

**The Ministerial and Congregational Singing of Chant:
A Study of Practices and Perceptions in
the Catholic Archdiocese of Melbourne**

Submitted by

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Statement of Authorship and Sources

This thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma.

No other person's work has been used without due acknowledgement in the main texts of the dissertation.

This thesis has not been submitted for the award of any degree or diploma in any other tertiary institution.

All research procedures reported in the dissertation received the approval of the Human Research Ethics Committee.

Candidate's Signature: _____

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Abstract

This dissertation investigates the singing of chant by priests and people during Sunday Mass and the Church's liturgical year, in addition to the perceptions held by pastoral ministers concerning the use of chant in the post-Conciliar liturgy in the Catholic Archdiocese of Melbourne. The dissertation was a response to a call for field studies of liturgical music in Catholic parishes in order to supplement the historical and musicological studies that have dominated liturgical music scholarship during the past century. The study was also undertaken in order to assess the extent to which the Second Vatican Council's vision of music in the liturgy, particularly the use of Gregorian chant, has been preserved in the Church's reformed liturgical rites.

Data for the research was generated by two surveys. In the first (distributed to all 226 parishes in the Archdiocese with a return rate of 61%) participants were asked to indicate which chant settings of liturgical texts, hymns and Mass settings are sung with information regarding when and by whom. In addition, participants were asked to provide data on music ministries, music budget allocation, instruments and the educational background of pastoral ministers. The second qualitative survey was conducted with a representative group of 34 pastoral ministers (12 priests, 10 pastoral associates and 12 musicians) whose responses to 29 questions were collated under various themes representing their predominant perceptions about chant. Responses were then analysed in relation to official Catholic Church documents and perceptions expressed in various scholarly sources throughout the English-speaking world.

A major finding of this study is that most of the ministerial chants that can be sung during Mass are only sung in a minority of parishes surveyed. However, a relatively small repertory of ministerial chants is widely sung in the parishes surveyed during the most solemn times of the

Mass and liturgical year. An especially important finding is that chant is generally perceived to be liturgically valuable because of its inherent simplicity, its association with Catholic tradition and identity, and its capacity to evoke solemnity, transcendence, congregational unity and participation, thus harmonizing with the central aims of the Second Vatican Council's liturgical reforms.

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List of Abbreviations & Acronyms

AELC	Australian Episcopal Liturgical Commission
AOV	<i>As One Voice</i> (1992, 1996)
CSL	<i>Constitution on the Sacred Liturgy</i> (1963)
CWB	<i>Catholic Worship Book</i> (1985)
DCS	<i>Divini cultis sanctitatem</i> [DCS] (1928)
DLC	Diocesan Liturgical Commission
DOL	<i>Documents on the Liturgy: 1963-1979</i> (1982)
GA	<i>Gather Australia</i> (1995)
GIRM	<i>General Instruction of the Roman Missal</i> (1969, 1975, 2002)
HPX	<i>Hymnal of St Pius X, The</i> (1952, 1966)
ICEL	<i>International Commission on English in the Liturgy</i>
ISML	<i>Instruction on Sacred Music and the Liturgy</i> (1958)
LMT	<i>Liturgical Music Today</i> (1982)
LP	<i>Living Parish Hymn Book, The</i> (1961-1968)
LU	<i>Liber Usualis, The</i> (1931, 1956)
MC	<i>Mass of Creation</i> (1984)
MCW	<i>Music in Catholic Worship</i> (1972, 1983)
MD	<i>Mediator Dei</i> (1947)
MR	<i>Missale Romanum</i> (1962, 1970)
MS	<i>Musicam sacram</i> (1967)
MSD	<i>Musicae sacrae disciplina</i> (1955)
NLMC	National Liturgical Music Convention (1993)
OSM	Office of Sacred Music
TAH	<i>The Australian Hymnal</i> (1942)
TH	<i>Treacy Hymnal, The</i> (1972, 1974, 1976)
TLD	<i>The Liturgy Documents: A Parish Resource</i> (1991, 2004)
TLS	<i>Tra le sollecitudini</i> (1903)
WL	<i>Walk in the Light: A Resource Book for Catholic Worship</i> (1981)

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Chapter 1

Introduction

1.1 General Purpose of Study

The use of plainchant (hereafter chant) has a long and distinguished history in the liturgy of the Roman Catholic Church and in the evolution of western music in general.¹ The Church's first major document following the Second Vatican Council (1962-1965) praised the chant heritage as an artistic treasure of inestimable value and stated that chant should be accorded "pride of place" in liturgical services.² It has been claimed that this directive technically applies to liturgies celebrated in Latin.³ However, the reference to the pride of place of chant in the latest edition of the *General Instruction of the Roman Missal* (2002) regarding the celebration of the Mass in the vernacular underlies its continued importance at an official level today.⁴ At a general parish level, however, it has been observed that chant settings of liturgical texts have been considerably sidelined by the introduction of the liturgy in the vernacular following the Council and the proliferation of vernacular compositions in popular styles intended to foster the full, conscious and active participation in the Church's liturgy.⁵

The apparent discrepancy between the Church's vision and the pastoral practice of chant in the liturgy represents a problem that could be summarised as a disjunction between the Church's official theory of music in the liturgy and the musical practice by pastoral ministers and worshipping communities. Ironically, this situation comes at a time when there appears to be a resurgence of interest in the listening to and singing of chant in the broader culture, notably

¹ For an historical introduction to the liturgical sources of chant, see David Hiley, *Western Plainchant: A Handbook* (Oxford: Oxford University Press, 1993).

² *Constitution on the Sacred Liturgy* [hereafter CSL] (1963) articles (hereafter #)112, 116 in *The Liturgy Documents: A Parish Resource*, 4th edn [hereafter TLD] (Chicago: LTP, 2004) 24-25.

³ Jan Michael Joncas, *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music* (Collegeville: The Liturgical Press, 1997) 23; cf *Musicae sacram* (1967) #50 in Robert Hayburn, *Papal Legislation on Sacred Music: 95AD to 1977AD* (Collegeville: The Liturgical Press, 1979) 50.

⁴ *General Instruction of the Roman Missal* [hereafter GIRM] (2002) #41 in TLD (2004) 44.

⁵ Kenneth Levy & John Emerson, "Plainchant" in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd edn, vol. 19 (London & New York: MacMillan & Grove, 2001) 825-860; here, 859.

through the commercially successful recordings that have been released by communities of contemplative monks in Europe.⁶ A genre of sacred music once commonly used in monasteries, cathedrals and some parishes and enshrined as the Church's official music for the Mass and Office now appears to be valued more by some people from various religious persuasions outside the Church's walls.

In the decades prior to the Council, the preservation of the Church's chant tradition in Melbourne was encouraged under the dynamic leadership of Rev. Dr Percy Jones (1914-1992). He compiled hymnals for parishes and schools containing chant Masses and motets in Latin in addition to English hymns for use at low Mass and at devotional and sodality services.⁷ Jones was also responsible for the first local adaptations of Latin chants into the vernacular in 1965.⁸ However, following the introduction of English in the liturgy between 1964 and 1969, the chant repertory in parishes was overshadowed by a post-conciliar repertory of liturgical music in popular styles represented in various hymnals.⁹

Nowadays, it seems that the chant tradition has survived in a minority of parishes but has been sidelined in the majority of worshipping communities, despite calls for its preservation. It is this discrepancy between the Church's liturgical principles and pastoral practice that represents the basis of a research problem that will be addressed in this study.

⁶ Coro de monjes del Monasterio Benedictino de Santo Domingo de Silos, *Canto Gregoriano* (Madrid: EMI, 1993). The CD case booklet boasts the description "Original International Bestseller". See also Cistercian Monks of Stift Heiligenkreuz, *Chant: Music for Paradise* CD (EU: Universal Music Classics and Jazz, 2008).

⁷ Percy Jones ed., *The Australian Hymnal* (Melbourne: Advocate Press, 1942) and Percy Jones, ed., *The Hymnal of Blessed Pius X* (Melbourne: Allans, 1952), *The Plainsong Hymnal*, acpts by Percy Jones (Melbourne: Allans, 1965).

⁸ E.g. *The Liturgy of Holy Week and Easter Sunday in English: Music for Choirs* (Melbourne: N.p. 1965).

⁹ E.g. *The Living Parish Hymn Book* (Sydney: Living Parish Series, 1961-1968), *The Hymnal of St Pius X*, rev. edn (Melbourne: Allans, 1966), *Glory and Praise*, Vols. 1-3 (Phoenix: NALR, 1977-1982), *Gather* (Chicago: GIA, 1988) and *As One Voice*, Vols 1 and 2 (Sydney: Willow, 1992 and 1996). For details of other sources used in parishes, see *Survey of Liturgical Music in Sunday Celebrations of the Eucharist* (Melbourne: Office for Worship, 2004) Q. 3.

1.2 Significance of Study

This study is important because research into the singing of the ministerial chants and the retention of other chant-based repertory of the Catholic Church in the Catholic Archdiocese of Melbourne since the Second Vatican Council has not been undertaken before. It is therefore hoped that this study will make a significant contribution to knowledge in this field. The study also comes at a time when there is ongoing reflection upon the impact of the Second Vatican Council on the Catholic Church in different countries, particularly the reforms of public worship such as the introduction of the vernacular, and subsequent changes in liturgical music.¹⁰ On the popular level, writings by American musicologist Thomas Day have prompted animated discussion amongst church musicians about the current composition and ministry of liturgical music and what he describes as “the triumph of bad taste” in Catholic communities.¹¹ More sober reflections are contained in *The Milwaukee Symposia for Church Composers: A Ten-Year Report* (1992) by a predominantly American group of liturgists and musicians under the patronage of emeritus Archbishop Rembert Weakland OSB of Milwaukee.¹² This document offers commentary about contemporary liturgical, textual, musical and cultural challenges faced by liturgical musicians. Subsequently, *The Snowbird Statement on Catholic Liturgical Music* (1995) was produced by a smaller group of musicians, mainly from the USA, and representing a desire to preserve the Church’s musical tradition whilst affirming the Church’s conciliar teaching on liturgy and music.¹³ It will be interesting to establish whether the claims made about post-conciliar Catholic Church music in other countries are valid also in the Archdiocese of Melbourne.

¹⁰ Michael Prendergast and M. D. Ridge, eds, *Voices from the Council: An Insider’s Perspective of Vatican II* (Portland: OCP, 2005).

¹¹ *Why Catholics Can’t Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: Crossroad, 1991).

¹² (Washington, DC: The Pastoral Press, 1992.)

¹³ (Salt Lake City, Utah: The Madeleine Institute, 1995.)

More recently, Popes John Paul II and Benedict XVI have addressed the issue of contemporary Church music.¹⁴ Both leaders echoed the voices of earlier pontiffs, namely Pius X¹⁵, Pius XI¹⁶, Pius XII¹⁷ and John XXIII¹⁸ for the preservation of the Church's heritage of sacred music, including plainchant, so the faithful might take an active part in the liturgy. In general, papal writings affirm the retention of chant on the grounds that it can help to express ecclesial communion. Benedict XVI has argued in relation to post-conciliar liturgical developments, for example, that the revision and translation of the *Missale Romanum* in 1969 was not meant to create a chasm between the pre-conciliar and the post-conciliar liturgy.¹⁹ In relation to liturgical music, his view suggests that the decline of the Church's heritage of sacred music in parishes following Vatican II did not represent the vision of the liturgical movement nor the Council, but a particular interpretation of the implications of what 'Mass in English' and 'active participation' meant at a pastoral level.²⁰ It is appropriate to establish the extent to which his observation is representative of liturgical music practices in Australia.

With the development of pastoral theology in the twentieth century, theologians more generally have examined relationships between Church teaching and Christian living so that the connections between the principles and practice of the Catholic faith might be better understood.²¹ It is within the context of pastoral theology that some scholars have called for

¹⁴ E.g. John Paul II, Apostolic Letter, *Spiritus et Sponsa* on the 40th Anniversary of the Constitution on the Sacred Liturgy "Sacrosanctum Concilium" (2003) no. 4. See also Joseph Ratzinger, "On the Theological Basis of Church Music" in *The Feast of Faith: Approaches to a Theology of the Liturgy* (San Francisco: Ignatius Press, 1986) 122.

¹⁵ Pius X, Motu proprio *Tra le sollecitudini* (1903) #3, in Hayburn, *Papal Legislation*, 225.

¹⁶ Pius XI, Apostolic Constitution *Divini cultus sanctitatem* (1928) #9 in Hayburn, *Papal Legislation*, 331.

¹⁷ Pius XII, Encyclical *Musicae sacrae disciplina* (1955) ##40-52 in Hayburn, *Papal Legislation*, 350-352.

¹⁸ John XXIII, "Letter to Pontifical Institute of Sacred Music" (22 February 1962) in Hayburn, *Papal Legislation*, 539-540.

¹⁹ Joseph Ratzinger, *The Feast of Faith: Approaches to a Theology of the Liturgy* (San Francisco: Ignatius Press, 1986) 124. See also Christopher Pearson, "Spring of the Latin Rite" in *The Weekend Australian* (14-15 October 2006) 30 and John Thavis, "Pope Set to Expand Use of Tridentine Mass – Source" in *The Catholic Weekly* (22 October 2006) 7.

²⁰ Joseph Ratzinger & Vittorio Messori, *The Ratzinger Report: An Exclusive Interview on the State of the Church* (San Francisco: Ignatius Press, 1985) 128.

²¹ Regis Duffy, *Real Presence: Worship, Sacraments and Commitment* (New York: Harper & Row, 1982).

greater attention to field studies of liturgy and music.²² Edward Foley, for example, has suggested that studies of liturgical music practice are currently required to complement the historical and theological studies that have dominated the field in recent years.²³ This study is a response to that challenge.

Finally, it has been observed in Australia and the United States of America that contemporary liturgical music has been influenced by publishers and suppliers of Catholic liturgical music. Geoffrey Cox, for example, has suggested that two local hymnals, namely *As One Voice* (1992, 1996) and *Gather Australia* (1995), represent a commercially driven culture of American popular church music.²⁴ His observation echoes an earlier comment by Mark Searle that “the American bishops, wanting to encourage the creation of new liturgical music, removed virtually all constraints and effectively left the matter to the market to decide. As a result, instead of the sung liturgy envisaged by the architects of the new Mass, most English-speaking Catholics know only Low Mass with hymns or other religious songs, largely interchangeable one with another.”²⁵

From the various voices presented so far, ranging from the Second Vatican Council, successive popes, eminent liturgical scholars and practising church musicians, one theme seems clear: the preservation of the Catholic Church’s tradition of sacred music is an important issue in contemporary discussions about liturgical music. This issue will be the focus of the study.

²² Mark Searle, “New Tasks, New Methods: The Emergence of Pastoral Liturgical Studies” in *Worship* 57 (1983) 291-308.

²³ Edward Foley, “Liturgical Music: A Bibliographic Essay,” in Robin Leaver and Joyce Ann Zimmerman eds, *Liturgy and Music: Lifetime Learning* (Collegeville: The Liturgical Press, 1998) 411-452; here, 451.

²⁴ Geoffrey Cox, “Church Music” in *The Oxford Companion to Australian Music* (Melbourne: Oxford University Press, 1997) 123.

²⁵ Mark Searle, “Semper Reformanda: The Opening and Closing Rites of the Mass” in Peter Finn and James Schellman, eds, *Shaping English Liturgy: Studies in Honor of Archbishop Denis Hurley* (Washington: The Pastoral Press, 1990) 90.

1.3 Parish Profile and Limitations of the Study

It is proposed that the research take account of the 226 parishes of the Catholic Archdiocese of Melbourne. The research proposal at PhD level involving a survey as part of the research methodology requires a significant sample size in order to generate substantial research findings. The Catholic Archdiocese of Melbourne is the largest diocese in Australia in terms of parishes and Catholic population (1,057,058 people).²⁶ It significantly outnumbers the Archdioceses of Brisbane and Sydney which are the next largest metropolitan sees.²⁷ All the parishes are administered by parish priests and approximately half employ pastoral associates to serve in the areas of parish visitation, sacramental preparation and liturgical coordination.²⁸ No data exists to indicate how many parishes employ music coordinators, however, it could be assumed that most parishes have at least one or more musicians to provide musical accompaniment or vocal leadership at the weekend. The Archdiocese is home to three of the five minor basilicas in Australia: St Patrick's Cathedral, East Melbourne, Our Lady of Victories in Camberwell and St Mary of the Angels in Geelong. It is also home to a number of 'shrine churches' which are associated with religious orders or ecclesial groups such as Our Lady of Mt Carmel, Middle Park administered by the Carmelites and St Mary's Star of the Sea Church, West Melbourne staffed by priests from the Society of Opus Dei. The two churches in Melbourne with the most historical and distinguished musical traditions, however, are St Patrick's Cathedral and St Francis' Church, Lonsdale St.

