Catholic Christians, non-Christians and non-believers. Interviewees might have expressed mixed feelings about its effect on music, but if the conversation turned to the overall effect of the Second Vatican Council on their Church as embodied in

Gaudium et Spes, they were much more positive about it. For committed Christians, even for those seriously involved in music both inside and outside the Church, there may be things that are even more important than music.

APPENDIX I: QUESTIONNAIRE

PREAMBLE

The Second Vatican Council has resulted in many changes in the Roman Catholic Church e.g.

- in language: from Latin to vernacular;
- in ecumenism: more respect for non-Catholics;
- in worship style: more active participation of the assembly;
- in music: more popular, less classical.

The change in music is thus closely allied with, and an expected development of, many of the non-musical changes.

QUESTIONS (If you wish, give reasons for any or all of your answers)

- 1) On a scale of 1 (very bad) to 10 (wonderful), what is your opinion of JUST the musical changes since the Second Vatican Council?
- 2) What are your usual musical preferences? (instrumental, vocal, choral) (Serious: medieval, renaissance, baroque, classical, romantic, 20th century) (sophisticated vs. popular) (sacred vs. secular) (simple vs. complex)
- 3) What is the role of music in your life?
 - inside vs. outside the church
 - important vs. incidental
 - does music enhance (or distract from) worship (little or much; rarely or often; Brebeuf or elsewhere).

4) Special Questions for those in the assembly who are NOT involved in Emmaus, Tehillah or Una Voce:

-do you like to sing? (not at all, a little, a lot)

-do you like to hear singing? (not at all, a little, a lot)

-do you sing? (all the time, in church, in the shower, Happy Birthday, never)

5) Your Recommendations

-RETURN to Pre-Vatican-II ways: music (pipe organ, Gregorian chant, polyphony); Latin language; exclusivity (as opposed to ecumenism); heightened importance of priesthood and religious orders.

-MAINTAIN the status quo: (everything is O.K.

-GO FORWARD: more or less music generally; more or less of a particular kind of music (“high- or low-brow”, instrumental, vocal, choral, inside or outside the Mass); more or less assembly participation.

6) Other Comments, Criticisms, Questions, Suggestions, Musical or Otherwise.

APPENDIX II: APPROVAL CERTIFICATE




UNIVERSITY OF MANITOBA | **Ethics**
Office of the Vice-President (Research)

CTC Building
208 - 194 Dafoe Road
Winnipeg, MB R3T 2N2
Fax (204) 269-7173
www.umanitoba.ca/research

APPROVAL CERTIFICATE

May 3, 2011

TO: John Tanner (Advisor K. Markstrom)
Principal Investigator

FROM: Brian Barth, Chair 
Joint-Faculty Research Ethics Board (JFREB)

Re: Protocol #J2011:044
"The Second Vatican Council and Music at St. John Brebeuf Church"

Please be advised that your above-referenced protocol has received human ethics approval by the **Joint-Faculty Research Ethics Board**, which is organized and operates according to the Tri-Council Policy Statement. This approval is valid for one year only.

Any significant changes of the protocol and/or informed consent form should be reported to the Human Ethics Secretariat in advance of implementation of such changes.

Please note:

- If you have funds pending human ethics approval, the auditor requires that you submit a copy of this Approval Certificate to the Office of Research Services, fax 261-0325 - please include the name of the funding agency and your UM Project number. This must be faxed before your account can be accessed.
- if you have received multi-year funding for this research, responsibility lies with you to apply for and obtain Renewal Approval at the expiry of the initial one-year approval; otherwise the account will be locked.

The Research Ethics Board requests a final report for your study (available at: http://umanitoba.ca/research/ors/ethics/ors_ethics_human_REB_forms_guidelines.html) in order to be in compliance with Tri-Council Guidelines.

