

The following is the first section of "A Mission for the Music Department at Boston College," a report Peter Jeffery wrote with support from the Jesuit Institute at Boston College (1992).

I. The Need

A. Catholic Church Music in the U.S. Today

Thirty years after Vatican II issued Sacrosanctum Concilium, the Constitution on the Sacred Liturgy, Roman Catholic liturgical music in the United States still has scarcely experienced the hoped-for renewal. Despite the express mandate of the Council, well-trained choirs are rare, and the musical training of seminarians is minimal; neither the Conciliar directive that the "treasury of sacred music" be preserved, nor its ideal of full and active participation by the faithful according to its own native traditions, has come anywhere close to being realized (Sacrosanctum Concilium 114-115). As recordings of Gregorian chant surge to the top of the pop and classical sales charts, most American parishes make do with a very limited repertoire of superficial songs, which indeed are rarely performed beyond their first stanza. And despite the recognized principle that "Musical Liturgy is Normative" -- enshrined in a slogan of the National Association of Pastoral Musicians and still strictly observed in most of the Eastern rites -- very many Roman Catholic liturgical celebrations include no music at all. It is no wonder that books with provocative titles like Why Catholics Can't Sing attract much notoriety, even as they appear to have little effect on the actual situation.

While there is no dearth of personal opinions or inflammatory language, there is actually very little dispassionate research on the state of liturgical music in the average American parish. The most substantial information was published in The Notre Dame Study of Catholic Parish Life, although no specialists in musical sociology or any other branch of musical scholarship had a role in it. These results have been summarized as follows:

A major postconciliar change is the increased use of music in the Mass: 90 percent of Sunday Masses and 70 percent of Saturday Masses had some singing. But introducing music is one thing; getting Catholics to sing en masse is another. More than two-thirds of the congregation joined in hymn-singing in only 30 percent of the Masses observed. Participation is quite low when it comes to singing parts of the Mass [i.e., as opposed to hymns]. The pattern seems to be that the general level of singing the seasonal parts of the Mass is far from impressive. But the congregation does a little better with familiar, repeated texts such as the Sanctus than with texts which change from week to week.

Why is it that after three decades we are still only at the stage of "introducing music"? There are, of course, many reasons, interlocking vicious cycles to rival the wheel within a wheel of the prophet Ezekiel. The legacy of centuries of clericalism and authoritarianism continues to feed the fantasy that one can have full lay participation in the liturgy without full participation in any other area of the life of the church, leading to a low value being placed on liturgical participation even by the laity themselves. Again, the impression that liturgical music can be had without a major commitment of financial and time resources leads to a low priority being given to musical training in Catholic seminaries and universities. The resulting inability of their graduates to appreciate -- or

even recognize -- musical competence, aggravated by the suspicion that highly-trained musicians are "elitist" or overly fond of pre-Vatican II classical music, conspires with the financial and time limitations that besiege every pastor, to produce the impression that unpaid, barely trained amateurs actually represent a kind of pastoral ideal -- the type of musician that the average worshipper in the pew can most easily "relate to." This "norm," in turn, further confirms the impression of Catholic educators that music is not a very important subject in the training of those who will lead the Church's worship. Nothing could be farther from the truth, of course, for music is the main vehicle through which the congregation does participate in the liturgy.

But there is a deeper problem, a far more basic inability at the national level to formulate appropriate goals or well-thought-out programs for achieving them. This inability is caused by, and also perpetuates, a marked lack of insight into the ultimate causes of our confusion. One of these causes is the fact that most of the people who have assumed or been assigned leadership roles in the renewal of liturgical music -- for all their selfless intentions and tireless efforts -- have been individuals whose primary training was either in theology or in musical performance, or both. Innocent of the fields of musical scholarship -- music history and sociology, ethnomusicology or musical anthropology -- those responsible for shaping the American reaction to Vatican II have been forced to deal with concepts like "folk music" and "musical culture" without any sense of what such terms ought to mean; and they have been compelled to try to develop an American Catholic musical idiom out of elements they do not understand. In short, the American church cannot articulate problems or solutions because it has not learned to speak the necessary technical language.