Apart from being the 'mother church' of the Archdiocese, St Patrick's Cathedral is home to St Patrick's Cathedral Choir which owes its existence as an all-male ensemble to the Vienna Mozart Boys Choir. The Austrian choir toured Melbourne during 1939 but became stranded due to the outbreak of World War II in Europe. Melbourne's Catholic Archbishop, Daniel

²⁶ *The Official Directory of the Catholic Church in Australia* (Belmont: National Council of Priests, 2009-2010) 735.

²⁷ *The Official Directory* (2009-2010) 735.

²⁸ *The Official Directory* (2009-2010) 290-308.

Mannix, invited them to stay and become the choir for the cathedral and the all male choral tradition has continued since that time at the 11am Mass on Sunday.²⁹ St Patrick's is also home to the Cathedral Singers, a mixed adult choir founded by Dr Geoffrey Cox to provide musical leadership at the Sunday evening Mass and additional services during the liturgical year. Both choirs are trained to sing elements of the ordinary and proper chants for Mass and occasionally the Liturgy of the Hours in keeping with the twentieth century documents on liturgy and music and the local tradition of preserving chant and polyphonic compositions from the Roman and European masters dating from the sixteenth century. Unlike the practice of liturgical music in parishes, this choral repertory has been maintained at the Cathedral since 1939 under successive Directors of Music.³⁰

Located within the parish of St Patrick's is St Francis' Church, the busiest Catholic church in Australia that attracts up to 12,000 worshippers each week,³¹ most of whom attend on Sundays. Administered since 1929 by the Blessed Sacrament Congregation, it is home to a highly regarded musical tradition that began in the nineteenth century.³² The singing of chant at St Francis' by ministers, choirs and congregations is a comparatively small part of a much broader repertory of liturgical music that ranges from the orchestral Masses of Haydn and Mozart sung by the St Francis' Choir on Sundays at 11am, through to hymnody and liturgical songs from various Christian traditions sung by cantors and weekday Mass congregations.³³ Whilst the congregational singing of chant in Latin tends to be confined to the singing of Marian antiphons at Evening Prayer, the congregation is invited to sing some other chants in

²⁹ Tom Boland, *St Patrick's Cathedral: A Life* (East Melbourne: The Polding Press, 1997) 129.

³⁰ Frederick Chamberlin, *Glory to God: St Patrick's Cathedral Choir 1939-1989* (East Melbourne: St Patrick's Cathedral, 1989) appendix.

³¹ Damien Cash, *The Road to Emmaus: A History of the Blessed Sacrament Congregation in Australia* (Melbourne: David Lovell Publishing, 2007) 482.

³² John Byrne, *Echoes of Home: Music at St Francis' 1845-1995* (Melbourne: St Francis' Choir, 1995) 63-72.

³³ Examples of hymns and liturgical songs used at St Francis' Church can be found in the two congregational hymnals used there, namely, *The Australian Hymn Book: With Catholic Supplement* (Sydney: Collins, 1977) and *Gather* (Chicago: GIA, 1988).

Latin during the more musically austere seasons of Advent and Lent³⁴ and during the rare celebrations of funerals in the Church when the *Kyrie* from the Mass for the Dead (Mass XVIIIIB) is sometimes used.³⁵

A survey involving 226 parishes, including the Cathedral, is a large data gathering exercise. It was therefore necessary to restrict the survey to a selective number of questions that best informed the research. The first survey [Survey 1] on parish practices was distributed to all parish priests, however, the second survey [Survey 2] on parish practices was limited to a group of 34 pastoral ministers. Further explanation about the conduct of Surveys 1 and 2 will be provided in the following chapter.

Limitations were also placed on the plainchant genre because it is broad-ranging and includes various families of chant from different regions of the world, such as Benevetan chant (southern Italy), Roman chant (city of Rome and its dependencies), Milanese chant (northern Italy), Hispanic chant (both sides of the Pyrenees) and Gallican chants (regions of Roman Gaul).³⁶ Chant may also employ a range of languages such as Latin, Hebrew, Greek and various vernacular tongues (e.g. English). Chant also reflects various styles ranging from syllabic and neumatic chants, comprising one to three notes per syllable, through to melismatic chants that feature twenty or more notes per syllable. The study of chant in this thesis is limited to the normally syllabic and neumatic ministerial chants in English located in the current Sacramentary (1974), sung by priests in dialogue with the people (e.g. the Preface dialogue). The study will also include reference to congregational chants such as the Gospel Acclamation: Alleluia (mode VI), Lord's Prayer and hymns such as *Salve Regina* published in recent

³⁴ For example, Domenico Bartolucci, *Missa de Angelis per coro a 4 voci ineguali senza accomp. da alternare al canto gregoriano dell'assemblea* (Bergamo: Carrara, 1974).

³⁵ Kyrie from Mass XVIII in *The Gregorian Missal* (Solesmes: 1990) 132.

³⁶ Daniel Saulnier, *Gregorian Chant: A Guide to the History and Liturgy*, trans. Mary Berry (Brewster: Paraclete Press, 2009) 2.

collections of liturgical song such as the *Catholic Worship Book* (1985) and *Gather Australia* (1995).

Chants of the Proper parts of the Mass in Latin such as the Introit and Communion antiphons in the *Graduale Romanum* (1979) will not be included because these components of the Church's heritage have generally only been retained at St Patrick's Cathedral where the requisite musical resources and ministries exist. The use of chant in Catholic primary and secondary schools will not be included in the thesis due to the constraints of space and the fact that not every parish contains a school within its parochial boundaries. Within each parish, the perceptions about the use of chant will be drawn from priests, pastoral associates and parish musicians only, because these ministers are those generally responsible for the selection and direction of music in the parish liturgy.

1.4 Definition of Terms

1.4.1 Ministerial Chants

The ministerial chants of the Mass refers to those liturgical texts sung first by the presiding minister (bishop/priest/deacon) in dialogue with the assembly (i.e. Sign of the Cross, Greetings, Collect Prayers, Readings, the Preface Dialogue, Memorial Acclamation, Great Amen, Lord's Prayer, Peace Prayer, Blessing and Dismissal).

1.4.2 Congregational Chants

The congregational chants at Mass and other liturgical celebrations refers to other settings of scriptural, liturgical and hymn texts sung by the whole congregation in dialogue or together with choir and/or cantor (e.g. Hymns, Responsorial Psalms, Ordinary and Proper Chants, Sequences, Gospel Acclamations, Marian or seasonal Antiphons, other devotional and seasonal texts).

1.4.3 Ordinary of the Mass

The Ordinary of the Mass refers to those liturgical texts in the Order of Mass that remain the same from one celebration to another, for example, the *Kyrie*, *Gloria*, *Credo*, *Sanctus-Benedictus* and *Agnus Dei*. For several centuries, musicians have used these five liturgical texts as the basis for compositions known as “Mass settings.”³⁷ More recently, post-conciliar composers have added other liturgical texts that can also be used more or less unchanged from one celebration to another, for example, the Sprinkling Rite, Gospel Acclamations (for Lent and Ordinary Time) and Eucharistic Acclamations.

1.4.4 Proper of the Mass

The Proper of the Mass refers to those liturgical texts in the Order of Mass that change from one celebration to the next: for example, the Entrance and Communion Antiphons, Responsorial Psalm and Gospel verse.

1.5 Aim of the Study

In light of the introductory comments above, the primary aim of this research is to examine the practice of ministerial and congregational singing of chant in the liturgy, the perceptions towards chant held by pastoral ministers within the Catholic Archdiocese of Melbourne and the major influences upon both practices and perceptions. The research also aims to understand the historical context for the use of chant in the Archdiocese prior to the Council and will make an assessment of the extent to which local attitudes towards chant resonate with those in the Church’s official documents on liturgy and music and selective scholarly literature pertaining to chant.

³⁷ For an historical overview, see James McKinnon, “Mass §I, 1 Liturgy and Chant: Early History” in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 2nd edn., Vol. 16 (London and New York: Macmillan and Grove, 2001) 58-85; here, 61-63. See also Denis Arnold & John Harper, “Mass §III, 1600-2000” in Sadie, ed., *The New Grove*, 2nd ed., Vol. 16, 77-85.

1.6 Overview of the Study

To achieve the primary aim of this thesis, it is necessary to provide an explanation as to how the data for the analysis chapters was generated and collated. To this end, Chapter 2 will discuss the use of both quantitative and qualitative surveys, including the structure and content of questionnaires, the incentives provided to maximise parish participation and the data processing strategies. Chapter 3 will then provide an historical context for the research which will discuss the influence of priests, publications, the Diocesan Liturgical Commission and Corpus Christi College Seminary on the use of chant in the pre-conciliar era. The historical context will also describe in broad outline the practice of chant in Melbourne's Catholic parishes prior to the Council. An understanding of the historical context helps to shed light on why certain practices and perceptions have evolved and why other practices and attitudes have been abandoned, or in some cases modified.

The results from Survey 1 on chant practices will be analysed in Chapter 4 with particular attention devoted to the use of chant during Sunday Mass and the liturgical year. Chapter 5 will discuss the major results that emerged in Survey 2 regarding perceptions towards the use of chant. These perceptions will be discussed under a series of broad but related themes. In order to situate these themes in an appropriate liturgical context, the discussion will examine the extent to which various themes correlate with official and scholarly perceptions. To understand why certain practices and perceptions have evolved Chapters 6 and 7 will discuss the likely spheres of influence on the use or non-use of chant in parishes. The final chapter will present the major conclusions to the study as a whole and offer recommendations to promote the future practice and perceptions of chant that will harmonise with the Church's vision of chant in the liturgy.

1.7 Overview of Previous Studies

Since the study will focus on the practice and perceptions of chant in the Catholic Archdiocese of Melbourne, it is helpful to situate the research in relation to some of the more influential studies of liturgical music that have been produced since the Council and, given the nature of this project, some of the more substantial field studies that have been conducted in liturgical music throughout the English-speaking world, particularly Australia.

The American liturgist and musician, Edward Foley OFM^{Cap}, suggests that liturgical music scholarship can be conveniently categorised under the following headings: (1) general studies, (2) historical studies, (3) theological studies and (4) pastoral and cultural studies.³⁸ Since the Council, influential studies about the role of music in the liturgy have been undertaken by scholars in order to educate fellow clergy and pastoral ministers.³⁹ The early works by French theologian Joseph Gelineau SJ and Belgian scripture scholar Lucien Deiss CSSp in particular, reflected the twentieth-century liturgical and biblical movements, including the notion of *ressourcement* or a return to the sources.⁴⁰ Uncovering scriptural and patristic sources of the liturgy, early liturgical practices such as the use of the vernacular and the traditions of singing in the liturgy have been rich discoveries indeed. The notion of *ressourcement* lies beneath the conciliar call for composers to draw inspiration for new compositions primarily from scriptural and liturgical sources.⁴¹

³⁸ Edward Foley, "Liturgical Music: A Bibliographic Essay" in Robin A. Leaver & Joyce Ann Zimmerman, eds. *Liturgy and Music: Lifetime Learning* (Collegeville: The Liturgical Press, 1998) 411-452.

³⁹ E.g. Joseph Gelineau, *Voices and Instruments in Christian Worship* (London: Burns & Oats, 1964); Lucien Deiss, *Spirit and Song of the New Liturgy* (Cincinnati: World Library Publications, 1970); Bernard Huijbers, *The Performing Audience: Six and a Half Essays on Music and Song in Liturgy* (Phoenix: NALR, 1974); Robert Hayburn, *Papal Legislation on Sacred Music: 95AD to 1977AD* (Collegeville: The Liturgical Press, 1979); Miriam Therese Winter, *Why Sing? Towards a Theology of Catholic Church Music* (Washington: The Pastoral Press, 1984); Jan Michael Joncas, "Semiotics and the Analysis of Liturgical Music" in *Liturgical Ministry* 3 (Fall 1994) 144-154; Edward Foley, *Ritual Music: Studies in Liturgical Musicology* (Beltsville: The Pastoral Press, 1995) and Mary McGann, *Exploring Music as Worship and Theology: Research in Liturgical Practice* (Collegeville: The Liturgical Press, 2002).

⁴⁰ See, also, "Nouvelle Theologie" in Richard McBrien, ed., *The HarperCollins Encyclopedia of Catholicism* (New York: HarperCollins, 1995) 922.

⁴¹ CSL (1963) #121 in TLD (2004) 26.

The writings of Bernard Huijbers, Miriam Therese Winter MMS and Jan Michael Joncas represent another underlying current of the liturgical movement and the Council, namely, *aggiornamento* or “updating”. Huijbers believes that an essentially contemporary folk repertory of liturgical music is necessary for the liturgy of today so that the once passive congregation might become an active contributor or “performing audience” during the liturgy. Huijbers argues that traditional Church music, such as chant, limited the participation of people during the liturgy.⁴² Winter and Joncas, on the other hand, have developed a rationale for contemporary liturgical music composition that respects the Church’s tradition of sacred music (chant and polyphony) but, at the same time, explores other genres in order to foster a contemporary inculturation of the liturgy.

Miriam Therese Winter’s development of a contemporary theology of Catholic Church music is an attempt to provide theological criteria in support of both the Church’s traditional repertory and the use of contemporary compositions.⁴³ Since the Council, Winter suggests that a degree of polarisation has developed between cathedrals on the one hand, who seek to preserve the Church’s heritage of sacred music, and parishes on the other who try to foster the active participation of the community through the use of contemporary compositions. According to Winter, the Church needs a practice and theology of liturgical music that respects the inherent tensions in the Council documents, one that provides a time and place for both the Church’s traditional heritage such as chant *and* a contemporary repertoire, especially folk-style composition, from different cultures.⁴⁴

Michael Joncas uses the twentieth-century discipline of semiotics (or the study of signs) to argue that music can be judged not only by criteria such as holiness, beauty and universality

⁴² Bernard Huijbers, *The Performing Audience*, 47-65.

⁴³ Miriam Therese Winter, *Why Sing? Toward a Theology of Catholic Church Music* (Washington: The Pastoral Press, 1984).

⁴⁴ Winter, *Why Sing?* 239-243.

but also by the ways in which music functions in different cultures.⁴⁵ Influenced by ethnomusicology, semiotics explores the musical language of different cultures including the elements of melody, harmony and rhythm. To illustrate this perspective it could be suggested that the Sanctus from Mass XVIII in the *Liber Usualis* (1956), an ancient melody from around twelfth-century European sources⁴⁶ and one that Paul VI hoped might become known universally,⁴⁷ is not generally used in local parishes. Instead, the most popular setting of the Sanctus comes from Marty Haugen's *Mass of Creation* a composition that is only twenty-five years old. This fact suggests that post-conciliar compositions may have more significance for people because they appear more reflective of their own culture and popular styles of liturgical music that are currently in vogue. Such an argument could be used to account for the widespread use of compositions like the *Mass of Creation* (1984).

From his overview of liturgical music scholarship written during the past sixty years, Edward Foley suggests that historical studies, more than anything else, have dominated the field and that, whilst both historical and theological research into liturgical music are necessary for enriching our understanding of tradition, it is important that field studies of music in worship is critical for the advancement of scholarship today in order to help serve the liturgical celebrations in the future.⁴⁸ Whilst acknowledging Foley's observations about the general pattern of liturgical music scholarship, it will be necessary to integrate into this field study, relevant data and perspectives from local church history, liturgical studies and pastoral ministry in order to contextualise the survey work that is undertaken and the conclusions reached.

In Australia, recent studies in liturgical music have incorporated a critical evaluation of the relevant documents on liturgy and music. Geoffrey Cox's analysis of the *Constitution on the*

⁴⁵ Jan Michael Joncas, "Semiotics and the Analysis of Liturgical Music," in *Liturgical Ministry* 3 (Fall 1994) 144-154.

⁴⁶ Hiley, *Western Plainchant*, 161-162.