APPENDIX III: CONSENT FORM



UNIVERSITY
OF MANITOBA

MARCEL A. DESAUTELS
FACULTY OF MUSIC

THE SECOND VATICAN COUNCIL AND MUSIC AT ST. JOHN BREBEUF CHURCH

Principal Researcher: John Tanner eviejohnt@shaw.ca (204) 488-4076

Thesis Advisor: Kurt Markstrom PhD markstro@ms.umanitoba.ca (204) 261-7909

Ethics Coordinator: Margaret Bowman margaret_bowman@umanitoba.ca (204) 474-7122

(This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your involvement will be. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.)

PURPOSE OF STUDY

In addition to changes in language, ecumenism and style of worship generally, the implementation of the recommendations found in the documents of the Second Vatican Council has resulted in major changes in music globally in Roman Catholic churches. The purpose of this study is to determine the impact on the music of one particular church, St. John Brebeuf.

DESCRIPTION OF PROCEDURE

I am asking you to undergo an interview regarding your personal musical experiences and your responses to the attached questionnaire. It will take about an hour. There is no electronic recorder. I will take notes and make a summary for inclusion in the study. I will show you the summary for your final approval, and I will use the contents of the approved summaries of all the interviewees to compose the central part of my thesis. My hand-written notes and the summaries will then be shredded. Unless you wish to remain anonymous, your name will appear in alphabetical order in the acknowledgments; your name will not appear in the thesis otherwise. Thus, no connection can be inferred from opinions expressed as to their origin. A précis of the results will be given to you upon completion of the thesis in the spring of 2012.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the researchers, sponsors or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time, and/or refrain from answering any questions you prefer to omit, without prejudice or consequence. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation.

The University of Manitoba Research Ethics Board and a representative of the University of Manitoba Research Quality Management/Assurance Office may also require access to your research records for safety and quality assurance purposes.

This research has been approved by the University of Manitoba Joint Faculty Research Ethics Board. If you have any concerns or complaints about this project you may contact any of the three above-named persons. A copy of this consent form is given to you for your records.

Participant's signature/date...

Researcher's signature/date...

APPENDIX IV: COMPLETE DATA FROM INTERVIEWS

A) Musical Backgrounds

Emmaus

Musical training:

- six months of guitar lessons;
- grade VIII piano and grade IX voice;
- a degree in education and ten years of private piano lessons;
- learning the clarinet in the school bands;
- three years of piano lessons and two years of trombone in middle school;
- a few years of piano lessons, many years of vocal lessons, and three years of university undergraduate musical education.

Early musical memories:

- very little music in the home;
- listening to the Beatles and the Monkees as well as mother's teaching classical piano;
- father as choir director and mother as organist in the Ukrainian Rite;
- at eight years old, being told by a teacher: "you have a beautiful voice".

Prior musical and related endeavours:

- previous involvement with sacred folk-music groups;
- teaching music in elementary schools and leading children's church choirs;
- radio broadcasting;
- singing in the Brebeuf choir, both as a child and as a young adult;
- singing in the Manitoba Opera Chorus and the Philharmonic Choir.

Tehillah

Musical training

- a year of guitar and three years of voice lessons;
- ARCT teaching diploma in piano;
- private guitar lessons and university courses in music education;
- "on-and-off" piano lessons for many years and a few guitar lessons;
- ten years of classical guitar lessons.

Early musical memories:

- parents and friends singing in the home;
- group music lessons at Yamaha;
- being mentored on guitar by a religious Sister;
- father singing in the car;
- hearing sacred music on the guitar, attending Teens Encounter Christ.

Prior musical and related endeavours:

- youth choir (four voices and a few instruments-church) as a teenager;
- Kindermusik vocal teaching and private piano teaching;
- teaching guitar and singing in university and community chamber choirs;
- boy soprano and university drama major, participating in musicals;
- playing guitar in church, and knowledge of the Byzantine Rite.

Una Voce

Musical Training

- LMM diploma in piano performance and university teacher's certificate;
- on-the-job training only i.e. from singing in school and church choirs (several);
- piano lessons at nine years of age and vocal lessons as an adult;
- B.Mus. vocal performance and four years post-graduate study of art song and opera;
- a few years of piano lessons (several members);
- piano and violin lessons in childhood and recorder study as an adult;
- B.Mus. general and teacher's certificate.