How this came about is easy to recognize if one recalls the process leading up to Vatican II. The groundwork for the renewal of the Church and its liturgy was laid by generations of advancing research in the theological sciences -- Biblical and Patristic studies, liturgiology and the rest -- as well as a new openness to modern thought and to advances in the human sciences: history, psychology, and biology among them. In the decades leading up to the Council, musical scholarship (a relative newcomer among academic disciplines) was not fully ready to engage in the dialogue between theologians and other other specialists -- most of whom, for their part, were equally unprepared to deal on a scholarly level with music. Thus while liturgiologists and others were preparing agendas for reform even before it was known that there would be an ecumenical council, church musicians and especially musical scholars were only marginally involved. It was not from the church musicians that most of the pressure for renewal came, so that when it did come, few musicians knew what to do with it. Organists and choir directors raised on the "treasury of sacred music" were buffeted mercilessly by the unforeseen yet powerful forces the Council unleashed. Almost overnight, the switch to exclusively vernacular languages drove most of the traditional choral repertory into extinction. Reforms of liturgical structures changed the roles and functions of music during the services, eliminating most of the traditional uses of the organ. Most of the popular paraliturgical celebrations disappeared completely, taking even their vernacular hymns with them. The new emphasis on congregational singing created a demand for suitable material that is still far from being filled, while the movement toward inculturation has only compounded confusion in our complex, pluralistic society. "Vatican Council II found us musicians unprepared," Archbishop and musicologist Rembert Weakland has written, and unprepared we remain.

Hence most reflection on church music since the Council, being profoundly underinformed, has therefore been expressed in simplistic terms: such as notion that we are experiencing an two-

sided, apocalyptic confrontation between monolithic pre-Conciliar and post-Conciliar mentalities. But careful, knowledgeable listening to the cacophony of self-justifications leads to a recognition that the situation is much more complicated, that in fact a number of differing positions are all vying for dominance, most of them poorly articulated by spokesmen who have not fully examined their own presuppositions in the light of history. The first step toward ordering this chaos, laying the groundwork for real multilateral dialogue, is to recognize the pluralistic character of the situation. Probably the most useful and accessible way to deal with this pluralism is by identifying and describing the competing "models of liturgical music" that each of the different partisans is advocating.

Such use of "models" has proven very helpful for describing historical change and partisan conflict in modern theology. In one particularly influential book, theologian Avery Dulles identified five "models of the Church" that shape the thinking underlying the Documents of Vatican II -- competing yet complementary ecclesiological paradigms that interact to express the complex reality of the Church by emphasizing different aspects of the whole truth. No model is simply right or wrong in itself, and each model taken exclusively can lead to distorted understanding and practice; the whole is best expressed by taking all the models together. Thus in the statements of the Council an institutional, hierarchical model of the Church stands in tension with a model of the Church as a communion of the whole People of God. A model of the Church as sacrament stands in contrast with a model of the Church as proclaimer of the Word, and there is yet another model of the Church as servant. Yet each of these models is true; to overemphasize some at the expense of others is to neglect the full teaching of the Council. The use of models has also done much to clarify developments and divergences in other areas of theology. Thus we have been presented with models of the Trinity and Christology, as well as models of faith and identity, of liturgy and worship, ministry, inculturation, even theology itself. The following are the main models of liturgical music that have significant followings in North America today:

B. Current Models of Liturgical Music

1. Sacred Music

As the adjective "sacred" implies, this model emphasizes the distinction between sacred and secular. Appealing to a long line of ecclesiastical authors going back to the Church Fathers, it endorses the principles spelled out by the Council of Trent, that liturgical music should serve the words rather than dominate them, and that it should be free of anything "lascivious or impure," that is, anything suggestive of secular music, particularly the types of secular music that are associated with licentious behavior. The emphasis on the faith of the singer himself is important: in the medieval liturgy, a bishop or priest who appointed (not ordained) a cantor was to admonish him, "See that you believe in your heart what you sing with your mouth." Proponents of sacred music therefore take a dim view of the "folk" Mass, and any other church music that resembles current pop music, because of the association of many pop stars with sexual license, drug abuse, and other vanities and excesses. They tend to favor Gregorian chant as the most ideal kind of sacred music, and in this they find much support in the writings of many popes and other authoritative sources. The fact that the texts of Gregorian chant are those of the Bible and of the liturgy itself inevitably gives it a certain pre-eminence as exemplifying the ideal relationship of

music to text, and the emphasis on holiness means that this model of liturgical music particularly speaks to the sacramental character of the liturgy. All this appears to be confirmed by the historical importance of Gregorian chant and its significant role, even today, in musical education.