⁴⁷ Paul VI, "Introduction" in *Jubilare Deo* (Washington: USCC, 1974).

⁴⁸ *Ibid.*, p.451.

Sacred Liturgy (1963) and *Musicam sacram* (1967) focuses predominantly on the potential role of the choir in relation to the congregation at Mass, rather than the ministerial chants of the priest and people per se or the use of chant for the Ordinary of the Mass.⁴⁹ The analysis of musical settings of Eucharistic prayers by Anthony Way examined relevant liturgical documents so that criteria for assessing the effectiveness of contemporary settings could be formulated. One of Way's major conclusions is that field studies about the use of music in the liturgy are required in order to assess the function and reception of Eucharistic prayer settings in different pastoral contexts.⁵⁰ It is hoped that the survey methodology proposed here will reveal the extent to which settings of the ministerial chants and selected chant-based settings of the Ordinary, both of which form part of the Eucharistic prayer, have been used in Melbourne parishes.

In Australia an early post-conciliar study of chant was undertaken by Percy Jones, who addressed musical and pastoral issues associated with the adaptation of Latin chant into English.⁵¹ Jones' work is important because he was instrumental in composing the first ministerial chants in English for use in Australia in 1966. Over forty years later, many of the issues addressed by Jones are still relevant, such as the potential cultural benefits of a "common" liturgical language in the Church's post-conciliar liturgy, the practical advantages of adapting Latin into English for priest and people, and the historical significance of developing new musical arrangements from earlier compositions.

⁴⁹ Geoffrey Cox, "Cum Angelis Canimus: Re-examining the Role of the Choir at the Eucharist" in *The Australasian Catholic Record* 77:1 (Jan 2000) 61-75 and *Pastoral Music* 24:2 (Dec-Jan 2000) 25-33.

⁵⁰ Anthony Way, "Lift Up Your Hearts: A Musico-Liturgical Study of the Eucharistic Prayer of the Roman Rite 1963-2004," MMus Thesis (Melbourne: Australian Catholic University, 2004) 134.

⁵¹ Percy Jones, *English in the Liturgy: Aesthetic and Practical Problems* (London: Geoffrey Chapman, 1966) 85ff.

1.8 Studies of Ministerial Chant

Recent literature on the ministerial chants for the priest and people at Mass seems to be associated with the revision of the Sacramentary (1974).⁵² One reason writers have addressed this issue is that the revision of the Sacramentary involves revision of both texts and music. Much of the literature is by American authors, however, their perspectives are relevant in Australia because the ministerial chants to which they refer have also been included in the Sacramentary used in this country.⁵³

In his discussion of why American parishes do not generally sing the ministerial chants, Frank Quinn OP has addressed a range of issues, including the way the chants were first published in the Sacramentary (1966), their physical location in the Sacramentary in relation to the Order of Mass and ritual texts, the effect of including various musical tones, and the degree to which the chants can be sung with ease by priests.⁵⁴ Quinn makes the observation that one of the reasons many priests do not sing is related to the liturgical priorities that followed the Council. In Quinn's view, the emphasis initially fell on reforming the rites, producing new ritual books, composing new music for the vernacular liturgy and instructing the people about the liturgical changes. In light of these tasks, he believes that it is not totally surprising that certain elements (e.g. ministerial chanting) fell by the way side.⁵⁵ Quinn suggests that the inherently musical nature of liturgy strongly implies a need for singing not only by congregations and choirs but also singing by presiding celebrants in dialogue with the congregation.⁵⁶

Some of the concerns raised by Quinn are shared by Robert Batastini who has drawn attention to the negative impact of the 1974 Sacramentary which he believes to have had far-reaching

⁵² John Page, "The Process of Revision of the Sacramentary 1981-98" in Mark Francis and Keith Pecklers, eds, *Liturgy for the New Millennium: A Commentary on the Revised Sacramentary* (Collegeville: Pueblo, 2000) 1-16.

⁵³ Sacramentary (Catholic Book Publishing Co. New York, 1975 or Collegeville: The Liturgical Press, 1975).

⁵⁴ Frank Quinn, "Will Ministers Sing Their Texts?" in *Liturgy* 90 24:5 (July 1993) 12-13.

⁵⁵ Frank Quinn, "Why Catholics Must Sing" in Kathleen Hughes, ed., *Finding Voice to Give God Praise: Essays in the Many Languages of Liturgy* (Collegeville: The Liturgical Press, 1998) 59-72; here, 68-69.

⁵⁶ Quinn, "Why Catholics Must Sing," 67

consequences on the singing of ministerial chant in American parishes. For example, the inclusion in the Sacramentary of a version of chants by the International Commission on English in the Liturgy (ICEL) different from that introduced in 1966 resulted in reduced ministerial and congregational participation. The same situation also occurred in Australia when the 1974 Sacramentary containing the ICEL chants replaced the 1970 chants produced by the Australian Episcopal Liturgical Commission. Batastini also discusses the influential role that the bishop as a singing, or non-singing presiding celebrant, can exercise on fellow priests.⁵⁷

Responding to these American commentaries, Melbourne priest and musician William Jordan also notes the negative impact of the 1974 Sacramentary on the singing of the ministerial texts.⁵⁸ Jordan believes that the time is ripe for a reappraisal of the practice of singing the greetings and dialogues. Such a reappraisal needs to take account of the different versions of ministerial chant in the collective memory, the cultural context in which the liturgy is celebrated, the understandings of music in ritual and the attitudes of clergy and laity to the dialogue chants. In addition, the attitudes and practices of Eastern rite church communities for whom sung liturgical texts are an integral part of divine worship, should also be investigated.

It would seem from the perspectives provided by influential local and international scholars that the singing of the ministerial chants certainly represents an unresolved issue in contemporary liturgical music scholarship and practice and one worthy of research.

1.9 Local Field Studies

Recent field studies of liturgical practice within Australia have taken place at Catholic diocesan and parish levels within New South Wales. In 1997, Fr John de Luca conducted a quantitative

⁵⁷ Robert Batastini, "Why Don't Our Presiders Chant?" in *Pastoral Music* 17:5 (June-July 1993) 23-25.

⁵⁸ William Jordan, "The Ministerial Chants: A View from Australia" in *Pastoral Music* 18:3 (Feb.-Mar. 1994) 67-69; here 68.

survey of 228 parishes within the dioceses of Sydney, Broken Bay and Parramatta as part of an historical study of developments in liturgical music within Catholic parishes and schools during the twentieth century.⁵⁹ One hundred and eighteen parishes took part in the questionnaire (a return rate of 52%). The 20 survey questions, comprising a combination of tick-a-box and open-ended responses, addressed the number and times of weekend Masses, the type and quantity of music ministry (e.g. cantor, choir, choral groups), the nature and placement of keyboard accompaniment, the background and payment of parish musicians and the use of music and worship books at Mass. One survey question asked parishes whether or not the Ordinary parts of the Mass were sung, to which 94% of respondents indicated they were. No attempt was made, however, to determine which ministerial chants or chant settings of the Ordinary were used.

Another Sydney scholar, Catherine Smith, has recently completed a qualitative field study within the Parish of Our Lady of the Rosary in the Diocese of Broken Bay, NSW, with a focus on the theological dimensions of liturgical music based on ethnographic field notes and participant observation.⁶⁰ As part of her study of liturgical music repertoire, Smith investigated the use of various genres such as psalmody, hymnody and Gregorian chant. One of the author's general observations regarding the use of chant was that despite liturgical documents and scholarly writings urging the use of both chant and Latin in Catholic liturgical contexts, it seemed that most Australian Catholics rarely heard either Latin or chant sung during their Sunday liturgical celebrations.⁶¹ This observation also reflected the practice at Our Lady's Parish, although some parishioners expressed fond memories for the chant repertory, including one parishioner who felt that "the old form of traditional Latin chant seemed to prepare people

⁵⁹ John de Luca, "A Vision Found and Lost: The Promotion and Evolving Interpretation of the Movement for Liturgical Musical Reform within the Sydney Catholic Church during the Twentieth Century," PhD diss. (Sydney: University of New South Wales, 2001) 252ff.

⁶⁰ Catherine Smith, "The Transformative Power of Liturgical Music: A Case Study of an Australian Catholic Parish," PhD diss. (Fitzroy: Australian Catholic University, 2007).

⁶¹ Smith, "The Transformative Power," 231.

for deeper spiritual experiences.”⁶² Smith suggested that one of the main influences on the absence of chant was its association with the Latin language which is not commonly used in parish liturgies. In relation to Our Lady’s Parish, the author concludes that at the time of writing (2007), there was no discernable data to suggest that the parish wanted to include Gregorian chant or Latin motets in Sunday Masses on a regular basis.⁶³ Another significant conclusion from Smith’s study is that leadership of priests is crucial for congregational participation in the sung prayer at Mass and that the continuing formation and encouragement of parish clergy in the area of liturgical music is strongly recommended.⁶⁴

As noted already, field studies comprise a relatively small but perhaps an emerging area of scholarship and one worthy of further attention given the larger number of historical studies and musicological studies that have dominated liturgical music studies during the twentieth century.⁶⁵ Surveys of liturgical and musical practice conducted so far locally and overseas offer useful models and conclusions. In the United States, for example, *The Notre Dame Study of Catholic Parish Life* (1985), conducted by the Institute for Pastoral and Social Ministry and Centre for the Study of Contemporary Society at the University of Notre Dame, IN, comprised a survey of 1,850 American Catholic parishes (10% of the total number) on various aspects of parish life (e.g. liturgy, education and social action) to which 59% of parishes responded. The second phase of the study comprised in-depth questionnaires with representatives from 36 parishes who took part in the original survey, and included weekend on-site visits by a liturgist and social scientist.⁶⁶ Their observations focused on post-conciliar church refurbishments, observations of weekend Masses and interviews with pastoral ministers regarding liturgical planning, sacramental preparation and other pastoral issues. One conclusion in relation to

⁶² Smith, “The Transformative Power,” 231.

⁶³ Smith, “The Transformative Power,” 235.

⁶⁴ Smith, “The Transformative Power,” 273.

⁶⁵ Edward Foley, “Liturgical Music: A Bibliographic Essay” in Robin Leaver and Joyce Ann Zimmerman, eds, *Liturgy and Music: Lifetime Learning* (Collegeville: The Liturgical Press, 1998) 411-452.

⁶⁶ “The Notre Dame Study” in Jim Castelli & Joseph Gremillion, *The Emerging Parish: The Notre Dame Study of Catholic Life Since Vatican II* (New York: Harper & Row, 1987) 4-8.

parish liturgy that is pertinent to this study states that “a major shift has evolved in Roman Catholic sung liturgies in this country, a shift not due to any official decision but to popular practices which depart from official directives.”⁶⁷ Another finding states that participation is quite low when it comes to singing parts of the Mass. In a summary of Catholic attitudes to music, readings, singing, prayers and ritual at Mass, music is identified as the area in most need of improvement.⁶⁸ The discrepancy between theory and practice that was noted earlier is thus not peculiar to Australia but is part of a broader trend in liturgical music practice in other English-speaking communities.

In the Church of England, the Archbishop’s Commission on Church Music conducted a “balanced selection” survey of Anglican parishes throughout the United Kingdom during 1988.⁶⁹ It comprised detailed questions regarding the role of music in worship. The survey listed general questions concerning the character and size of the parish, the place of music, and the number of ministers and services. In relation to repertoire, respondents were asked to indicate whether or not their parish services included genres such as congregational and choir settings of the Eucharist, plainsong and contemporary song; however, provision was not made for indicating which compositions were used. Whilst the focus of this survey was church music in Anglican parishes, the questionnaire used in the survey offers a useful model for question design. Statements and questions with variable tick-a-box and Yes/No responses were clearly designed to facilitate easy completion by the participant, and presumably lead to a high rate of survey returns.

In 2004 a geographically limited study of liturgical music practice was undertaken by Barbara Murphy and John Orr in the Diocese of Knoxville, Tennessee, USA. Their research included

⁶⁷ Castelli and Gremillion, *The Emerging Parish*, 124.

⁶⁸ Castelli and Gremillion, *The Emerging Parish*, 137.

⁶⁹ *In Tune With Heaven: The Report of the Archbishop’s Commission on Church Music* (London: Hodder & Stoughton, 1992).

an examination of the official Roman Catholic Church documents on liturgical music since the Council and comparisons between these directives and the musical practice in 25 of the 44 parishes in the diocese that responded to the survey.⁷⁰ The survey comprised questions on the parish size and personnel (e.g. number of parishioners, number of priests and music ministers and musical background of musical ministers); parish choirs (e.g. number and type of choirs, directors and cantors, musical background and physical location of the music ministry) and the music used during Mass (e.g. hymnals and liturgical publications used; whether chant is used and the sources of the chant and the parts of the Mass that are sung). Echoing the study by Castelli and Gremillion, one conclusion from Murphy and Orr's study is that "not all parts of the Mass that could or should be sung are sung."⁷¹

In Australia, the work of Robert Dixon and the Australian Catholic Bishops' Pastoral Projects Office has provided researchers with statistical information about the Catholic Church throughout Australia, especially in relation to parishes, priests, religious orders, dioceses and the general Catholic population, beginning with the first available statistics through to the most recent statistical information produced by the Australian census and National Church Life Survey (2001, 2006).⁷² Whilst the project includes information about the celebration of the Mass and the other sacraments, the analysis provides limited information about the use of music at Mass. Instead, the liturgical analysis focuses on matters such as Mass attendance rates, times of Masses, levels of satisfaction and involvement in liturgical ministries, including singing in the choir or serving as an instrumentalist.⁷³ It should be noted, however, that the recent 2006 National Church Life Survey does include a new question about musical preferences, including the singing of parts of the Mass.

⁷⁰ Barbara Murphy and John Arthur Orr, "Catholic Church Music Today in Theory and Practice: Part I," in *Sacred Music* 131:4 (Winter 2004) 5-19. Part II is published in *Sacred Music* 132:1 (Spring 2005) 5-19.

⁷¹ Murphy and Orr, "Catholic Church Music," (Spring 2005) 9.

⁷² For a summary profile drawn from the NCLS 2001 survey, see Robert Dixon, *The Catholic Community in Australia* (Adelaide: Openbook Publishers, 2005).

⁷³ Dixon, *The Catholic Community*, 108.

At a local level, the Office for Worship in the Catholic Archdiocese of Melbourne conducted a liturgical music survey in 2004 to which 68 out of 226 parishes responded.⁷⁴ The purpose of this survey was to establish the music resources used, the repertoire employed for processional songs and other parts of the Mass and the areas of formation parishes would like addressed by the Office for Worship. Even though the survey data provided indications of some ministerial chants that were sung at Mass (e.g. the Memorial Acclamation, Doxology and Amen) the questions about service music and Mass settings were general in scope and not specifically focused on chant settings of liturgical texts.

From this brief overview of quantitative and qualitative field studies conducted at national, state and diocesan levels in Australia and overseas it can be seen that some attempts have been made to understand various aspects of liturgical and musical practice in parishes since the Second Vatican Council; however, a detailed study of the practice and perceptions towards the ministerial and congregational singing of chant has yet to be conducted at the local level and is an aspect of Catholic worship worthy of investigation.

1.10 Conclusion

The discussion of the general purpose, significance, aim and limitations of this study of chant practices and perceptions in the Catholic Archdiocese of Melbourne has provided an overview of why this research is being undertaken at the present time. In the next chapter, the research design will be explored outlining how the data for the two surveys on chant practices and perceptions were generated, and an explanation for the use of the research methods will be provided.

⁷⁴ *Survey of Liturgical Music at Sunday Celebrations of the Eucharist*, unpublished MS (East Melbourne: Office for Worship, 2004).

Chapter 2

Research Design

2.1 Introduction

In the previous chapter, the research problem was outlined in addition to the related aims and questions that will be addressed in this study. A review of appropriate literature has helped to situate the research regarding chant in the liturgy in relation to the broader field of liturgical musical scholarship. It has been noted that liturgical musicology has been dominated in recent decades by historical and musicological studies. An historical perspective is also relevant in this research and will follow in Chapter 3. At the same time, however, the literature review highlighted the importance of field studies in liturgical music for studying what is actually happening in parishes forty-five years after the conclusion of the Second Vatican Council. This study responds to the expressed need for field studies into liturgical music practice.