Early musical memories:

- listening to piano lessons across the street at five years of age;
- elaborate Pre-Conciliar music at St. Mary's Cathedral;
- being paid two dollars as cantor in the children's choir at funerals;
- lots of singing and talking in the Anglican church (a convert to Catholicism);
- congregational singing of Gregorian chant;
- parents and friends singing around the piano;
- lots of singing in Latin in church e.g. the hymn *Tantum Ergo* (several);
- lead roles in high-school Gilbert and Sullivan;
- front row seats to Hamburg Opera;
- pretending an old typewriter was a piano.

Prior musical and related endeavours:

- on-the job choral training only (several members);
- professional collaborative piano, private piano teaching and public school teaching;
- long-time member of the Philharmonic Choir;
- professional singer (for 21 years) and previous member of *Discernment of Ignatius*;
- Manitoba Opera Chorus (for 13 years) and University of Manitoba Concert Choir;
- elementary school music teacher and administrator of Orff music programs.

The Congregation

Musical Training

- few months of piano, eight years of bagpipes;
- school choir and high-school band (trumpet);
- ARCT piano teaching diploma;
- childhood piano lessons;
- piano and voice lessons in childhood, with good marks in exams;
- piano lessons (no piano at home, practicing at school and cousin's house);
- guitar lessons at age twelve years, doing well in local singing contests;
- Search for Talent competition, guitar and clarinet lessons;
- four years of piano lessons;
- self-taught guitar "by ear";
- piano lessons to grade eight;
- B.Mus., M.Mus., D.M.A.;
- violin lessons in elementary and middle school;
- one year of piano lessons and compulsory choir;
- few years of piano lessons;
- five years of piano lessons;
- three years of organ lessons;
- six or seven years of piano lessons;
- few years of piano lessons and brief experience with double bass;
- piano lessons and clarinet in high school;
- piano and organ lessons for several years;
- four years of piano lessons and five of bagpipes.

Early musical memories

- classical music on the radio and traditional choir and organ at church;
- 60's and 70's rock and roll of older siblings' records and early "folk" Masses;
- piano lessons in kindergarten so father could hear some of his favorite songs;
- hearing German popular songs as pre-schooler on parents' record player;
- singing along with older sister in the choir loft;
- knuckles rapped for mistakes at piano lessons;
- inspiration from friend's family's musicality, leading to guitar lessons;
- large musical family and singing solo at Christmas midnight Mass;
- listening to music, including Haydn, but no singing in the home;
- accordion lessons as a child and having an aunt for a church organist;
- Patti Page's *Tennessee Waltz* and singing at weekday Masses;
- mother singing Ukrainian lullaby, deciding on career in music like both parents;
- classical music on the radio, loving Tchaikovsky's *Serenade for Strings*;
- Schubert's *Ave Maria* sung in a small church;
- choir singing through their noses, wanting to join in;
- being told to avoid the school choir;

- going to opera with mother and sister;
- mother playing piano and singing both at home and in church;
- mother singing hymns while doing housework;
- being asked to “mouth” the words in school choir;
- family friend teaching to play the spoons, taking ukelele lessons (a la George Formby);
- piano in the home, mother playing all the time;
- little music allowed at home, cherishing Percy Faith and Simon and Garfunkel;
- Latin chant in the local Benedictine abbey;
- asked not to sing in classroom choir at festival;
- involvement in dance bands as a teenager;
- playing boogie-woogie on the church organ with nobody around;
- less musical than other family members;
- singing in men and boys choir in Halifax Cathedral under Father Joseph Mills;
- “fluffy” 80’s pop music on motor trips, taped by father.