2. Inspired Art

In the nineteenth century, artistic creation was often seen as a spiritual activity in itself, even by composers whose personal religious views placed them well outside the contemporary forms of orthodox Christianity. The ritualistic atmosphere that traditionally surrounds the performance of Richard Wagner's *Parsifal* and other operas at the theatre he designed in Bayreuth, Germany -- often perceived as a kind of temple of Wagnerism -- is perhaps the most enduring non-Christian expression of this view. Equally enthusiastic but potentially more orthodox was Franz Liszt, a close friend of Wagner but nonetheless a Catholic who died in minor orders. In a book published under Liszt's name, but actually ghost-written by one of his female admirers, we can read page after page of sentiments like the following:

Music . . . presents at one and the same time the intensity and the expression of feeling; it is the embodied and intelligible essence of feeling; capable of being apprehended by our senses, it permeates them like a dart, like a ray, like a dew, like a spirit, and fills our soul. If music calls itself the supreme art, if Christian spiritual[ity] has transported it, as alone worthy of Heaven, into the celestial world, this supremacy lies in the pure flames of emotion that beat one against another from heart to heart without the aid of reflection It is breath from mouth to mouth, blood flowing in the arteries of life. Feeling itself lives and breathes in music without representational shell, without the mediation of action or of thought . . . in order to reveal itself directly and without intercessory symbols in its indescribable totality, just as the God of the Christians, after having revealed Himself to the chosen through signs and miracles, now shows Himself to them through visions in the beatific aura of His substantial presence. . . . On the towering, sounding waves of music, feeling lifts us up to heights that lie beyond the atmosphere of our earth and shows us cloud landscapes and world archipelagos that move about in ethereal space like singing swans. On the wings of the infinite art it draws us with it to regions into which it alone can penetrate, where, in the ringing ether, the heart expands and, in anticipation, shares in an immaterial, incorporeal, spiritual life. . . . What other art discloses to its adepts similar raptures, the more precious and ennobling in that they are veiled by a chaste and impenetrable mystery? What other art reveals to its votaries the heavens where angels lovingly hold sway, and flies with them in Elijah's chariot through spheres of ecstasy?"

One author who sought to incorporate such an outlook into more rigorous theological language was Johann Michael Sailer, an early-nineteenth century bishop of Regensburg who was one of the forerunners of the liturgical movement. His view is perhaps summed up in his remark: "The Temple on Earth should be an image of the Eternal Temple, toward which all pure hearts leap like burning flames." Few of Sailer's works have been translated, so that in the twentieth century, Sailer's influence is still felt predominantly among readers of German. Cardinal Ratzinger, therefore, is among the most prominent modern spokesmen for the model of liturgical music that emphasizes the spiritual value of high artistic quality:

". . . church music with artistic pretensions is not opposed to the essence of Christian liturgy, but is rather a necessary way of expressing belief in the world-filling glory of Jesus Christ. The Church's liturgy has a compelling mandate to reveal in resonant sound the glorification of God which lies hidden in the cosmos. This, then, is the liturgy's essence: to transpose the cosmos, to spiritualize it into the gesture of praise through song and thus to redeem it; to 'humanize' the world. . . . [Sacred music possesses] a power to enrapture which mere functional application can never produce. Such an ability to enrapture rather presupposes inspiration, which surpasses the level of the mere rational and objective."

Proponents of this model, therefore, understandably put the highest value on the compositions of the most famous classical composers, as being the most inspired creative artists. The act of listening attentively to the works of these Great Masters is seen as a powerful metaphor for the meditative or contemplative character of the liturgy, and for mysteries too profound to be put into words. These two features bring the "inspired art" model of sacred music into conflict with those who regard classical music as too old-fashioned or complex for the average worshipper to appreciate, and those who tend to equate listening to music with failing to participate fully in the liturgy.