In the following discussion, a recapitulation of the research problem will lead into an exposition of the various components of the research design. The choice of various research methods will be explained and the practical and ethical issues surrounding data collecting strategies will be discussed. This will include the use of quantitative and qualitative questionnaires relating to the practice and perceptions towards ministerial and congregational chant in the liturgy. The discussion of questionnaires will make reference to the observance of proper procedures regarding research with human participants, issues pertaining to anonymity and confidentiality of participants, and the reliability and validity of survey responses.

2.2 Development of the Research Problem

Liturgical music in the Catholic Archdiocese of Melbourne and other dioceses around the world often reflects tensions between official theory in liturgical documents and musical practice in parishes. For example, the conciliar call to preserve the Church's rich musical heritage is matched by a pastoral tendency to choose liturgical music based on the preferences and capabilities of priests, pastoral associates and musicians who, in turn, are subject to various influences. In effect, much of the music from the Catholic Church's heritage such as Gregorian chant and sacred polyphony has been virtually jettisoned by parish musicians since the Second Vatican Council in favour of an essentially post-conciliar repertory intended to promote the "full, conscious and active participation of the people" which had been described as a central aim of the liturgical reform.¹

The apparent disjunction between theory and practice, however, seems to go further than interpretation of documents and employment of particular musical repertoire. It also includes the way music is incorporated into parish worship. For example, the Second Vatican Council described music as an integral part of the liturgy.² The Vatican's Congregation for Divine Worship and Discipline of the Sacraments elaborated upon this idea by claiming that the liturgical music reforms of the twentieth century called for the singing *of the* liturgy [i.e. the liturgical texts themselves], not simply singing [hymns] *at* liturgy.³ However, in most places, parishes are still coming to terms with this challenging ideal. One scholar of papal teaching on sacred music, including chant, has concluded that after centuries of official teaching on the importance of music in the liturgy, the pastoral custom following the post-conciliar renewal of the 1960s appears to be something very different: "The result has been the elimination of sung

¹ CSL (1963) #14 in TLD (2004) 6.

² CSL (1963) #112 in TLD (2004) 24.

³ SCR, *Musicae sacrae* (1967) #33, note R4 in *Documents on the Liturgy: Conciliar, Papal and Curial Texts 1963-1979* (Collegeville: The Liturgical Press, 1982) page 1299.

Mass. Read Mass with hymns and psalms and acclamation, has become the usual musical form.’⁴

This leaves Catholic parishes, including those in the Archdiocese of Melbourne, with some tensions between what the official Church presents to them as high ideals to which they should aspire and the regular practice of liturgical music which reflects varying levels of ability and the influences of publications and pastoral customs on the part of local liturgical ministers and musicians. This situation represents something of a disjunction: the “mind” of the Church’s hierarchy says one thing whilst the members of the Church’s “body” in parishes do something different. On an ecclesial level this difference amounts to a significant discrepancy between the Church’s theory of music in the liturgy and the way this theory is perceived and practised.

2.3 Major Hypothesis:

One example of the problem described above can be suggested by the following hypothesis which suggests that:

The practice and perceptions of ministerial and congregational chant in the liturgy of parishes of the Catholic Archdiocese of Melbourne do not reflect the Catholic Church’s official vision of chant in the liturgy.

2.4 Research Questions

In light of the above hypothesis, the aim of this research project is to seek answers to a range of questions below pertaining to the practice and perceptions of the ministerial and congregational singing of chant in the parishes of the Catholic Archdiocese of Melbourne:

⁴ Hayburn, *Papal Legislation*, 408.

- a) Which ministerial chants are regularly sung in parish Masses on Sundays?
- b) Which congregational chants are sung at Mass during the liturgical year?
- c) Which chant and non-chant based Mass settings are used in parishes?
- d) What are the current approaches towards the singing of parts of the Mass and the major reasons why?
- e) What chants do pastoral ministers believe should normally be sung at Mass on Sundays and what are the preferred times and occasions during the year for using chant-settings of liturgical texts?
- f) Which music groups serve in parishes and, of these, which use chant-based settings?
- g) What related pastoral issues contribute towards the use or non-use of liturgical chant (e.g. location of music ministry, types of instruments played, visual worship aids used, liturgical language employed and music budget provided)?
- h) Which pastoral ministers decide what is sung at Mass and what is their educational background in the areas of ministry, theology and music?
- i) What have been the dominant influences in shaping attitudes towards the selection of music for Mass (e.g. liturgical documents, liturgists and musicians, diocesan agencies, ecclesial associations, hymnals and other publications of liturgical music)?
- j) What are the typical perceptions towards the ministerial and congregational singing of chant held by priests, pastoral associates and parish musicians?

The hypothesis and research questions outlined above suggest that this study is not primarily concerned with historical or philosophical questions, but is essentially pastoral in focus. The research questions delve primarily into what is happening in the field of liturgical music in parishes and seek to understand the various perceptions underlying the use or non-use of chant

in the liturgy. This is not to say that historical or theoretical issues are unimportant. On the contrary, questions pertaining to past and present customs shed light on the understanding of current practices and perceptions towards chant. However, in order to appreciate the practices and perceptions towards chant some forty-five years after the conclusion of the Council, a field study method is particularly appropriate.

2.5 Selection of a Method

2.5.1 Triangular Approach

The hypothesis outlined above reflects some cursory and anecdotal observations about both the practice and the perceptions of liturgical music in parishes of the Catholic Archdiocese of Melbourne. In order to assess its validity, a combination of methods was employed in order to substantiate or contradict the hypothesis and thereby establish some significant research findings. The adoption of two or more research methods is often referred to in social science research as a “triangular” approach and is designed to provide a more comprehensive study of a topic and sources of data than the use of one method alone.⁵

2.5.2 Historical, Quantitative and Qualitative Methods

In this research project, the historical method will help to develop an overview of liturgical music in the Catholic Archdiocese of Melbourne during the twentieth century. It is supplemented by both quantitative and qualitative studies of practices and perceptions of the use of ministerial and congregational chant in parishes. Historical perspectives offer important windows through which the researcher can appreciate the background of current pastoral trends and customs. Learning from the failures and successes of the past is an educative process that helps a researcher make recommendations to promote better practices and perceptions in the future.

⁵ Abbas Tashakkori and Charles Teddlie, eds, *Handbook of Mixed Methods in Social and Behavioral Research* (Thousand Oaks, CA: Sage, 2003) 190.

Understanding contemporary practices, however, can also benefit from a combination of both quantitative and qualitative approaches. In the first survey, questions pertaining to the practice of chant such as “what,” “when” and “where” chant is used are supplemented by deeper questions in the second survey concerning perceptions held by various pastoral ministers, that is, investigations into the “how” and “why” chant is valued as a genre of liturgical music. Rather than being independent or mutually exclusive, quantitative and qualitative approaches to research can complement and enrich each other, shedding sharper light on a topic and providing a greater contribution to the knowledge of a subject than could be achieved by the use of one approach alone.⁶

2.6 A Study of Practice and Perceptions

The central hypothesis of this study is that the Second Vatican Council’s vision of music in the liturgy has only partially been grasped and implemented within parishes of the Catholic Archdiocese of Melbourne. The Council’s *Constitution on the Sacred Liturgy* (1963) emphasised that the Church’s musical heritage, including chant and polyphony, should be kept in the foreground of liturgical life alongside modern compositions.⁷ In terms of practice and perceptions, at least at the local level, general anecdotal and experiential evidence suggests that the very opposite has occurred: chant and polyphony seem to have been cast in the background of the Church’s liturgical practice, sometimes appearing during special celebrations of the liturgical year but generally playing a very minor role in the liturgical action of most parishes. The singing of chant and polyphony in parishes seems to be perceived more as the exception than the norm.

A possible way to test this central hypothesis is to focus on two specific areas of the Church’s chant tradition: the ministerial and congregational singing of chant-based liturgical texts at

⁶ Julia Brannen, “Working Qualitatively and Quantitatively” in Clive Searle, Giampietro Gobo, et al, eds, *Qualitative Research Practice* (Thousand Oaks, CA: Sage, 2007) 284.

⁷ CSL (1963) ##114, 116 in TLD (2004) 25.

Mass. As noted in Chapter 1 (p. 43), ministerial chant settings of liturgical texts refers to the Order of Mass texts sung in dialogue between the priest and people (e.g. the Greetings, the dialogues before and after the scripture readings, Preface Dialogue and presidential prayers). Congregational chants, on the other hand, refer to the Ordinary or fixed parts of the Mass (e.g. *Kyrie, Gloria, Sanctus* and *Agnus Dei*) along with hymns, sequences or antiphons sung to a chant-based melody by the priest, ministers and people together, that is, the whole congregation. The study will not focus on chant settings of the Proper (or variable) parts of the Mass (e.g. the Introit, Psalm, and Communion Antiphons) or sacred polyphony in Latin and English as the singing of these chants and motets require the musical ministry of trained SATB choirs, who are employed in a very small minority of parishes such as St Patrick's Cathedral. Moreover, it is highly likely that the proper chants in Latin during the liturgical year are sung by trained choirs only.

2.7 Parishes and Pastoral Ministers

When selecting a sample group for the survey of chant in the Catholic Church it was decided to choose a relatively large population size in order to generate substantial research findings. The Catholic Archdiocese of Melbourne was chosen as it comprised, at the time of the survey, 226 parishes making it the largest diocese in Australia.⁸ A survey of this size was likely to make a more notable contribution to our knowledge of the post-conciliar implementation of liturgical music in parishes than a smaller survey of parishes in a country diocese or deanery (i.e. a group of 8-9 parishes in adjacent localities). The Melbourne Archdiocese is also noted for its multi-cultural population of Catholics: at present, twenty-one diverse ethnic groups, including Vietnamese, Polish and Italian communities are served by migrant priest chaplains in the Archdiocese.⁹

⁸ *The Official Directory of the Catholic Church in Australia 2007-2008* (Belmont: National Council of Priests, 2008) 650.

⁹ For current listing, see "Chaplains – Ethnic Groups" in *The Official Directory* (2009-2010) 309.

Since this research project comprises both ministerial and congregational chant, it was decided to involve parish priests and other members of the congregation who are actively involved in choosing music for the liturgy, namely, pastoral associates and parish music coordinators or musicians. In the early stages of the research proposal it was anticipated that the study of perceptions might be restricted to priests alone because of the key role they play in evoking sung responses from the congregation. Upon reflection, however, it was decided to be more inclusive because priests do not always act unilaterally in parishes: increasingly, they collaborate with pastoral associates or parish musicians when deciding what is to be sung during the liturgy. Therefore, a representative sample of 34 people (12 priests, 10 pastoral associates and 12 musicians) from the four Archdiocesan regions was identified for the questionnaire-interview pertaining to perceptions towards chant in the liturgy.

2.8 Ethical Procedures

Just as there are ethical procedures in research based on historical documents and archives, such as the acknowledgment of sources and the honest and reasonable interpretation of data, so too in research projects involving living people and contemporary contexts there are ethical procedures to be observed. Like other Educational Institutions, Australian Catholic University employs a Human Research Ethics Committee (HREC) to ensure that research involving people accords with ethical requirements particularly respecting the well-being and rights of human participants in the research process. The research requirements include the duty of the researcher to respect the freedom of people to participate in the survey or to decline the invitation. Researchers are also responsible for respecting the accepted conventions in relation to correspondence and interaction with research participants, data-collection strategies and storage and ownership of data.

2.9 Human Research Ethics Committee (HREC) Application

Before the surveys of parishes and pastoral ministers could be undertaken, a comprehensive application to the HREC at Australian Catholic University was completed.¹⁰ This required identification of issues pertaining to human participants (e.g. access to vulnerable people, risk of mental or physical harm), research design and procedures, project details, data gathering strategies, security and disposal of data, dissemination of results and issues surrounding anonymity and confidentiality of participants' responses. The application process also required that an information letter to participants be formulated according to a standard format and that consent forms be provided for participant and researcher.

2.10 Researcher and Participants

There are two aspects of the researcher's background that made this research project with parishes of the Catholic Archdiocese of Melbourne appealing. Firstly, the researcher was recognised as a qualified liturgical consultant and practising musician,¹¹ having served as a musician in six different parishes or communities within the Archdiocese,¹² and had been employed as a liturgical and musical consultant at the Archdiocesan Office for Worship since 1993. In many ways, a working relationship already existed between the researcher and the survey participants. It was hoped that the experience of the researcher and prior professional service and consultancy with pastoral ministers in Melbourne's Catholic parishes would attract interest and cooperation from potential participants.

The pastoral ministers who were approached for the second questionnaire pertaining to perceptions were among those who had already taken part in the first survey regarding the practice of singing chant-based liturgical texts. A particular effort was made to ensure priests

¹⁰ http://www.acu.edu.au/research/forms_documents

¹¹ MA (Liturgy) [University of Notre Dame, IN, 1993] and MMus [Australian Catholic University, 2000].

¹² I.e. St Brendan's, Flemington (1987-1990), Immaculate Conception, Hawthorn (1991), St Francis' Church, Lonsdale St, Melbourne (1989-), St Joseph's, West Brunswick (1993-1994), St Martin de Porres, Avondale Heights (2002-2003), St Patrick's Cathedral, Melbourne (2004-).

and pastoral ministers with an ecclesial, academic and/or pastoral background in liturgy and music were included in the survey sample (e.g. the Archbishop, priests and pastoral ministers with graduate degrees in theology, church history, liturgy and/or music) in order to provide as rich a collection of data as possible on the practice and perceptions of ministerial and congregational singing of chant in the Catholic Archdiocese of Melbourne. Participants in the research project were approached between August and December 2007, the period approved by the HREC of Australian Catholic University.

2.11 Anonymity and Confidentiality

Two ethical issues related to the questionnaires were the anonymity of participants' identity and the confidentiality of responses. In the questionnaire pertaining to parish practice, participants were not required to identify their name. However, they were required to indicate their parish, suburb, and also their ministerial role (e.g. priest, pastoral associate, musician). With this information it was still possible for the researcher to ascertain the identity of the respondent by consulting official sources such as *The Official Directory of the Catholic Church in Australia*. However, it was not necessary to disclose the personal identity of participants in the discussion chapters as this is not the focal point of the research and ethical procedures preclude the researcher from doing so.

In the second questionnaire-interview dealing with perceptions held by pastoral ministers, confidentiality was assured by the fact that any identifiable information (e.g. minister's name and parish) was omitted altogether or, where appropriate, disguised in the textual analysis so that the individual's personal identity was protected. One obvious exception in both surveys was the Archbishop whose practices and perceptions are identified due to his public and influential role within the Archdiocese.

2.12 Data Collection Strategies

2.12.1 Survey 1: Survey about Practice of Chant

During this research project, the role undertaken by the researcher involved two major responsibilities. In devising the survey pertaining to parish practice (see Appendix C, p. 332), the role was essentially administrative and consisted of formulating the questions, disseminating the questionnaires and collating and analysing the responses. In the process of refining the survey, the questions were shown to various consultants with a background in market research and sociology. Their suggestions helped to ensure the survey related to the key research questions and that the format was clearly presented and free of ambiguity. For example, small tick boxes were used rather than large tables in order to keep the size of the survey to four A4 pages (or 1 A3 sheet, double sided) since it was designed to be completed in approximately 15 minutes. The survey was restricted to 16 questions in order to promote a higher response rate. Generally, it is considered preferable to devise a shorter questionnaire in order to attract a higher response rate rather than jeopardise the rate of returns by a longer, and perhaps more comprehensive survey.¹³

The survey of ministerial and congregational singing of chant in parishes was sent initially to parish priests, including both diocesan clergy and members of religious orders in the 226 parishes of the Catholic Archdiocese of Melbourne. Assistant priests were not included as part of the survey as they are not assigned to every parish. It should be noted that since the parish questionnaire pertained to the practice of liturgical music – matters with which priests may not always be familiar – priests were invited to delegate completion of the questionnaire to either a pastoral associate or parish musician more familiar with this area of liturgical music practice. The questionnaire was accompanied by a covering letter explaining the nature and purpose of the survey (Appendix B, p. 329). Also attached were the consent forms (Appendix B, p. 331)

¹³ Keith Punch, *Survey Research: The Basics* (London: Sage, 2003) 35.

required by the HREC of Australian Catholic University and a complimentary recording order form. This latter form was included as an incentive for as many priests or pastoral ministers as possible to complete the questionnaire and thereby increase the number of completed survey forms. Recipients who returned the forms with their completed surveys were offered a choice of three recordings of liturgical music, including a collection of chant for use during the liturgy.¹⁴

The data from Survey 1 was collated using SPSS (Statistical Package for the Social Sciences) computer software and from this it was possible to produce statistical findings which are discussed in Chapter 4.