Prior musical and related endeavours

- collection of 2600 CD’s, listening to music up to eight hours per day;
- singalongs at extended family gatherings;
- teaching piano;
- listening specifically to classical and world music on own CD’s;
 - listening to Chopin and Rachmaninoff, brief involvement in small community choir;
- listening to lyrics of big band and jazz;
- listening to jazz and hard rock;
- listening to all kinds of music except hard rock;
- sound technician in high school;
- learning to play guitar by listening to popular and classical recordings;
- singing along with Anne Murray;
- 14 years teaching music at secondary-school and five years at university level;
- attending ballet and symphony (husband and wife);
- listening to vocal music for example k.d. lang (a fellow Albertan);
- appreciation of Irish folk music and Gregorian chant;
- virtually no musical activity outside of church;
- classical music on the radio in the “background”;
- writing own songs, playing guitar and singing at nursing home;
- listening to choral music and Mozart;
- listening to classical symphonies, 40’s -50’s vocalists and Broadway musicals;
- extensive career in Philharmonic Choir and Manitoba Opera Chorus;
- listening to choral music and *Les Miserables*;
- listening to Caruso, Lanza and Bocelli;
- listening to baroque and new age music on own CD’s;
- listening to Sting and Bon Jovi;
- singing to children at bed time;
- listening to instrumental and baroque music;

- playing in a band at “socials”;
- listening to Richard Clyderman, Josh Groban and k.d.lang;
- listening to Mozart’s *Requiem* and Handel’s *Zadok the Priest*;
- listening to all genres of music including Stravinsky and R. Murray Schafer;
- fan of virtuosic heavy metal, Arcade Fire and the violin of Donny Darko.

B) Comments on The Changes in Music after Vatican II

Associated with Low Score (3 to 6)

“I miss Pre-Conciliar music now more than before.”

“Virtually all the Pre-Conciliar music has been ‘chucked out’, pipe organs are disappearing from the churches, (as are) Messiaen, Palestrina, Gregorian chant with full congregational participation.”

“I worry about the Lowest Common Denominator phenomenon.”

“I loved Latin when I was young (several).”

“I was reminded (of the beauty of Pre-Conciliar music) by our recent visit to the Brompton Oratory (a large Catholic church in London, England).”

“Drums and other modern instruments are not my favorite.”

“ (They are) trying to appease the masses.”

“I miss Latin somewhat.”

“(There was) a greater sense of reverence associated with Pre-Conciliar music.

I prefer choral music.”

“Some people never got used to losing Latin.”

“I have always regretted the changeover from Latin to the vernacular, with the Latin being considered the *lingua non grata*. The Latin made the church very international – global. Masses were the same all over the world. I recently heard a Mass in Gaelic, and understand how Catholics must feel who do not understand Latin and who have to internalize the Mass by rote. By the same token, I am delighted with the permission to re-introduce some Latin. It was a great treat to hear *Tantum Ergo.....Pax Christi!*.”

“While I think Gregorian chant is superior music-wise, it is also superior in a prayerful sense. One of the consequences of Vatican II was the universal language of Latin falling into disuse. Accompanying Latin was Gregorian chant, another aspect of the Church’s universality. An example: in visiting the U.S. a few years ago, I attended Mass at a church that utilized polka music as the *musica sacra*. Having already, at that point, not felt drawn into the musical aspects of the liturgy (in my own parish), I found it even more dissuasive to encounter musical forms that I would never hear in Canada. It is as a result of experiences such as those that I think that priority should be given to expressions of the Church’s universal culture.”

“(There is) more exclusivity in the praise groups, whereas before virtually anyone could join a choir in the church. Accordingly, choirs have dwindled, and assemblies are not necessarily singing more. (There is) a lack of distinction between church music and the music of the streets. There is not the same sense of wonder and awe associated with church music now as there was before V II.”

“There has been an abandonment of much beautiful music in the Latin Rite. If the Church were caught in the Gregorian-cum-classical-polyphony time warp before Vatican II, she is now caught in the folk-music time warp of the 1960’s. The emphasis on full musical participation means that some powerful reflective musical moments are lost when the assembly cannot respond as a trained choir. There is a limit being placed on the Church’s music and on prayerful musical moments.”