In his *motu proprio* Tra le sollecitudini of 1903 -- often described as the charter of the liturgical movement -- Pope St. Pius X attempted to combine these two models, claiming that all liturgical music should have both the characteristics of holiness and of true art. Thus many Catholic musicians today tend to regard the two models as one, and tend to overlook the inherent tensions between the two. European musicians who hold to these two models tend to belong to the papally-chartered organization *Consociatio Internationalis Musicae Sacrae*; Americans belong to the Church Music Association of America, with its periodical Sacred Music. Yet the failure to recognize the contradictions between the Sacred Music model and the Inspired Art model is one source of the confusion that dominates talk about church music today, and has contributed to the relative marginalization of "Sacred Music" and "Inspired Art" partisans within the American church music scene. For instance, the traditional insistence that sacred music must be the handmaid of the words could be construed as a strong argument for replacing Latin with the vernacular. There have in fact been a number of attempts to reset Gregorian chant melodies to English texts, and much newly-composed music in the mold of Gelineau's and Taizé psalmody, which are widely perceived as partaking of the spirit of Gregorian chant though they rarely utilize Gregorian melodies. Yet many of those who gather under the banner of Sacred Music tend to insist that Gregorian chant should be sung only in Latin, because of an argument deriving from the High Art model (owing much to those who oppose operas performed in translation) that one must preserve the pristine sounds the inspired composer imagined, even down to the vowels and consonants, and accent patterns of the language in which he imagined them. Another contradiction is readily perceived in the writings of Ratzinger and others who argue for the superiority of Mozart's and Haydn's Masses over more modern music -- they seem to forget that the liturgical music of these composers were frowned upon and even banned in the decades before Vatican II, when they were perceived as too operatic to meet the requirement that sacred music be free of secular elements. Thus the careless merging of the two models tends to degenerate into a reactionary canonizing of an imaginary past, and is often treated as such by those who see themselves as progressive and liberal.

3. Pastoral Music

The opponents of the combined Sacred Music/Inspired Art model have named their ideal Pastoral Music. It is espoused internationally by the organization *Universa Laus*, which holds a papal charter comparable to that of the *Consociatio Internationalis Musicae Sacrae* (the expressed wish of Pope Paul VI that the two organizations would unite has been ignored by everyone). Its U.S. affiliate is the National Association of Pastoral Musicians, with its periodical Pastoral Music. *Universa Laus* issued a major statement of principles in 1980, which is cited at length in the next few footnotes of this report.

The pastoral camp, wishing to emphasize the communal character of the liturgy, gives primary importance to the singing of the assembled congregation, almost to the exclusion of every other kind of musical activity. Even when vocal soloists, choirs, and instrumentalists perform at worship, they are often seen as merely supporting or assisting the congregational singing. Pastoral musicians also put a high value on inculturation, in the understandable belief that congregational singing is best promoted using the musical traditions or styles the congregation is already familiar with. Yet uninformed notions of what constitutes a musical culture, and how to identify the culture of any particular congregation, have produced much havoc in the pastoral camp and in the Catholic worship in general. In opposition to the Inspired Art model of liturgical music, for instance, one often hears Pastoral Musicians argue that no music is intrinsically or objectively sacred, that any kind of music can be sacred if it is culturally so defined. This is intended to put phenomena like the "folk" Mass on an equally footing with classical music, but it is an argument that can only be made by someone who knows very little about the musical cultures of the world -- for in fact many if not most cultures do make a traditional distinction between music for worship and music for other purposes. How can one then argue that respect for cultural diversity should compel us to ignore or invalidate the historic liturgical music of our own culture? It makes as much sense to argue that out of respect for cultural diversity we should refrain from speaking our native language, an argument that, taken seriously, would drive Pastoral Musicians right into the arms of those who would restore Latin for its "universality." In fact Pastoral Music is not a consistently thought-out model of liturgical music. Like the Sacred Music/Inspired Art model, it is actually a confusion of models with distinct historical origins, which has now become so muddled that it is at risk of degenerating into a mere attitude. The needs of both progress and constructive dialogue will only be served when each of the models is isolated and identified so that its particular characteristics can be recognized and evaluated.