2.12.2 Survey 2: Interview-Questionnaire about Perceptions towards Chant

In the survey pertaining to perceptions of chant (Appendix D, p. 337), the researcher's role was considerably more participatory. Rather than invite participants to complete a questionnaire in isolation from the researcher, survey participants were generally invited to complete the questionnaire in collaboration with the researcher, either in person or, if more convenient, over the telephone. In most cases, responses to the questions were recorded by both the participant and researcher so that one version of the interview could be checked against the other. The benefit of this approach was that it allowed the participant to ask questions about any aspect of the questionnaire. It also afforded both participant and researcher the opportunity to engage in dialogue about the meaning of particular questions, particularly those requiring more detailed responses. Unlike the large sample used to ascertain parish practice across the whole Archdiocese, a more selective sample of participants was chosen from the Archdiocese for the survey of perceptions towards the use of chant. Otherwise known as a "purposeful sampling strategy," this approach was characterised by the deliberate selection of 34 people (i.e. 12

¹⁴ Recordings were *In Remembrance of You* by Christopher Willcock SJ (Portland, OR: OCP, 1995), *Christ Be our Light* by Bernadette Farrell (OCP, 1994) and *Sublime Chant* by the Cathedral Singers, dir. Richard Proulx (Chicago: GIA, 1995).

priests, 10 pastoral associates, 12 musicians) in order to develop what are referred to as “well-saturated patterns” of perception. At the same time, a deliberate attempt was made to achieve “maximum variation” in the sample by choosing where possible pastoral ministers and people from a range of ages, parishes, deaneries and educational backgrounds.¹⁵

As the responses to the survey were being collected, the participants identified as potential subjects for the interviews in the four regions of the Archdiocese were contacted about whether they might be interested in being interviewed about their perceptions towards the use of chant in the liturgy. Those who agreed to the invitation were forwarded an advance copy of the questions so that they might have time to consider their responses prior to the interview. The number of interviews was restricted to 34 because general trends and themes in qualitative research interviews are considered to emerge after between 25 to 30 interviews.¹⁶ Every effort has been taken to ensure that the questions in both questionnaires avoid personal biases or preferences about the use of music in the liturgy. Questions pertaining to parish practice are designed to uncover what happens in parishes in relation to chant settings of liturgical texts. A combination of tick boxes, tables with sample practices/perceptions and categories entitled “other” have been used to help evoke responses and prompt the memories of those completing the questionnaire.

The data from Survey 2 that was quantitative in nature (e.g. tick a box responses, ‘Yes’ and ‘No’ responses) were collated electronically in order to produce statistical findings. Some of these results are discussed in Chapters 6 and 7 which examine influences on the use of chant. The data that was qualitative (e.g. open-ended responses) were coded under various themes. The most common themes are discussed in Chapter 5 which explores the predominant

¹⁵ John Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 2nd edn. (Thousand Oaks, CA: Sage, 2007) 125-127.

¹⁶ Robert Dixon et al, “Selecting Participants for a Qualitative Study” in *Research Project on Catholics Who Have Stopped Attending Mass: Final Report February 2007* (Melbourne: ACBC Pastoral Projects Office, 2007) 11.

perceptions towards chant in the Archdiocese and correlations with perceptions represented in official liturgical documents and scholarly literature.

2.13 Reliability

Survey research involving the practice and perceptions of people, such as pastoral ministers working in Catholic parishes, is different from research involving printed sources because people and their attitudes and perceptions are subject to change over a period of time, whereas printed materials are more or less fixed in time, even if subject to deterioration. Two issues that therefore arise when dealing with human subjects are the issues of reliability and validity of responses. Reliability of response refers to the *stability* of people's responses over time. That is, if the same group of participants were asked the same group of questions on two different occasions, would they answer in the same way?¹⁷ To ensure a reliable rate of response in the survey of parish practices, the questionnaire was given to a group of six pastoral ministers as a pilot study in order to identify any confusion or ambiguity that might provoke misunderstanding. For example, in order to promote consistency of response regarding specific examples of ministerial chants, the first lines, titles or references of chants were provided in order to prompt the memory of the participant and to provide access to the source where the music could be located if desired.

2.14 Validity

Related to the question of reliability and consistency of response is the issue of validity, that is: how *strong* are the survey responses? Do they answer accurately the questions that are asked? One example in both surveys concerned the term "chant" which can have both general and particular meanings within ecclesial and musical contexts. For example, in official liturgical

¹⁷ For a description of reliability and validity in survey research, see Keith Punch, *Survey Research: The Basics* (London: Sage Publications, 2003) 42.

documents the term is used generally to describe liturgical music sung during Mass.¹⁸ It has been suggested that when the term “chant” is used in this way, it can be interpreted to include both plainchant and liturgical song from other non-chant genres.¹⁹ In other sources, such as collections of Latin and English chant, the term chant generally refers to melodies from the Church’s chant heritage dating back to around the eighth and ninth centuries,²⁰ a heritage that was later represented for many decades in *The Liber Usualis* (1896-1963).²¹ Whilst it was hoped the term “chant” would be interpreted in this specific sense in Survey 1, it would seem from the responses that some respondents interpreted the term more generally. For example, some responses to questions about the use of chant during the liturgical year included reference to “chants” by the Taizé Community in France and local Melbourne composer Br Michael Herry FMS. The music by the Taizé community and Michael Herry amongst others almost always contains a time signature, choral harmony and instrumental accompaniment. These are features that are not strictly associated with the chant genre.²²

In an effort to ensure validity of response in the survey of parish practices, specific examples of “chant” were provided in the list of variables for each question beside a tick box. These options were followed by a final category entitled “other” in order to capture any additional chants not provided in the list of possible responses. In the questionnaire-interview, however, it was necessary to indicate in writing at the top of the questionnaire, and several times during the interview itself, that the term “chant” referred to the ministerial and congregational settings of chant, and that the questions should be answered in light of this specific meaning. Otherwise,

¹⁸ For example, *General Instruction of the Roman Missal* (2002) arts 43-44, 47, 86 in *The Liturgy Documents: A Parish Resource*, 4th edn (Chicago: LTP, 2004) where the term “chant” is used to describe the music, either plainchant or non-chant, used during the Introductory and Communion Rites.

¹⁹ Paul Turner, *Let Us Pray: A Guide to the Rubrics of Sunday Mass* (Collegeville: The Liturgical Press, 2006) 34.

²⁰ David Hiley, *Western Plainchant: A Handbook* (Oxford: Oxford University Press, 1993) esp. 287-339.

²¹ For example, *The Gregorian Missal for Sundays* (Sablé-sur-Sarthe: Solesmes, 1990) and Paul Ford, *By Flowing Waters: Chant for the Liturgy* (Collegeville: The Liturgical Press, 1999).

²² For a nuanced perception about the meaning of “chant”, see Paul Ford, “Chanting English Texts” in *Pastoral Music* 32:5 (June-July 2008) 37-38.

some participants were inclined to interpret the term “chant” more generally to refer to other styles of liturgical music, thus affecting the validity of their responses.

The singing of chant in languages other than English and Latin will not be discussed in detail here because according to Survey 1, English is the *common* language in which Mass is celebrated in 100% of the parishes who took part in this research project, whereas just over a quarter (25.5%) of survey participants indicated that Mass is celebrated in a language other than English in their parish [e.g. Italian (16 parishes), Vietnamese (10 parishes) and Polish (4 parishes)]. In addition, whilst members of some ethnic communities take part in multicultural celebrations of the Mass in English within Catholic parishes, other members of communities worship in separate Mass centres using their own language and musical traditions, such as the St Vincent Liem (Vietnamese) Centre in Flemington and St Anthony’s (Italian) Shrine in Hawthorn. To include a discussion of practices and perceptions surrounding chant from these distinct ethnic communities is beyond the scope of this study which is focusing primarily on Catholic parishes as such. Apart from the question of which chants are sung, the following chapter will also analyse when chant is sung during the Church’s liturgical celebrations and seasons and which music groups within the parish sing chant.

In order keep Survey 1 to a convenient size and in order to attract a greater number of individual responses, the decision was made to omit all musical examples from the questions. Whilst it can be rightly claimed that the inclusion of musical examples of the chant from the Sacramentary might have assisted those who read music, there is no guarantee that these musical examples accurately represent what is sung on Sundays, particularly in the case of priests who do not read music. The same is true of other clergy who are unable to distinguish the ministerial chants in the current Sacramentary (1974) from the earlier version of the chants

prepared for the new *Order of Mass* in English in 1969.²³ Also related to the survey length, no attempt was made to provide a complete list of ministerial chants for respondents to identify as being sung in their parish. Instead, those chants listed in the questions are the ones that are believed to be the chants most likely to be sung in parishes. The inclusion of the category “other” at the end of the list was intended to provide a place for respondents to list any other chants used on a regular basis.

2.15 Conclusion

The discussion of the research design in this chapter has provided justification for the major reason why a field study methodology has been chosen for this project, namely, to complement and enrich other historical and practical studies of liturgical music undertaken since the Council. Moreover, it has been suggested that a combination of historical, quantitative and qualitative approaches to contemporary liturgical music practices and perceptions in the Catholic Archdiocese of Melbourne will help to shed light on use of chant in the liturgy. The discussion of ethical procedures and issues surrounding the proper collection of data has highlighted the importance of integrity and accuracy in the research process. The information gained will expand the knowledge of what ministerial and congregational chants are used in parishes and the understanding of reasons why chant is or is not used in contemporary liturgical celebrations. Importantly, the study will also explore those aspects of chant that pastoral ministers value.

²³ For music of the AELC approved version of the ministerial chants (arr. by Percy Jones), see *Parish Mass Book* (Melbourne: Advocate Press, 1970) 4-30.

Chapter 3

Historical Overview of Chant in the Catholic Archdiocese of Melbourne (1903-1963)

3.1 Introduction

Before exploring the results of the two surveys that were discussed in the previous chapter, it is appropriate to provide an historical context for this study so that the practices and perceptions regarding ministerial and congregational singing of chant can be viewed in relation to past liturgical practices in the Catholic Archdiocese of Melbourne and the broader twentieth-century liturgical movement and its impact on the celebration of Mass in local Catholic parishes.

The following historical overview of Catholic liturgical music in Melbourne will focus on the major developments between 1903 when Pope Pius X's motu proprio *Tra le sollecitudini* [TLS] was published,¹ and 1963 when the Second Vatican Council's first major decree, *Sacrosanctum Concilium* (or the *Constitution on the Sacred Liturgy*) was promulgated.² The discussion will focus upon the use of chant in parishes, Corpus Christi College Seminary, and the role played by the Diocesan Liturgical Commission in fostering the promotion of chant in schools and parochial communities. This chapter will address the following three research questions in particular:

- 1) What was the place of chant in Melbourne's Catholic parishes before the Second Vatican Council?
- 2) What role did the Diocesan Liturgical Commission play in promoting chant?

¹ Pope St Pius X, motu proprio *Tra le sollecitudini* (1903) in Hayburn, *Papal Legislation*, 223-231.

² Vatican Council II, *Constitution on the Sacred Liturgy* [*Sacrosanctum Concilium*] (1963) in TLD (2004) 3-30.

3) How significant was chant in liturgical celebrations at Corpus Christi College?

Answers to these questions will provide a helpful vantage point for the later chapters because they will show the extent to which current practices in the Archdiocese are in continuity with pre-conciliar liturgical customs. In addition, an appreciation of the role played by the Diocesan Liturgical Commission and Seminary will highlight the influential roles that both of these bodies exercised on the liturgical and musical formation of pastoral ministers and laity.

3.2 Chant in Melbourne's Catholic Parishes (1903-1963)

The release of TLS by Pius X in 1903 marks the beginning of the twentieth-century renaissance of chant during the liturgy, a revival that was part of the broader liturgical movement for congregational participation in the liturgy. The call for renewed participation in praying and singing the Mass was related to Pius X's exhortation for Catholics to increase their sacramental participation at Mass by more frequent reception of Communion.³ Pius X's call for the singing of chant in the liturgy⁴ built upon the efforts of the Benedictine monks at Solesmes who systematically collated and edited chants from different manuscript sources during the second half of the nineteenth century in order to restore the chant to liturgical use.⁵ Historians differ on the extent of the practice of chant in Melbourne at the beginning of the twentieth century. John Byrne believes that the most important aspect of music practice in Melbourne before the turn of century is that "it did not feature plainchant, sixteenth century or other music of the Caecilian style."⁶ Graeme Pender, however, has uncovered reviews which suggest that some plainchant was used in the nineteenth century. He believes chant was sometimes

³ Pius X, *Sacra Tridentina Synodus* (1905) #6 in ASS 38 (1905) 400-406 or <http://www.ewtn.com/library/CURIA/CDWFREQ.HTM> (last accessed 8 December 2009).

⁴ Pius X, TLS #3, in Hayburn, *Papal Legislation*, 225.

⁵ Daniel Saulnier, *Gregorian Chant: A Guide to the History and Liturgy*, trans. Mary Berry (Brewster: Paraclete Press, 2009) 12-17; for a more detailed history, see Pierre Combe, *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, trans. Theodore Marier (Washington: Catholic University of America, 2003).

⁶ John Byrne, "Sacred or Profane: The Influence of Vatican Legislation on Music in the Catholic Archdiocese of Melbourne 1843-1938," MMus Thesis (Melbourne: Australian Catholic University, 2005) 190.

accompanied in an improvisatory manner or in keeping with the various collections of organ accompaniments for chant that were available.⁷ The music that was sung in St Patrick's Cathedral and St Francis' Church, Lonsdale St, and in suburban and country parishes included Masses and motets by European composers such as Mozart, Haydn, Beethoven, Schubert and Gounod. These sacred works were performed by large choirs and distinguished local musicians and opera singers, including Nellie Melba, Charles Santley, Anna Bishop and Amy Castles. Byrne has suggested that for the largely Irish immigrant, Catholic population, the orchestral compositions used in the liturgy were deemed to be a symbol of achievement, sophistication and opulence in contrast to the difficult life many left behind in Ireland.⁸

Not surprisingly, there was a less than enthusiastic reception towards the use of chant in the liturgy, particularly following the publication of TLS in 1903. At the Second Australasian Catholic Congress held in Melbourne in 1905 to discuss the implementation of the decree, it was proposed that the reason for the public apathy towards chant and the difficulties associated with its performance in the liturgy was attributable to the fact that "the development of the five-line stave and the consequent emphasis upon chant melody sacrificed the rhythmic and verbal subtlety upon which chant depends, leaving it with a dirge-like character."⁹ References to chant in Melbourne's Catholic press included a letter to the editor which suggested that "the choir of St Ignatius Church, Richmond conducted by Thomas Lamble with a repertoire of plainchant was an example of a 'true' Catholic choir."¹⁰ However, Byrne has concluded that, in general, "very few churches in Melbourne followed this example."¹¹ Choirs in suburban churches such as St Joseph's, South Yarra, St Margaret Mary's, North Brunswick, and St

⁷ Graeme Pender, "Improvisatory Musical Practices in 19th Century Melbourne Churches" in *The Australasian Catholic Record* 86:3 (July 2009) 297-313; here, 311.

⁸ Byrne, "Sacred or Profane," 190.

⁹ Ignaz von Gottfried, "On the Probable Causes Why Plainsong is Held in Disfavour" in *Proceedings of the Second Australasian Catholic Congress* (1905) 507-51, cited in Byrne, *Sacred or Profane*, 131.

¹⁰ n.a, in *The Advocate* (10 October 1908) 10, cited in Byrne, *Sacred or Profane*, 134.

¹¹ Byrne, "Sacred or Profane," 135.