Associated with High Score (7 to 10)

“(The change) breathed life and relevance into the liturgical experience. It changed the liturgical experience from personal to communal, and made it celebratory.”

“(I) have seen the development of (Post-Conciliary) music and have embraced it.”

“I welcome what welcomes people.’

“(I) treasure the clear Post-Conciliar vernacular language and the accessibility of Emmaus’s music.”

“The present genre of liturgical music gives pleasure and engagement to the assembly.”

“I really believe music has become more accessible to Catholics since the Second Vatican Council. Musical changes have taken us in a positive direction.”

“The change to more popular styles and an increase in diversity of styles are positive steps.”

“The changes with the Second Vatican Council were necessary to maintain the relevance of the Church, and also her appeal.”

“(Before the change) the choir did virtually all the singing, with no congregational participation.”

“Quite positive about the changes.”

“This folk-rock style of music with which (I) have been raised fits (my) personal musical background as a child of the 60’s.”

“Old church music is depressing; I appreciate the up-beat style of *Discernment of Ignatius*.”

“(Post-Conciliar) music is much more inclusive and less intimidating.”

“Exemplars of change: *Emmaus* and *Discernment of Ignatius*.”

“(I) love *Emmaus*, who engage the congregation even more than a choir can.”

“(It gives) a new flexibility. (I) think highly of the music and musicians of *Discernment of Ignatius*.”

“It allows me to sing more; it is more user-friendly.”

“Guitars are good, and the vernacular allows understanding without any loss of dignity.”

“(I) want to be able to sing in worship, and this is much enhanced by the use of the vernacular and the encouragement to the laity to participate in worship.”

“The liturgy is more user-friendly.”

“As long as music contributes to participation, it is good.”

C) General Musical Preferences

Emmaus

- all types except opera and country-western (two members);
- all types, more vocal than instrumental, but dislikes opera;
- all types, more popular (except country) than serious, but likes Classical-era music;
- Mozart, Beethoven, Gershwin, Bernstein, Alan Parsons Project, Pink Floyd and U2;
- prefers vocal to instrumental, *La Traviata* is favorite opera, likes Baroque and Romantic eras;

Tehillah

- opera: *La Boheme*, and Mozart;
- liked concert of *Women of Note*¹³⁹, likes music of *La Boheme* and *Rigoletto*, can appreciate Jazz and country at times;
- contemporary Christian music, occasionally listens to rock;
- Beethoven, Chopin, Puccini, Debussy, Shostakovich and Prokofiev, prefers vocal over instrumental;
- listens to religious music radio station (CHVN), prefers vocal to instrumental, likes music theatre e.g. *Les Miz*;

Una Voce

- all types of music both secular and sacred (“Rigidity is not my style”);
- classical sophisticated sacred music;
- most kinds of music, including classical, but not rap, hip-hop and heavy metal;
- most eras of music: classic, romantic, twentieth century and also popular;
- choral music, classic, romantic and twentieth century e.g. Stravinsky;
- Palestrina, Messiaen, high standard of performance regardless of genre;
- Serious music all eras, 30’s and 40’s popular, early rock and roll;
- choral music, both ancient and popular;
- opera is favorite: Kathleen Battle, Renee Fleming, Mario Lanza, Bach more than Handel, not country-western;
- Brahms and the Beatles: Yesterday;
- both instrumental and choral up to the classic era, sophisticated sacred;
- Baroque: *St. Matthew Passion*.

¹³⁹ *Women of Note* is a large women’s community choir based in Winnipeg, in which one of the members of *Tehillah* sings.