4. The "Folk" Mass

In our culture, the term "folk music" has become so laden with popular and populist notions about "the Folk" and "the Common Man," and with the vestiges of past political and social agendas, that specialists cannot use "folk music" as a technical term. As a result they have abandoned it in favor of the nearly baggage-free "traditional music." But among those who are innocent of musical anthropology (usually called "ethnomusicology") the multiply-loaded "folk music" lives on, bringing with it a huge cargo of unrecognized presuppositions and implications into every context in which it is introduced. In fact, the guitar-accompanied songs that have come to define the "folk" Mass are more accurately considered a species of what musical scholars would call "popular music" -- a commercial product for sale in cosmopolitan, urbanized societies that have left behind the rural, tribal environment of "traditional music." This was already true of the well-known *Missa Luba*, recorded by Belgian missionaries in Zaïre during the 1950s and regarded by many European and American Catholics as heralding a new era of musical inculturation. In fact it is closer to the Europeanized popular music of Africa's urban industrial workers than to indigenous African "folk" musical traditions. The relationship of the "folk" Mass to Anglo-American traditional music is no greater.

What the guitar-accompanied songs of the "folk" Mass really seek to imitate is a trend in American popular music of the 1950s and 1960s, which was called "folk music" (later "folk rock") by its performers and audience, but which specialists call "the urban folksong revival." Though some of the hit records produced during this period had originated as actual Anglo-American folk songs, these recordings were not made by hoary, semi-literate backwoods types trucked in from Appalachia, but rather by polished commercial pop stars, who had usually learned the songs from books or older recordings, and who sang and played in a style that a true hillbilly would not recognize. Alongside the derivative folk songs, these recording artists also composed and performed their own songs in what they took to be a similar style. For many of the most famous stars (Pete Seeger and the Weavers, Joan Baez and Bob Dylan among others), the decision to record "folk songs" expressed a political identification with liberal causes, including the Civil Rights movement and opposition to the Vietnam war. And this political stance contributed much of the appeal for the youthful, college-educated audience that bought these records. Thus it is not surprising that the Catholic members of this audience, eager for a democratized, liberalized Church devoted to promoting peace and justice, would have wanted to bring this kind of music into the new vernacular Mass. But just as many of their hopes for the Church and society failed to achieve majority acceptance, so the music that expressed these hopes has yet to win over the mainstream Catholic laity. Its appeal today is still limited for the most part to its original audience, and to younger people who share its characteristics and ideals. In fact in some respects this audience has actually shrunk since the 1960s. The top-forty pop charts of today are no longer dominated by '60s "folk" musicians even though many of them are still performing; they and younger "folk" artists (like Holly Near) appeal to a smaller, more specialized, older and more politically active audience.

This observation from the Notre Dame study amply illustrates the limited acceptance of the "folk" Mass:

The folk music which became a symbol of the post-Vatican II Mass leads to very mixed results: it is often associated with very enthusiastic participation, but the participation is usually by a limited part of the congregation. Just as often, a congregation is quite

unresponsive to folk music.

The fact that so many people are "unresponsive" to the "folk" Mass is all the demonstration one needs that this is not really the native musical idiom of most Americans, but the special preserve of a (college-educated, politically liberal) minority. As music for general parish use it is an anachronism, whose survival into the 1990s simultaneously attests to the inherently conservative character of liturgy and liturgical music and to the pitiful dearth of alternatives.

None of this, of course, means that congregations that are comfortable with the "folk" Mass should be deprived of it. But it does mean that promoting the "folk" Mass as the ideal form of musical liturgy for most Americans contradicts the underlying principle that governs this model of liturgical music, namely the right of the people to sing their part of the liturgy using their own native musical idiom. For most Americans this idiom is not '60s folk rock. Where, then, should proponents of inculturation turn? If a parish is "unresponsive to folk music," to what kind of music would they respond? The answer, of course is, "to one or another of the other species of popular music that are available in America today."