Joseph's, Collingwood "drew the line at the austerity of Gregorian chant."¹² Byrne believes the major reasons that chant was not universally adopted were that people were basically unacquainted with the genre and that there was a distinct lack of informed leadership and musical resources for parish musicians. Byrne believes an even more important explanation was the preference of local choirs to sing the "established repertoire" of orchestral Masses by European masters which brought a sense of "reflected glory" for the local Irish Catholic population.¹³

Byrne's observations about the general preference for orchestral compositions over chant during the liturgy are supported by Gavin Brown in his study of Eucharistic practice in Australia prior to the Council. Brown suggests that the employment of choral Masses by Mozart and Haydn during the *Missa Solemnis* and hymn singing at low Mass and devotions were more popular than the use of plainchant, and that *The Australian Hymnal* (1942) was mandated for use in Catholic Schools in the Archdiocese and around the country.¹⁴ He believes that whilst the teaching of chant was common in school liturgies, it did not take root in parishes:

Despite the best efforts, Gregorian chant never became an integral part of Australian religiosity. Many of the Catholics who learnt the Gregorian at school in the 1940s and 50s found that they had little opportunity to demonstrate these skills in the parishes. Like dialogue Masses, congregational singing in plainsong represented a challenge few priests cared to take on. It is clear that Gregorian chant was not an appropriate vehicle for congregational singing both because of the Latin and the technical difficulty of the chant.¹⁵

Brown goes on to say that low Mass was the norm in most Catholic parishes and that music was not a predominant feature: "on the whole, since music was not a vibrant part of the Australian parish religiosity – most typical parishes did not celebrate High Mass and the Missa

¹² Byrne, "Sacred or Profane," 163.

¹³ Byrne, "Sacred or Profane," 195.

¹⁴ Gavin Brown, "Mass Performances: A Study of Eucharistic Ritual in Australian Catholic Culture 1900-1962," PhD diss. (Parkville: University of Melbourne, 2003) 203.

¹⁵ Brown, "Mass Performances," 202, 204.

Cantata was a rarity – Pius X’s *motu proprio* went largely unheeded.”¹⁶ Brown’s perceptions echo an earlier observation by Dianne Gome that the traditions of congregational singing by Catholics were more common outside the liturgy during Vespers and devotions.¹⁷ Commenting on the state of liturgical music in Sydney during the early part of the twentieth century, John de Luca believes papal directives such as TLS were not implemented in the Archdiocese because Cardinal Moran, the local Archbishop, believed that if the document were to be applied in a thorough-going manner, it would largely have disenfranchised women from involvement in liturgical music. Moran considered this outcome as impractical, and possibly offensive.¹⁸

Negative reactions to TLS were not confined to Australia. In his commentary on the liturgical movement and music in the United States of America after 1903, Keith Pecklers SJ suggests that TLS bore little fruit:

Congregational singing, when introduced, was often viewed as something superfluous to the liturgy itself. Some complained that congregational singing interfered with their private devotions, while others argued that the inclusion of added congregational participation unnecessarily lengthened the celebration of the Mass. Most American parishes showed little recognition of the recommendations of the *motu proprio*. American Catholics continued to resist chant as cold and uninteresting, compared with the more emotionally-charged operatic music in vogue during those years. Efforts at extrinsically imposing chant upon parishioners remained futile until that type of music could emerge as their prayer, and as a natural, musical expression . . .¹⁹

Prior to Vatican II, the Catholic Mass was celebrated in Melbourne and other parts of the world according to the so-called “Tridentine Mass”. This ritual was based on the Missal of Pius V (1570) that was formulated following the Council of Trent (Lat. “Tridentinus”) that met

¹⁶ Brown, “Mass Performances,” 202.

¹⁷ Dianne Gome, “Australian Catholics and Congregational Singing: An Historical Investigation,” in *The Australasian Catholic Record* LXXIV:4 (1997) 417-431; here 417.

¹⁸ John de Luca, “A Vision Lost and Found: The Promotion and Evolving Interpretation of the Movement for Liturgical Music Reform Within the Sydney Catholic Church during the Twentieth Century,” PhD diss. (Sydney: University of New South Wales, 2001) xviii.

¹⁹ Keith Pecklers, *The Unread Vision: The Liturgical Movement in the United States of America: 1926-1955* (Collegeville: The Liturgical Press, 1998) 257, 262.

between 1545 and 1563.²⁰ The four centuries of liturgical practice that followed up until the Second Vatican Council (1962-1965) have been characterised as a period of “rigidity and fixation” and “an era of rubricism.”²¹ The Roman Catholic liturgy did not vary significantly from one culture to another and the use of Latin helped to symbolise the universal nature of the Catholic liturgy. The Mass could, however, be celebrated according to various degrees of solemnity ranging from a read Mass (or *Missa Lecta*) to a sung Mass (or *Missa Cantata*). A read Mass, as the name implies, was spoken by the minister from the ritual prayers contained in the *Missale Romanum* that was last revised in 1962. A sung Mass required the priest celebrant to sing those parts that were to be sung according to the rubrics.²² If the priest was joined by a deacon, sub-deacon, acolytes, thurifer and choir, the Mass was referred to as a *Missa Solemnis*. A typical description of low Mass in Melbourne during the 1940s is provided in the following description by local church historian Donald Cave SSS:

From the priest’s first words “Introibo ad altare Dei” to the final dismissal, “Ite missa est,” the congregation spoke not a word. Many were busy with private devotions, saying the Rosary or reading prayers which had little or no relation to what was going on at the altar. What responses there were, were uncomprehendingly chanted by fluting well-disciplined altar boys. Rarely was a note of music heard. One *heard* Mass. The priest *said* Mass. The people attended. This began to change slowly. It was not simply that people began to answer the responses at Mass and to sing the chant; these activities were part of a wider pedagogical activity in which the whole focus of Catholic spiritual life returned to where it should always have been, to the liturgy.²³

During the pre-conciliar era in Melbourne, solemn Mass tended to be celebrated in those liturgical contexts where there were sufficient numbers of clergy to fulfil the requisite ministries, for example, St Patrick’s Cathedral, Corpus Christi College Seminary, St Francis’

²⁰ Emmet McLaughlin, “Trent, Council of” in Richard McBrien, ed., *The HarperCollins Encyclopedia of Catholicism* (New York: HarperCollins, 1995) 1267-1268.

²¹ Clifford Howell, “From Trent to Vatican II” in Cheslyn Jones, et al., eds, *The Study of Liturgy*, rev. edn. (New York: OUP & London: SPCK, 1992) 285-294; here, 285.

²² Sacred Congregation of Rites, “Instruction on Sacred Music and the Liturgy” [ISML] (1958) #3 in Hayburn, *Papal Legislation* 358.

²³ Donald Cave, *Percy Jones: Priest, Musician, Teacher* (Parkville: Melbourne University Press, 1988) 41-42.

Church, Lonsdale St, served by the Congregation of the Blessed Sacrament, and in other communities and parishes, especially those staffed by religious orders such as the Dominicans, Franciscans and Jesuits.²⁴ Despite the fact that chant was not widely used in parishes, it was taught in schools by religious orders of Brothers and Nuns who were generally trained to sing elements of the Church's heritage of sacred music. An Australian Marist Brother, writing under the pseudonym "Gregorius," produced a plainsong manual designed to support the teaching and appreciation of chant in schools and parishes following the earlier exhortations of Pope Pius X.²⁵ The manual includes reference to international and local collections of liturgical music, including publications by Stephen Moreno OSB in Perth, Percy Jones in Melbourne and Michael Mann in Sydney.²⁶ One chapter entitled "Answers to Some Objections against the Chant" suggests some possible perceptions towards chant in the pre-conciliar era. For example: "Success is impossible without a knowledge of Latin . . . Gregorian chant may be all right in Europe, but it is not practicable in Australia . . . the people do not like it or want it; the children don't like it either; they find it too difficult . . . the chant is too cold and austere . . . there is not enough emotion . . . it does not thrill as the mighty 'Masses' of the masters do . . . there is no beauty in the melodies; they are not pleasant to listen to . . . Gregorian chant is really very difficult; we in Australia cannot hope to sing it well. Better abandon it, and sing something more edifying . . . Gregorian chant is suitable only for monasteries . . . the chant is not suitable for moderns . . . it is essentially a mediaeval art; it is antiquated, too old-fashioned for us . . . Gregorian chant requires large numbers of singers for its proper effect; so why try it with our small choirs . . . and what facilities have we in our Catholic schools?"²⁷ To each of these objections, the author offered a positive counter-claim, including helpful practical suggestions

²⁴ For a typical description of high Mass in the 1930s at St Francis' Church, Lonsdale St, Melbourne, see Damien Cash, *The Road to Emmaus: A History of the Blessed Sacrament Congregation in Australia* (Melbourne: David Lovell, 2007) 87.

²⁵ "Gregorius" [Br Gregory], *Sing Ye Wisely: An Appeal to Australian Catholics* (Mittagong: Marist Brothers, 1925; rev. edn 1954).

²⁶ Stephen Moreno OSB, *Gregorian Manual* (New Norcia, 1941), Percy Jones, ed., *The Australian Hymnal* (Melbourne: Advocate Press, 1942) and *The Hymnal of St Pius X* (Melbourne: Allans, 1952) and Michael A. Mann, *Cantate Domino: Gregorian Leaflets for Schools*, Nos. 1-4 (Sydney: Chappell & Co. n.d.)

²⁷ Gregorius, *Sing Ye Wisely*, 111-115.

such as providing English translations of the Latin texts, educating the faithful in the theory and practice of singing chant correctly and appreciating the distinctive aesthetic quality of chant, which differs from the choral Masses of Mozart and Haydn or vernacular hymnody.

3.3 The Promotion of Chant and Participation through Published Sources

Even though participation in the singing of chant was limited to those special occasions when people attended a sung or high Mass, the influence of the twentieth-century liturgical movement began to take effect in Australia through the publication of local missals and hymn books that were designed to help parishioners participate more readily in the Latin Mass. In the Catholic Archdiocese of Melbourne, two influential clergy were Frs Percy Jones and Paul Ryan who produced hymnals and missals for use by the laity. When Jones returned to Melbourne in 1939 from theological and musical studies in Rome and Ireland, he began to promote a liturgical musical culture in keeping with papal directives and also inspired by his experience of Irish Catholicism and music.²⁸ Jones' first major publication in 1942, *The Australian Hymnal* [TAH],²⁹ was small in content by today's standards, containing only 58 hymns. The first part of the collection contained chant settings of Masses (e.g. *Missa de Angelis*, *Missa Cum Jubilo* and *Missa Orbis Factor*, Credo I and III), hymns (e.g. *Pange Lingua*) and seasonal texts (e.g. *O Filii et Filiae* and *Salve Regina*) in addition to hymns in English for use at low Mass and Benediction (see Ex. 1). His inclusion of hymns based on traditional Irish melodies such as *Come to Me All Ye Who Labour* (MISNEACH) and *O Breathe on Me* (ST COLUMBA) may have reflected a concern to honour the Irish Catholic constituency of the Catholic Archdiocese of Melbourne, whose leader at that time was the redoubtable Irish-born Archbishop, Most Rev. Daniel Mannix DD (1864-1963).

²⁸ E.g. Percy Jones, "An Historical and Documentary Introduction to the Irish Liturgy," *Magisterio de Canto Gregoriano* thesis (Rome: Pontifical Institute of Sacred Music, 1939); "The Glosses de Musica of John Scottus Eriugena in the MS. LAT 12960 of the Bibliothèque Nationale, Paris," *MusSacDoc* thesis (Rome: Pontifical Institute of Sacred Music, 1957).

²⁹ Percy Jones, ed., *The Australian Hymnal* (Melbourne: Advocate Press, 1942).

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Nihil Obstat:
F. MOYNIHAN,
Censor Deputatus.

Imprimatur:
✠ D. MANNIX,
Archiepiscopus Melbournensis.

Ex. 1 (contd) Index to *The Australian Hymnal* (1942) ed. Percy Jones

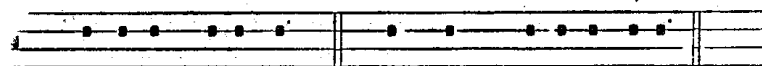
From the Index to TAH it is possible to observe the prominent place that chant occupied in the Church's liturgy prior to the Council, at least in theory. The book provided parishes and schools with melodies and accompaniments of congregational Mass settings, hymns and

motets for the liturgy and devotions in accordance with the papal norms contained in TLS (1903). From a practical perspective, the reproduction of liturgical chant in the hymnal was made easier because international conventions associated with the Second World War meant that publications produced in occupied territories were free of copyright. Chants from the *Liber Usualis* produced in German-occupied Belgium could therefore be reproduced without charge.³⁰ The people's edition of TAH also made available some of the ministerial chant responses for use during sung and high Mass (Ex. 2). This practice is one that no doubt facilitated congregational participation prior to the Council and introduced Catholic congregations to the Latin version of the ministerial chants that later served as a basis for the adaptations into English following the Second Vatican Council, an issue that will be discussed in Chapter 6 (pp. 199ff).

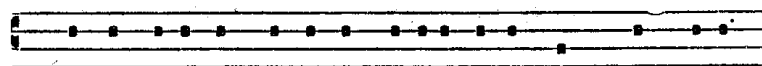
³⁰ Donald Cave, *Percy Jones: Priest, Musician, Teacher* (Parkville: Melbourne University Press, 1988) 44.

Responses at Mass.

At the Gospel.



℣. Dóminus vobíscum. ℞. Et cum spí-ri-tu tú-o.



℣. Sequénti-a sáncti Evangé-li-i secúndum Matthæ-um.

℞. Glória [or Lúcam].
tí-bi Dó- mine.

Tonus antiquior.



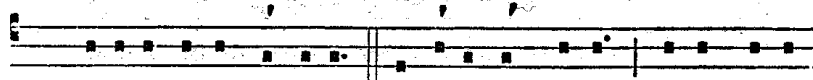
Dominus vobíscum. ℞. Et cum spí-ri-tu tú-o. Se-

Metrum.

Punctum.

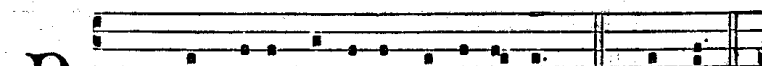


quénti-a sáncti Evangé-li-i secúndum Matthæ-um.

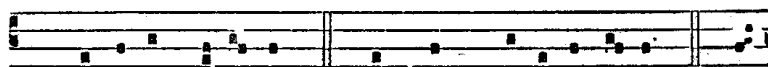


℞. Gló-ri-a tí-bi Dómine. In illo témpo-re : Dí-xit Jé-sus

Solemn tone for Preface.

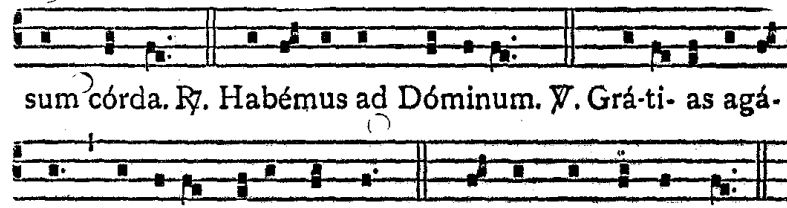


PER ómni-a sæcu-la sæcu-ló-rum. ℞. Amen.



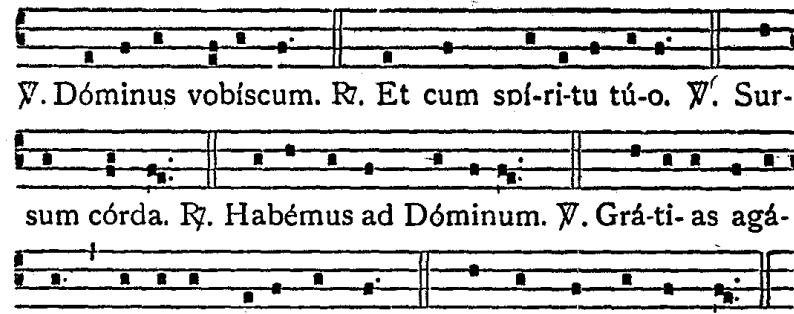
℣. Dóminus vobíscum. ℞. Et cum spí-ri-tu tú-o. ℣. Sur-

Responses at Mass.