The Congregation

- choral: Perotin, des Prez, Machaut, and Palestrina, Lassus and Victoria, Gregorian chant, a little Copland and John Williams;
- popular vocal and instrumental music of 60's and 70's;
- Chopin, Rachmaninoff, U2, Led Zeppelin, Elvis, Little Richard, Chuck Berry, Beatles and Burton Cummings;
- Pergolesi and the Baroque;
- vocal music, classics and Chopin and Rachmaninoff;
- big band and jazz;
- jazz, hard rock and symphony;
- all genres, *Phantom of the Opera*;
- U2, large choirs;
- Vaughan Williams 's *The Lark Ascending*, Beethoven and Handel, 70's popular music;
- serious music of the twentieth century (not serialist or Elliott Carter): Stravinsky, Charles Ives, Debussy and Bartok;
- organ music, Gregorian chant, sturdy Lutheran and Presbyterian hymns, folk-music-style sacred music;
- k.d. lang, pop-alternative and country;
- Irish folk music and Gregorian chant;
- instrumental serious music on CBC;
- broad taste, excluding rap, but likes Gregorian sometimes;
- choral music and Mozart;
- violin, string music, Mozart and Beethoven, Sinatra, Como, Musicals like *Oklahoma*, *My Fair Lady*, and *Brigadoon*;
- opera, especially Puccini;
- choral, *Les Miz*;
- Bocelli, Lanza, Caruso;
- Baroque, New Age, simple vocal;
- simple sacred music, as in the abbey (Benedictine), Sting and Bon Jovi;-
- instrumental, Baroque;
- all genres equally;
- 70's and 80's rock and roll, Elvis, country, Gospel;
- Clyderman, k.d.lang, Josh Groban;
- Mozart and Handel;
- Stravinsky, R. Murray Scafer, jazz;
- virtuosic heavy metal.

D) Does The Congregation Sing?

- no: I'm a non-singer;
- yes, and all the children too;
- to myself;
- yes;
- always;

-all the time;
 -always;
 -always;
 -never;
 -sings and listens (likes to hear the singing);
 -yes, a lot;
 -yes;
 -yes;
 -yes;
 -always;
 -only at church and family reunions;
 -"hides" in the music(of *Emmaus*);
 -sings along;
 -sings about 80% of the songs;
 -yes: very important to be able to worship through singing;
 -no;
 -if it is known;
 -yes;
 -yes, but not loud enough to be heard;
 -always;
 -yes, freely;
 -yes;
 -yes, to spouse's chagrin;
 -if I can follow it I enjoy it and sing along;
 -yes;
 -yes;
 -yes;
 -yes.

E) Music That Detracts From Worship

"Poor music lacking in sincerity is definitely distracting."
 "Technical demands of playing are sometimes distracting."
 "I was distracted when the soloist sang flat throughout a funeral, and am
 distracted when I sense that church musicians are showing off."
 "Distracted by liturgical music that is not well performed."
 "Distracted when musicians are disorganized."
 "Music that is too complex or unfamiliar to follow."
 "Poor performance: I feel obliged to maintain my own high standard."
 "Really old choirs."
 "Loud music."
 "Sloppy music reflecting a lack of commitment and devotion."
 "Bad music, out of tune, poorly sung or poorly played."
 "Noisiness."
 "A wretch (the word in *Amazing Grace*).
 "The polka Mass (already cited)."

"Out-of-tune 'screeching' by praise groups (NOT *Emmaus* or *Tehillah!*)."
 "Pretentious church musicians."
 "Being asked to sing in church."
 "Excessive percussion and excessive climaxes in the music."
 "Poor performance, unworthy music, inappropriate music."
 "Unfamiliar or overly complex music."
 "When the leader is unaware of the liturgical needs in the music."
 "Drums and other modern instruments are not my favorite."
 "(In Australia) leader with microphone singing out of tune."
 "I can be distracted by the music at all three weekend Masses!"
 "Both poor performance and inappropriate choice."