The most widely enjoyed popular music among white Americans, in fact, is not 60s "folk music," nor even rock music, but the type called "country and western" or simply "country" (associated with stars like Jerry Lee Lewis and Dolly Parton), which is played on more American radio stations than any other type of music. Country and western music already has a religious counterpart used in (Protestant) Christian worship, known as "white gospel" music (e.g., Tennessee Ernie Ford). Yet there have been no attempts to introduce this kind of music into Catholic worship, for reasons that are easy to understand. On the one hand, the association of white gospel music with pietistic, evangelical free-church spirituality would make it difficult to integrate this kind of music into sacramental, liturgical Catholic worship -- though I suspect many Catholic laity would be less offended by it than the clergy and the theologically educated. A bigger obstacle, however, is cultural prejudice. Country and western and white gospel music are viewed extremely negatively by the kind of urban, northern, highly-educated, politically liberal Americans who tend to become members of the Catholic clergy (i.e., the sort of people who like "folk" Masses). This is because country music is associated with low-income, less-educated, rural, southern, and "blue-collar" values, and with conservative political and social positions, as exemplified by Tammy Wynette's enormously popular anti-feminist anthem, "Stand by your Man." In short, an attempt to integrate white gospel music into American Catholic worship would have the same polarizing effect that "folk" music has already had: an enthusiastic reception from its core audience, but extremely low participation by everyone else. Only the core audience itself would be different: conservative blue-collar laity rather than liberal educated clergy.

Experiments with other types of pop music have been tried, with identical results. "Polka Masses," promoted by several American priests who vie with each other for the title "The Polka Padre," have achieved notable popularity among midwestern Catholics of German and Slavic background, among whom the polka is a popular social dance. But most American Catholics respond to them with the same incomprehension that they have for the "folk" Mass. As one observer recently put it, the "polka" Mass is "one of those forms of contemporary popular culture that seem completely natural to insiders and utterly bizarre to most others. People who have participated in a polka mass consider it a special occasion for worship and celebration, while many outsiders regard it as a travesty, and some even refuse to believe in its existence." Black gospel music has been used with mixed success by some Afro-American Catholic congregations in

California. But though recordings of black gospel and its secular counterpart, rhythm and blues, are much admired by college-educated white liberals (the same audience that likes "folk" Masses), few whites are capable of actually performing it, so that it has no potential at all for promoting participatory musical worship in the majority of Catholic congregations.

In short, the "folk" Mass model is inherently divisive and polarizing. Every type of popular music that may be introduced into the liturgy will produce an enthusiastic response from the ethnic or socio-economic group that considers this music its own. But the level of acceptance and participation among all other groups will be extremely low. Hence the use of popular music may be the best pastoral approach for well-defined groups with very strong self-identification, such as Black Catholics, some Polish Catholics, or Hispanic Catholics. But it cannot cross the political and socio-economic chasms that divide American society, and thus it cannot produce a national liturgical music that the vast majority of American Catholics can join in as with one voice.

5. "Hymns and Spiritual Songs"

Historically speaking, the main medium of vernacular worship in our culture has been the strophic hymn, with a metrical, rhyming text arranged in stanzas, and each stanza sung to the same music, often with four-part harmony and/or organ accompaniment. German-speaking Catholics had such hymns before the Reformation, and the Counter-Reformation was unable to suppress them completely. American Catholics had this type of music with vernacular texts since at least the eighteenth century, but it was more widely used at Benediction and other paraliturgical services than at Mass. The singing of hymns at Mass became more common after the Sacred Congregation of Rites issued the instruction De Musica Sacra, which tolerated vernacular hymns at Low Mass provided they were "congruent" with the place in the liturgy at which they were sung (High Mass, of course, was to be sung only with Gregorian Chant and choral music in Latin). It is from this that grew the now near-universal "four-hymn" Mass, with hymns replacing the Missal texts of the introit, offertory, and communion, and a fourth hymn sung afterward as a recessional grew. The persistence of the "four-hymn" paradigm thirty years after the Council is to some extent unfortunate, for it detracts from the more authentic practice of singing the liturgy itself. Parishes where priest and people sing their respective portions of the Preface, Sanctus, and Eucharistic prayer, for instance, are rare indeed; most priests and laity do not even know their parts. But the survival of the four-hymn pattern is even more surprising in view of the dearth of hymns that survived with it. Most of the popular pre-Conciliar hymns were discarded with liturgical renewal, either because of their association with disused paraliturgical services, or because they contained Latin words or phrases, or because they were judged to express old-fashioned pre-Conciliar spirituality, or indeed for no reason at all. As a result, only an extremely limited number of pre-Conciliar hymns is still in use among Catholics today.