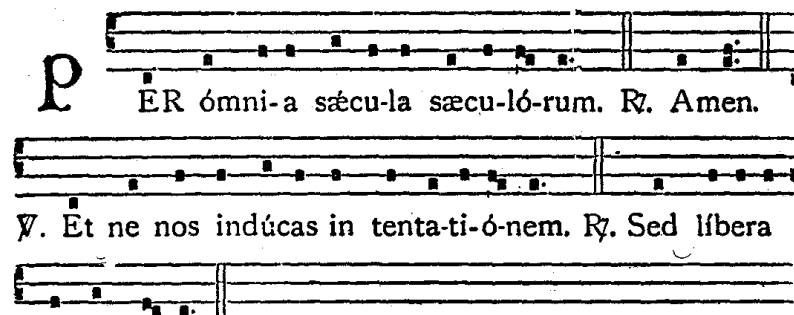
sum córdá. R̃. Habémus ad Dóminum. Ṽ. Grá-ti- as agá-
mus Dómino Dé-o nóstro. R̃. Dignum et iustum est.

Simple Tone for Preface.



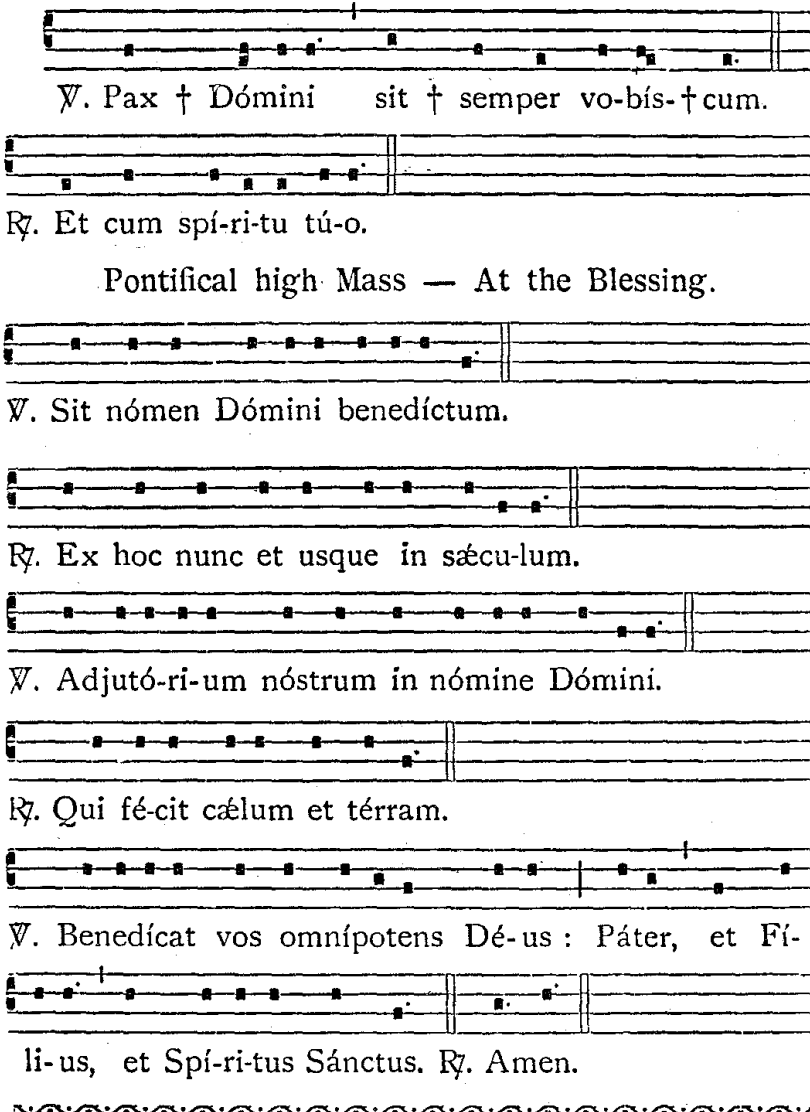
Ṽ. Dóminus vobiscum. R̃. Et cum spí-ri-tu tú-o. Ṽ. Sur-
sum córdá. R̃. Habémus ad Dóminum. Ṽ. Grá-ti- as agá-
mus Dómino Dé-o nóstro. R̃. Dignum et iustum est.

At "Pater noster."



P ER ómni-a sæcu-la sæcu-ló-rum. R̃. Amen.
Ṽ. Et ne nos indúcas in tenta-ti-ó-nem. R̃. Sed libera
nos a má-lo.

Ex. 2 (contd) Ministerial Chant in *The Australian Hymnal* (1942)
ed. Percy Jones



V. Pax † Dómini sit † semper vo-bís-† cum.
 R. Et cum spí-ri-tu tú-o.
 Pontifical high Mass — At the Blessing.
 V. Sit nómen Dómini benedíctum.
 R. Ex hoc nunc et usque in sæcu-lum.
 V. Adjutó-ri-um nóstrum in nómine Dómini.
 R. Qui fé-cit cælum et térram.
 V. Benedícat vos omnípotens Dé-us : Páter, et Fí-
 li-us, et Spí-ri-tus Sánctus. R. Amen.

Ex. 2 (contd) Ministerial Chant in *The Australian Hymnal* (1942)
ed. Percy Jones

3.4 The Teaching of Chant in School and Religious Communities

Although TAH was designed to serve the liturgical and musical needs of parishes, it was also intended to be used widely in schools around the country. In the editorial commentary Percy Jones noted that, “as this Hymnal, for the most part, will be used by our school children in school and in the church, teachers should select the plainsong melodies and English hymns

which are most appropriate to the particular moment.”³¹ To assist teachers and choirmasters in the use of the collection, it was suggested that particular chants be sung as part of morning assembly from Monday to Friday. Jones’ editorial note also placed emphasis on the use of the *Missa Cantata* once a month or on special occasions, such as the Feast of the Sacred Heart. The inclusion of plainsong was deemed to serve a definite purpose. In the words of the editor, “it is this constant use of Plainsong as a part of the school prayers that will ensure permanence to the liturgical revival.”³²

In addition to providing an accessible hymnal for people to sing the chant during Mass and devotions, Jones also taught religious communities to sing Gregorian chant so that they in turn could promote the chant repertory amongst students in Catholic schools. When living at St Brendan’s Parish, Flemington, during the 1940s, Jones served as chaplain to the Sisters of Mercy convent and teacher training college at Ascot Vale and undertook the opportunity to instruct the sisters in the use of chant during the liturgy. Jones recalls that

toward the end of the year I taught them enough chant to sing a *Missa Cantata*, as the sung Mass was called. I even introduced incense. We sang the Mass every Sunday. This was important as they realized that a Mass could be sung without it taking forever, as was the case in polyphonic Masses sung in Cathedrals and other places. The sisters who had shared this experience became in their turn apostles of the dialogue Mass and of the chant once they were appointed to other communities.³³

Sr Geraldine Wilson RSM, a former Senior Lecturer in Music at the Institute of Catholic Education at Ascot Vale, trained at the Sisters of Mercy Novitiate in the Melbourne suburb of Rosanna between 1951 and 1953. Wilson recalls that Gregorian chant, including *Missa de Angelis*, *Missa Cum Jubilo*, *Missa Orbis Factor* and Credo III from the *Liber Usualis* were sung particularly on Sundays and feast days. In addition, non-chant Masses from *St Basil’s*

³¹ Percy Jones, *The Australian Hymnal*, 137.

³² Jones, ed., “Editor’s Note” in *The Australian Hymnal* (1942) 137.

³³ Donald Cave, *Percy Jones*, 42.

*Hymnal*³⁴ were also used. Wilson recalls that members of the community accepted chant as the Church's liturgical music, as part of the Church's liturgical tradition, and as an integral part of the Divine Office in religious communities before the Council.³⁵ The teaching of religious communities by Jones and others such as Brian Fitzgerald was supplemented by the inspection of students in Catholic schools, a common practice with regard to Catholic education prior to the Council³⁶ and one that is reflected in the following anecdote by Jones:

After we'd done the initial teaching of the nuns and brothers I was assigned by Dr Lyons to go around all the schools. Just as Father Conquest inspected the schools in secular work and religious instruction, so I visited all the schools in the Archdiocese inspecting the choral work and particularly the Gregorian chant. All of this had a great effect since my aim was to encourage the teachers in every way possible. I'd write a short report on each school, encouraging them and bringing to their attention points to be watched for.³⁷

Another practical strategy Jones adopted in relation to popularising the use of chant amongst Catholic school teachers and students was the annual Archdiocesan School Plainchant Festival that began in 1940³⁸ and which involved a total of 81 schools and 300 choirs.³⁹ The festival comprised the singing of a plainsong Mass in a suburban Church, followed by the judging of set pieces in a nearby hall. Reflecting on this project, Jones recalled that

each year the syllabus for the Festival changed. We aimed that in three years they should learn two Masses [Mass IX (*Cum Jubilo*) and XI (*Orbis Factor*)] and the Creed (No. I). The Benediction Service was learned in Grades III and IV. The idea was that by the end of primary school each child would be able to sing two Masses, the Creed, the *Regina Caeli*, the *Veni Creator Spiritus* and the other chants needed for the Sacraments. The aim was pretty well achieved, I believe.⁴⁰

³⁴ (Toronto: St Michael's College, 1931).

³⁵ Personal communication with author, 1 September 2008.

³⁶ A general description Religious Education in Melbourne's Catholic Schools prior to the Second Vatican Council is contained in the biography of Mgr John Kelly who wrote the *Australian Catechism*, Bks 1 and 2 (Sydney: E. J. Dwyer, 1962, 1963). See Robert Pascoe, *The Feasts and Seasons of John F. Kelly* (Crow's Nest: Allen and Unwin, 2006) 121-151.

³⁷ Donald Cave, *Percy Jones*, 43.

³⁸ "First Diocesan Plainsong Festival" in *The Advocate* (12 September 1940) 2.

³⁹ Brown, *Mass Performances*, 203.

⁴⁰ Donald Cave, *Percy Jones*, 42.

The teaching of chant in schools probably influenced the practice of chant in parishes, particularly when a school choir led the singing. The Ordinary and Proper chants of the Mass - when they were used - would have relied on leadership by a choir and presumably the people would have been invited to follow and join in some of the chants from resources such as TAH. In the majority of suburban parishes on Sundays, however, the experience for most parishioners was a low Mass in Latin. Hymns in Latin (e.g. *O Salutaris*, *Tantum Ergo* and *Adoro Te*) were often sung during Benediction whilst hymns in English (e.g. *We Stand for God*) formed a vibrant part of Catholic Sodality meetings such as the Holy Name Society meetings.⁴¹ Writing about his experience of Catholic liturgy in Australia during the 1950s, John Carmody recalls the use of music during what he describes as “a public demonstration of the tribe,” namely, the annual Corpus Christi Procession:

The hymns always seemed better in the crisp, open winter air than in parish church, schoolroom or chapel. They really were second-rate sentimental stuff. Gregorian chant was all but ignored (the monasteries were, perhaps, another matter, though I’m skeptical – in general, Australian men sing reluctantly and poorly). The hymns were *faux*-Irish (*Hail, glorious St Patrick*); puffed-up, tub-thumping ecclesio-patriotic (*Faith of our fathers*); emotionally paradoxical (*O Mother, I could weep for mirth*); or they were dilute and derivative 19th-century pietistic fragrances (*To Jesus’ Heart all-burning*).⁴²

In some parishes, the celebration of solemn high Mass on special occasions featured extra liturgical ministers and musical resources drawn from beyond the parish itself. For example, a report on the blessing of new windows in Holy Cross Parish, South Caulfield printed in *The Advocate* in 1960 describes the high Mass as follows:

⁴¹ For example, Percy Jones, ed., *The Australian Hymnal* (Melbourne: The Advocate Press, 1942).

⁴² John Carmody, “The Lost Art of Catholic Ritual” in Chris McGillion, ed., *A Long Way From Rome: Why the Australian Catholic Church is in Crisis* (Crows Nest: Allen & Unwin, 2003) 89-90.

The Solemn High Mass will be celebrated by Fr Carroll, assisted by the Rev. Frs W. Durkin and K. Manning [possibly as deacon and sub-deacon], both formerly of Holy Cross Parish. The sermon will be preached by the Very Rev. Fr T. McCarthy, Adm. (Queenscliff), former Deputy Chaplain General. St Monica's Choir, Moonee Ponds, will be conducted by Mr Otto Nechwetal. Miss Ina Mornement will give a recital on the organ.⁴³

3.5 Published Resources

In 1952, Percy Jones revised TAH under a new title: *The Hymnal of Blessed Pius X* (HPX).⁴⁴

The hymnal was named after the Pope generally associated with the beginning of the liturgical movement in the twentieth century. Pius X also acted as a protagonist for the promotion of Gregorian chant as a way of fostering the participation of people in the Church's liturgy.⁴⁵ To this end, the 1952 hymnal contained some advances on TAH in relation to chant. Modernised notation, including a five-line stave, the G-clef and key signatures were included in the melody edition in addition to an English translation beneath the Latin text for the Benediction hymns *O Salutaris* (*O Saving Victim*), *Adoremus* (*Let us Adore*) and *Adoro Te* (*Godhead Here in Hiding*) (Ex. 3).

⁴³ Cited in Carole McNally, *Holy Cross Parish, Caulfield South* (Blackburn: Penfolk Publishing, 2003) 66.

⁴⁴ Percy Jones, ed., *The Hymnal of Blessed Pius X* (Melbourne: Allans Music, 1952). After the canonisation of Pope Pius X in 1954, the hymnal was renamed *The Hymnal of St Pius X*.

⁴⁵ Pope Pius X, TLS (1903) #3, in Hayburn, *Papal Legislation*, 225.

Adóro te

5.

A - dó - ro te de - vó - te, lá - tens Dé - i - tas
God-head here in hid-ing Whom I do a - dore

Quæ sub his fi - gú - ris ve - re lá - ti - tas:
Masked by these bare shadows, shape and noth-ing more;

Tí - bi se cor mé - um tó - tum súb - ji - cit,
See, Lord, at Thy serv-ice low lies here a heart

Qui - a te con - tém - plans tó - tum dé - fi - cit.
Lost, all lost in won-der at the God Thou art.

2. 3.

Visus, táctus, gústus in te fállitur, In crúce latébat sóla Déitas,
Sed audítu sólo tutó créditur: At hic látet simul et humánitas:
Crédo quídquid díxit Déi Fílius: Ambo tamen crédens atque cónfitens,
Nil hoc veritatis verbo verius. Péto quod petívit látro pænitens.

Ex. 3 Excerpt of *Adoro te/Godhead here in hiding* in *The Hymnal of St Pius X* (1952) ed. Percy Jones

The provision of an English translation beneath the Latin text was designed to promote congregational participation through singing in English and was an early example of the inculturation of chant in Australia. Jones acknowledges in HPX that not all Latin chants lend themselves to easy adaptation into English. However, he suggests that the provision of English translations beneath the chant melodies in 1952 was perhaps an indication of further liturgical changes in the years that followed, particularly following the Council:

If at some future date the vernacular comes to be used in strictly liturgical functions, the traditional Gregorian melodies could not be automatically adjusted to the new text. But in the meantime we may

rightly use those which do lend themselves to a vernacular text.⁴⁶

The pre-conciliar practice of singing chant in schools is captured in the following recollection by Catherine Place, who attended Sacred Heart Primary School, Oakleigh, during the mid-1950s:

Music was an important part of each day's prayer at primary school, led unselfconsciously and without accompaniment by the teachers. Prayers in the morning and at the end of school nearly always included hymn singing. The repertoire was drawn largely from *The Australian Hymnal* (1942) and was built up gradually until, by the time I was in Grade 7, I knew practically all of the English devotional hymns and a portion of the Latin section, namely, the Masses *de Angelis* and *Cum Jubilo* and the *Mass for Peace* plus the Benediction hymns *O Salutaris*, *Tantum Ergo* and *Adoremus* (these were the Latin hymns well-known to all the people) the *Salve Regina* and *Regina Caeli* and the proper of the Palm Sunday Mass which the Primary School sang each year to begin Holy Week. The liturgical singing (as opposed to the hymns) was taught by one of the nuns at special singing lessons in preparation for particular events.⁴⁷

Place also indicates that before Vatican II, singing at Mass was not common at Oakleigh except on special occasions (e.g. Christmas, Easter, First Communion and Confirmation). However, communal singing of Latin chant and English hymns did take place at Benediction and other devotions. The activity of the congregation as a distinct group in the collective prayer of the church was expected to replace the individualistic piety of the faithful silently following their missals.⁴⁸

⁴⁶ Percy Jones, "Preface to the Accompaniment Edition: The Chant in English," in *The Hymnal of St Pius X* (1952) iv.