F) Music That Inspires To Worship

"The sacred music of Marty Haugen, David Haas, Bob Hurd and Michael Joncas."
 "Cool harmonies and unlikely chords."
 "*Hallelujah Chorus* and *O Holy Night*."
 "When the congregation responds to the leader."
 "When those around me are singing."
 "Full congregational musical participation (in a Ukrainian Catholic church)."
 "Musical inspiration at weekend retreats."
 "The pipe organ (in the cathedral in St. Paul, MN)."
 "Large choirs singing Latin Masses."
 "Small Catholic church where the congregation sang in parts."
 "Worship at the Brompton Oratory was Heaven to me."
 "(Pre-Conciliar) Solemn High Mass could be wonderful."
 "A cappella singing at weekday Mass is wonderful."
 "Masses of classical polyphony I've heard in France."
 "The whole family loves *Emmaus*, who inspire us to worship."
 "The upbeat style of *Discernment of Ignatius*."
 "The beauty of the choir singing (at the elevation of a bishop) made the hair on the back of my neck stand up."
 "Carey Landry and Dan Schutte."
 "Steve Bell and *Emmaus*."
 "I love *Emmaus*."
 "Large choirs and pipe organs bring an experience of the mystical and penetrate the soul."
 "*Discernment of Ignatius*."
 "Music enhances my worship when I can sing along with it, when the music is easy and the melody is supported by a flute or violin."
 "A heavenly transcendent occasion beside the choir in Westminster Abbey at Evensong."
 "Music has always enhanced worship for me."
 "Mass where the singing is led by a solitary cantor."
 "Music especially at Communion."
 "God speaks to me through music; when you sing you pray twice."

“Gregorian choir in St. Benoit du Lac Benedictine monastery and a choir in Minneapolis who sing while processing to receive Communion.”
 “*Una Voce* singing *Pie Jesu* by Andrew Lloyd Webber.”
 “Margaret Peeren singing at weekday Mass.”
 “The skill and dedication of *Emmaus*, particularly Mary Morton the pianist.”
 “*Discernment of Ignatius* and *Emmaus*.”
 “It is good to sing at Mass regardless of good or bad.”
 “I’m enlivened by seeing enthusiasm in the faces of the clergy and faithful when they are singing.”
 “A sense of longing on hearing *Salve Regina* in Latin and being unable to join in the singing.”

G) General Comments and Suggestions For Improvement

“Skilled musicians with authentic sincere delivery have power to move the assembly deeply in the liturgy.”
 “If Pre-Conciliar music re-emerged, I would seek community elsewhere.”
 “Catholics need to continue to develop their evangelizing skills.”
 “Individual personal preferences of music are not necessarily valid reasons for choices.”
 “We are there to enable, not to perform.”
 “‘Change is good, Donkey!’¹⁴⁰ (acknowledging that change is difficult but nevertheless important).
 “(Can we) sing more hymns?”
 “More joint musical efforts by all the musicians at Brebeuf.”
 “A summer barbecue (for musicians).”
 “Interactive workshops (for musicians).”
 “Do not abandon traditional Catholic church music.”
 “(Is there) a place for dance in the liturgy?”
 “Full congregational participation is an inspiration. This may be achieved by simpler songs and more uniformity among the musical groups. Any congregation needs to be going forward, listening to the Spirit, observing what works, learning, changing.”
 “Music is a unifying force on peoples, nations and religions: intermingle!”
 “Latin and Gregorian chant, though worthy of respect and some performance, are an insufficient diet to sustain the faithful today.”
 The restriction to maleness eliminates fifty percent of the population from eligibility to the priesthood, and the restriction to celibacy eliminates at least ninety percent of the remainder.”
 “(I would) welcome more solo and instrumental music in the Church.”
 “Sometimes we sing too much.”
 “More congregational participation in the music might come from discussion and guidance and a larger choir with more young people.”

¹⁴⁰ A quote from Shrek.

“Worship is inevitably enhanced by singing regardless of its quality. Repetition and continuity are important, and the assembly is more important than the choir. The choir joins the assembly in singing, rather than the other way around.”

“Frustration when musical excellence is not encouraged.”

“Explain the changes; the choir could join the assembly from time to time; include the melody line on the overhead projection of the songs.”

“More piety and more vigor in the singing: Don’t think anyone is upset by your singing; you’re not expected to be perfect.”

“Anyone can be helped to sing better: ideally, the choir can do this.”

“Retain the traditions (alongside the changes).”

“The priest needs to speak slowly for the sake of understanding and reverence.”