Since Vatican II, it has become more acceptable for Catholics to sing hymns of Protestant origin. Yet the number of Protestant hymns that have actually come into Catholic use is again surprisingly limited -- a tiny fraction of the thousands of hymns that are actually in use among today's Protestants, to say nothing of the thousands more that, though no longer in use, could be revived. The main reason for this is nothing else than the fact that Catholic musicians are simply ignorant of the Protestant repertory, though it must also be said that many fine hymns have been dropped by Protestants also, particularly as many Free-church congregations drift toward

Contemporary Gospel music (the Protestant counterpart of the "folk" Mass), associated with Christian Rock stars like Amy Grant. Thus, attempts to sing organ-accompanied strophic hymns at Mass tend to fall far short of their potential: a pre-Vatican II chestnut sung with moderate enthusiasm by the older participants, followed by a stray Protestant hymn sung by a few of the more adventurous, followed by a borrowed "folk" Mass ditty sung as an unintended solo by the cantor, frantically waving his arms to provoke the congregation to join in, while the organist thunders away at an insipid adaptation of the guitar part.

Yet in fact the historic repertory of Protestant hymns is vast, including works from many periods and countries: German chorales ("A Mighty Fortress" and "O Sacred Head" are examples), some of which in fact antedate the Reformation; French and Swiss metrical psalm tunes of Calvinist origin (such as the melody known as "Old Hundredth" and now usually sung to the words "Praise God from Whom All Blessings Flow"); eighteenth- and nineteenth-century English compositions by various Anglican, non-Conformist, and Oxford movement figures (Samuel Wesley's "The Church's One Foundation"); Anglo-American "white spirituals" and "shape-note" hymns ("Amazing Grace"); "negro spirituals," and twentieth-century compositions (Ralph Vaughan Williams, "For all the saints"). More than one good new hymnal -- compiled after the example of the Oxford Movement classic, Hymns Ancient and Modern -- could be filled with the material that hymnological scholarship and textual adaptation could make available to Catholics.

The singing of strophic hymns should not be allowed to take priority over the singing of the liturgy itself -- the Ordinary and Acclamations of the Mass, the psalmody of the Office. Yet it does have great value, so that any efforts to promote and improve it would be highly beneficial. The melodies are generally easy to learn and sing, and the best of them have been loved for generations and even centuries. The traditional "churchy" sound confirms our cultural expectations of church music rather than confounding them as liturgical pop music does. And unlike pop music, they are not identified with the political and social antagonisms of our own time, but reflect a common cultural heritage. This is even truer of the melodies than of the texts, which belong to the common tonal language of Western music that underlies much classical art music and most kinds of popular music. No music has a better claim to being the real musical culture of ordinary people.

The acceptance of Protestant hymns in Catholic worship also opens the door to historical Protestant models of musical worship, though Catholics have not yet seriously risen to this challenge. The most important Protestant thinker on music was Martin Luther himself, who, in opposition to the more rigorous Reformers, asserted, "I am not of the opinion that all the arts shall be crushed to earth and perish through the Gospel, as some bigoted persons pretend, but would willingly see them all, and especially music, servants of Him who gave and created them."

Much Protestant thinking about musical worship begins with the Pauline admonition to "be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart" (Ephesians 5:19, similarly Colossians 3:16). It therefore has tended (following broader trends in Renaissance and Baroque music) to emphasize the emotional power and effects of music on those who hear or perform it. The value of music for both expressing and directing the human heart is readily appreciated by most people today, and by no means foreign to the Catholic tradition. Therefore a place can and should be made for it in the more inclusive models of musical worship that need to emerge.