“Preserve a sense of reverence despite the opening of the Church to the world.”

“Gregorian chant draws me in, calms me, leads me to worship.”

“Maintain variety in the music of the church because musical taste is a very personal thing.”

“Young people are drawn into the church by music that is familiar to them and appeals to them.”

“Prayers and the Creed need to be said, in order to allow participation by the non-singers. Avoid repetition, and limit the music somewhat.”

“It is a shame if young people never hear the traditional music of the Church.”

“Choirs as a rule show less enthusiasm than praise groups.”

“Keep the music updated to keep the congregation on their toes. The church and the school need to communicate and to coordinate their musical education and performance programs to promote a seamless transition from childhood to adulthood in regard to active liturgical music-making. Nurture the youth, especially those with interest and talent.”

“Getting together an hour or so before Mass to prepare the music is inadequate.”

“There is a tendency to ‘back off’ when the praise group is in ‘performance mode’ and an inability to follow the melody when the harmony is excessive.”

“Above all, there must be collaboration with the pastor, and be sure he looks good.”

“There is room for improvement in the music at Brebeuf.”

“I appreciate quiet times at Mass, and I’m better at participating in than listening to the music.”

“The musicians must consider the encouragement of the assembly to sing as their first priority.”

“I don’t like it when there are too many verses to a song.”

“The Second Vatican Council is like a flood, which fertilizes but also does damage, so it needs containment. There is a place both for clapping of hands in exultation and solemnity in meditation. If a person is not singing, you cannot tell whether they are participating spiritually. The various musical groups are

perhaps too insular, and should intermingle more at both rehearsals and services.”

“The only thing I miss from Pre-Conciliar times is a somewhat greater sacredness and respect in Church.”

“Choirs add dignity to worship.”

“The choir needs to look up more and the director should face the assembly.”

“Church organists are control freaks. I would like liturgical dance.”

“Change is not always for the better.”

“Although music tends to enhance the Mass, it can also be very meaningful without music.”

“Radical change is not an issue, we have to go forward.”

“There needs to be a separation between the language of the liturgy and the language of the marketplace.”

“We cannot be absolute about liturgical music. In some settings where resources allow, a high degree of musical sophistication can enhance the participation of the faithful e.g. Gregorian chant in a monastery or Palestrina in a cathedral. But Taize songs are valuable in the worship of young people, also a good congregational hymn sung by everyone.”

“Appropriateness of music is not an exact science, and a sense of humor is necessary. We need a strong sense of team, but with a healthy diversity.”

APPENDIX V: THE AUTHOR AND ST. JOHN BREBEUF CHURCH

In December of 2005, a member of St. John Brebeuf choir, who is the spouse of a former professor of the author, invited the latter to sing in the choir at the Christmas Eve service in place of one of the regular baritones. The author had not attended any church for many years, and was not Catholic. He agreed to sing for Christmas anyway, and was pleasantly surprised to find that the priest, Monsignor Ward Jamieson, was an acquaintance from college days. Being received warmly by the choristers, the author stayed on in the choir. In 2007 the author retired and became involved in many musical activities besides the choir, including the master's program in choral conducting in the Marcel A. Desautels Faculty of Music at the University of Manitoba. Probably looking for a spiritual home, the author also sought and was accepted into the Roman Catholic Initiation of Adults program at St. John Brebeuf, and on September 14th, 2008 became a convert to the Roman Catholic faith. Thus positioned, the author began exploring the relationship of the Second Vatican Council to the Church's music.

A few months ago, the author decided to offer his musical services to *Tehillah* as well as *Una Voce*. He has thus learned, first-hand, some of the differences in the dynamics of a choir as opposed to a praise group, and the trials and tribulations inherent in bridging the gap between them. Members of praise groups are more exposed and thus more concerned about accuracy. Notation is less important than unanimity; the author's attempts to notate *Tehillah's* subtleties of unanimity sometimes fall short of expectations. The absence of a conductor is disorienting to a chorister. Being a successful member of *Tehillah* will be a challenge for the author.