C. Conclusion

Given the variety of models that are currently held by various factions within the American Catholic Church, the inadequate formulation many of them have received, the virtual absence of constructive dialogue among their various partisans, and the dismal quality of musical worship in most parishes and religious communities -- what should the Church in the United States do? It is clear that education -- for clergy, laity, and musicians -- forms a large part of the answer. How, then, can the new Music Department at Boston College assist the wider Church by offering and promoting the kind of education that is needed? This is the subject of this report.

From what has been written above, it is clear that at least five major educational needs can be identified for the American Church:

1. There is a crying need for choir directors and other musicians who are trained to a high level of expertise.

2. At the same time, there is an equally desperate need to educate bishops, clergy, and others with pastoral responsibility to understand that music, being the main medium by which the faithful participate in the Church's corporate worship, must be one of the highest liturgical priorities, deservedly a major beneficiary of the Church's financial and personnel resources. Corollaries to this include:

- a. The ordained who preside at liturgies need to learn to sing their own parts well, so that the people can learn to sing their acclamations and responses in reply.

- b. Those who hire highly-trained musicians to work in the vineyards of liturgical worship should expect to remunerate them justly, in order to be able to compete for the best, in order to make this career an attractive one for talented people, to ensure that the worshipping community receives a full commitment of the candidate's expert skills, and because "the laborer deserves his wages" (Luke 10:7, 1 Corinthians 9:14).

- c. The untrained amateurs who are often given the unpaid role of leading congregational singing should be educated to take their rightful place back in the congregation, where their willingness to sing out will do a lot more good.

- d. Composers of music need to be educated to the view that music that fits the requirements of the liturgy is worth composing, which will only be the case if the Church makes the kind of commitment it ought to be making to the quality of its liturgical music.

3. Musicians, besides being highly trained in their performance medium, also need to be well-informed about current musical scholarship, including the history of music (often called "musicology"), the study of musical cultures ("ethnomusicology" or "world music"), and the study of the psychology of music ("music cognition"). At the same time, those who will lead or perform liturgical music, as well as those who would compose it, need to be well-informed about liturgical theology, which presupposes a more basic knowledge of theology in general.

4. Liturgists, liturgiologists, and theologians who write about liturgy, and those who educate pastors, need to be educated to discuss their thinking about liturgical music with musical scholars -- musicologists, ethnomusicologists, etc. This is because:

- a. Virtually all of theologians/liturgists are utterly innocent of musical scholarship -- indeed of the fact that it even exists -- and imagine that music as a discipline consists entirely of training performers (sometimes called "applied music").

- b. Musicologists and other music scholars, for their part, are usually equally innocent of theology, and have not learned to frame their research questions in a manner that would be

useful to professionals who work with contemporary Christian liturgy.

5. Catholics who work with liturgical music in any capacity need to have more dialogue with Protestants who do, not only for the same reasons that other theological fields have become more ecumenical, but also because the Protestant churches have centuries of experience with the congregational singing that the American Catholic Church has still not managed to bring to a healthy level.

As a new department within a nationally prominent Catholic university, the BC Music Department is well-positioned to take a national leadership role in the renewal of American Catholic liturgical music. A thoughtfully structured, proactive program, designed to meet the educational needs outlined above, could contribute to forming well-educated, widely knowledgeable, musicians of high quality, as well as better-informed clergy, theologians, and laity. Such a program could do much good within the Archdiocese of Boston and eventually throughout the country, and even become a model for other music departments at Catholic universities to imitate. To be all it should be, such a program would have to offer:

- (1) instrumental, vocal, and conducting training to a high standard of excellence,
- (2) quality training in the fields of music scholarship,
- (3) opportunities for training in liturgical studies,
- (4) opportunities for dialogue between musical and theological scholars interested in liturgy,
- (5) opportunities for dialogue between Catholics and other kinds of Christians with interests in liturgical music,
- (6) opportunities and resources for composers to try out and showcase new works of liturgical music.

What would it take to get such a program in place at BC? The next two sections focus on the answers to this question.