⁴⁷ Personal communication with author (29 June 2007).

⁴⁸ Katherine Massam, *Sacred Threads: Catholic Spirituality in Australia 1922-1962* (Sydney: Univ. of NSW Press, 1996) 177.

3.6 Latin-English Missals and the Dialogue Mass

One forward-thinking Melbourne priest who collaborated with Jones in promoting the active participation of parishioners in the liturgy was Fr Paul Ryan. Ordained in 1939,⁴⁹ Ryan's early work in the liturgical apostolate was inspired by Pope Pius XII's encyclical *Mediator Dei* [MD] (1947) which looked favourably upon strategies to assist congregational participation through such means as the dialogue Mass.⁵⁰ Building on previous writings about the mystical body of Christ,⁵¹ MD stated resolutely that Catholics were duty bound to participate in the liturgy as an expression of their union with Christ's mystical Body.⁵² MD was promoting participation following decades of congregational passivity whereby the Latin responses to the prayers led by the priest at Mass were generally made by the altar server(s), whilst the people observed or prayed the Mass in silence. To assist the congregation in their liturgical "dialogue" with the priest during Mass, Ryan compiled *The Small Roman Missal* containing both the liturgical texts in Latin and his own English translation of the Mass texts.⁵³ The missal also contained illustrations of rituals performed by the priest. The provision of vernacular translations and liturgical images helped the congregation recognise various ritual actions and words of the Mass and thereby follow the sacred rite more readily. Ryan believes the dialogue Mass in Melbourne was also facilitated by the use of *My Sunday Missal* (1932) produced by Fr Joseph Stedman (1896-1946) in the USA.⁵⁴ The division of parts between priest, people and commentator during a dialogue Mass according to the Tridentine rite are represented in the following table:

⁴⁹ "List of Corpus Christi Priests," in *Corpus Christi Priests' Association Magazine* (1962) 171.

⁵⁰ Pope Pius XII, encyclical *Mediator Dei* (1947) #105, 106 in Hayburn, *Papal Legislation*, 338.

⁵¹ Pius XII, encyclical *Mystici Corporis Christi* (1943) at http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_29061943_mystici-corporis-christi_en.html (last accessed 8 Dec. 2009).

⁵² *Mediator Dei* (1947) ##5, 20 at http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei_en.html (last accessed 8 Dec. 2009).

⁵³ Paul Ryan, ed. and trans., *The Small Roman Missal for Sundays and Festivals. Prepared Especially for the Catholics of Australia, and approved for use in Catholic Schools* (Melbourne: The Hawthorn Press, 1950, 1955). See also Paul Ryan, *The Dialogue Mass* (Melbourne: Hawthorn Press, 1954).

⁵⁴ Paul Ryan, "The Liturgical Movement in Melbourne" in *The Summit* 11:1 (Feb. 1984) 4-7; here, 4. See also Keith Pecklers, *The Unread Vision: The Liturgical Movement in the United States of America: 1926-1955* (Collegeville: The Liturgical Press, 1998) 50.

Prayers of Priest Alone	Commentator	Prayers of Congregation Recited with Priest
Prayers at the Foot of the Altar		<i>Introit</i> Kyrie Gloria
Collect	Epistle Gospel	<i>Gradual</i>
Offertory Prayers		Creed
Secret		Orate Fratres
CANON		Sanctus
		Pater noster Agnus Dei Domine non sum dignus
Ablutions		<i>Communion</i> <i>Antiphon</i>
Post Communion	Ite Missa est	
Final Blessing Last Gospel		

Fig. 1 Division of Parts in the Dialogue Mass⁵⁵

According to Gavin Brown, the commentator's role during the dialogue Mass was crucial. He led the congregation in making the responses and also took the role of lector, reading the Epistle and Gospel aloud in English whilst the priest read the same readings in Latin. Brown believes congregations could be trained to say the responses to the prayers at the foot of the altar, but that the saying of the proper antiphons was more of a rarity because the texts changed from week to week and would have been difficult without a high proficiency in Latin.⁵⁶ The commentator's role in leading and sustaining the congregation in the spoken Latin responses during a low dialogue suggests a possible historical model for the successful leadership of the

⁵⁵ Brown, "Mass Performances," 199-200.

⁵⁶ Brown, "Mass Performances," 199.

congregation in sung chant responses. It appears that where commentators were used, they provided a unifying focus, a vocal sound which congregations could emulate and unify their corporate responses. Whilst school choirs may have provided similar leadership in relation to chant prior to the Council, it seems parish choirs tended to sing repertoire to which people listened.

The dialogue Mass received further impetus in 1961 when Archbishop Mannix issued directives promoting the participation of the people in the liturgy. His letter included a ten-point strategic plan including the following instructions about the employment of the high, sung and dialogue Mass in parishes:

1. High Mass or Missa Cantata, with the people singing those parts that are properly theirs, should be a regular feature of parish worship on Sundays and great feasts. The regulations concerning the music and singers contained in the Encyclical, *Musicae sacrae disciplina* and the Instruction of 1958 must be strictly observed.
2. Apart from the sung Mass, the normal form of public Masses, especially on Sundays and Holy Days should be the dialogue Mass. The degree of participation will be determined by the capabilities of the particular congregation.
3. It is highly desirable that at least some of these dialogue Masses should be made more effective by the congregational singing of suitable hymns or psalms at the appropriate times, as indicated in the Instruction.⁵⁷

Whilst the dialogue Mass provided opportunities to evoke responses and participation from the congregation during the Latin Mass, it was viewed by some as only a partial fulfillment of the Church's vision for participation in the liturgy. Percy Jones is reported to have said that "little by little it has dawned on the more experienced that a straight dialogue Mass is a cold, unemotional and limited reflection of the true liturgy. Were the liturgical movement to remain

⁵⁷ Archbishop Daniel Mannix, "Circular Letter to Priests" (7 Dec. 1961) in *Vicar General's Files: Liturgical and Sacred Music* (Melbourne: Diocesan Historical Commission). Cited in Brown, "Mass Performances," 194.

at this stage it would be dead in half a generation or sooner.”⁵⁸ Jones found support for his aspiration with the papal and curial documents on liturgy and music that emerged in the 1950s.

3.7 Vatican Initiatives

The liturgical movement began to affect Catholics directly in 1951 when Pope Pius XII restored the Rites of Holy Week.⁵⁹ One of the most obvious changes was the transferral of the Easter Vigil celebration from Holy Saturday morning to its more logical and natural setting the night before Easter Sunday morning. To assist local Catholic parishioners with their participation in this high point of the Church’s celebration of Christ’s paschal mystery, Percy Jones produced a ritual book containing the Latin texts of the vigil with an English translation. Also included were ceremonial rubrics and chant settings of the *Litany of the Saints*, the Post Communion Alleluia Psalm 116 which was later adapted into a Gospel Acclamation, the dismissal chant *Ite Missa Est* and *Regina Caeli*.⁶⁰ This was the first time these congregational chants for use at the Vigil had been published for use by people in Melbourne’s Catholic parishes.

Only two years later Pius XII released an encyclical entitled *Musicae sacrae disciplina* (MSD). This was followed in 1958 by an *Instruction on Sacred Music and the Liturgy* [ISML] from the Sacred Congregation of Rites.⁶¹ Whilst both documents encouraged the singing of chant during the liturgy, they also paved the way for the use of hymn singing in the vernacular at low Mass, a provision that was to have far- reaching consequences in terms of fostering the participation of priests and people, particularly at Sunday Masses. In response to ISML, Percy Jones arranged a collection of congregational chants entitled *A Parish Mass* in order to facilitate the

⁵⁸ Cited in Brown, “Mass Performances,” 200.

⁵⁹ Keith Pecklers, “History of the Roman Liturgy from the Sixteenth Until the Twentieth Centuries” in Anscar Chupungco, ed., *Handbook for Liturgical Studies*, Vol. 1: *Introduction to the Liturgy* (Collegeville: Pueblo, 1997) 153-178; here, 174-175.

⁶⁰ Percy Jones, *The Ceremonies of the Easter Vigil* (Melbourne: Advocate Press, 1953).

⁶¹ Hayburn, *Papal Legislation*, 345-377.

full participation of the laity in parishes and schools in singing the Mass.⁶² The selection of chants, based on the 1958 Instruction, were those considered to be “possibly more familiar, easier and satisfying;” namely, *Kyrie* (Mass XVI), *Gloria* (Mass XV), *Sanctus* and *Agnus Dei* (Mass XVIII) and *Ite Missa est* (Mass XV). Most of these chants were later published at the request of Pope Paul VI in a chant collection entitled *Jubilare Deo* (1974) with the hope that Catholics around the world might know in common the Ordinary parts of the Mass as an expression of the universality of the Church, particularly at Eucharistic celebrations attended by large numbers of international pilgrims.⁶³

Liturgical music in Melbourne and other parts of Australia was given great impetus in 1959 when a group of clergy and laity in Sydney, under the name of the *Living Parish Series*, published a series of resources to facilitate congregational participation, particularly hymn singing during low Mass. The first major musical resource entitled *We Offer the Mass* featured nine hymns in English by local composer Richard Connolly (b. 1927) and poet James McAuley (1917-1976), including hymns such as *Father We Praise You*, *Where There is Charity and Love* and *Holy Father God of Might*.⁶⁴ Eventually this collection of hymns was incorporated into the signature icon of the Living Parish Series, *The Living Parish Hymn Book* [LP] (1961-1968), which contained English hymns for use at Mass.⁶⁵ The last edition of the hymn book contained 153 hymns and by the early 1970s had sold over one million copies.⁶⁶ The widespread use of LP in parishes, primary and secondary schools led to this collection being one of the most published books in Australia’s history.⁶⁷ Successive revisions of the hymnal incorporated the provisional Mass text in English (1964) and eventually the new Order of Mass

⁶² Percy Jones, arr. *A Parish Mass* (Melbourne: Allans, 1959).

⁶³ *Jubilare Deo* (Washington: United States Catholic Conference, 1974). See also *New Jubilate Deo* (London: Catholic Truth Society, 1978) which included Mass IX (*Cum Jubilo*), a shorter *Asperges* and an English translation of the Latin texts. For organ accompaniments to these chants, see Abbé Ferdinand Portier, “Missa Primitiva” in *Liber Cantualis: Comitante Organo* (Sablé-sur-Sarthe: Solesmes, 1981) 2-7.

⁶⁴ Each hymn was later published in CWB (1985) ##675, 863 and 705.

⁶⁵ Anthony Newman, ed., *The Living Parish Hymn Book* (Sydney: Living Parish Series, 1961).

⁶⁶ Anthony Newman, ed., *The Living Parish Hymn Book: Accompaniment Book*, rev. edn (Sydney: Living Parish Series, 1964, 1968).

⁶⁷ John de Luca, personal communication with author (10 November 2000).

in English (1969) approved for use in Australia together with the chant setting of the Lord's Prayer⁶⁸ and a non-chant Mass setting by Peter Butler.⁶⁹ The LP contained as few as seven chant hymns including *O Come O Come Emmanuel*, *Godhead Here in Hiding* and *O Sons and Daughters*. This perhaps reflects the cultural shift in the Church prior to and following the Council away from chant towards vernacular hymns and non-chant liturgical songs. Editors and publishers possibly intended to promote compositions of liturgical music in English rather than republish chant-based hymn and liturgical texts available in earlier collections such as TAH.

The Living Parish Hymn Book was not designed to foster the ministerial and congregational singing of chant per se, but did much to revitalise congregational singing of hymns in English at Sunday Masses, particularly during the processional moments such as the Entrance, Offertory, Communion and Recessional when English hymns were approved to replace the proper chants in Latin. The replacement of the Introit, Offertory and Communion chants by hymns in non-chant genres was part of the congregational shift away from chant in the pre-conciliar and post-conciliar eras.⁷⁰ *We Offer the Mass* (1959) and a subsequent collection entitled *Hymns for the Year of Grace* (1963),⁷¹ which included hymns such as *Come, O Jesus*, *Come O Lord* (Advent), *May this Lenten Discipline* (Lent), *O Jesus Crucified* (Holy Week), *By Your Kingly Power* (Easter) and *In Faith and Hope and Love* (Sundays/Ordinary Time) represented the revival of the responsorial form of hymnody (containing antiphon and verses) which Richard Connolly attributes to the influence of the responsorial psalmody of Joseph Gelineau SJ in the mid-1950s.⁷² Connolly contends that the responsorial style of hymnody was

⁶⁸ arr. Percy Jones (Sydney: Australian Episcopal Liturgical Commission, 1965).

⁶⁹ *Mass: Christ With Us* (Sydney: Living Parish Series, 1970).

⁷⁰ For a discussion of hymnody during the early post-conciliar period, see Paul Taylor, "Liturgical Hymns and Songs in Australian Catholic Parishes: An Analysis of Post-Conciliar Trends" in *The Australasian Catholic Record* 86:3 (July 2009) 277-296.

⁷¹ James McAuley and Richard Connolly, *Hymns for the Year of Grace* (Sydney: Living Parish Series, 1963).

⁷² Richard Connolly, "Making Hymns with James McAuley: A Memoir" in *The Australasian Catholic Record* LXXII: 4 (Oct. 1995) 387-398; here, 389.

helpful to Catholics not used to regular singing at Mass.⁷³ He believed there was a “deep-seated affinity” between responsorial song and communal activity and suggested that the vivid contrast between antiphon sung by congregation and verses sung by choir/soloist intensified the sense of community.⁷⁴ The responsorial form reinforced the melody and words of the antiphon during Mass and subsequent liturgical occasions. The responsorial style of liturgical song that developed in the 1960s represented a form of a musical dialogue between the musicians and the congregation. Unlike the chant dialogue between the priest and the congregation during the *Missa Cantata* where the responses of the people varied throughout the Mass, the congregational antiphon in responsorial hymnody represented a musical constant that facilitated liturgical participation.

3.8 Diocesan Liturgical Commission

The Archdiocesan agency most associated with the promotion of chant in the pre-conciliar era was the Diocesan Commission for Sacred Music and Liturgy that was originally established by Archbishop Mannix in 1937 under the chairmanship of Fr Colin Miller.⁷⁵ It seems that the Commission’s general purpose was to liaise with the Archbishop on liturgical matters in addition to overseeing the activities of the liturgical apostolate particularly as this affected sacred music, art and architecture. It has been suggested that one very specific reason for the establishment of the Commission was to implement the papal decrees on music of 1903 and 1928 that emphasised the singing of chant during the liturgy.⁷⁶ It is therefore not surprising to find that an early example of the Commission’s work was the provision in 1937 of an approved list of sacred music designed to “secure uniformity and correctness in liturgical singing” in keeping with principles discussed in Pius X’s *motu proprio* of 1903⁷⁷ (Ex. 4).

⁷³ Connolly, “Making Hymns,” 389.

⁷⁴ Richard Connolly, “Music for Sunday Mass” in *Manna* 5 (1962) 52-63; here, 61.

⁷⁵ Percy Jones, “Address of Welcome” in *Australian Liturgical Week* (Melbourne: Advocate Press, 1955) 2.

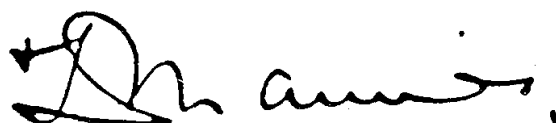
⁷⁶ Tom Boland, *St Patrick’s Cathedral: A Life* (East Melbourne: Polding Press, 1997) 126-127.

⁷⁷ Daniel Mannix, “Foreword” in *Sacred Music: Approved List for Use in the Diocese of Melbourne* (Melbourne: St Patrick’s Cathedral, 1937) 3.

Foreword

This list of music for use in the churches of the diocese has been drawn up by the Diocesan Committee for Sacred Music. It will do much to secure uniformity and correctness in liturgical singing.

Priests in charge of parishes will find that their choir directors have now been provided with an easy and satisfactory means of selecting music which is in accord with Papal pronouncements on this subject, and which, at the same time, is suited to the ability of all choirs.

A handwritten signature in black ink, appearing to read 'D. A. A. A.' with a stylized flourish at the end.

St. Patrick's Cathedral,
Melbourne.

Ex. 4 Excerpt from *Sacred Music: Approved*
List for Use in the Diocese of Melbourne
(Melbourne: St Patrick's Cathedral, 1937)

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Abbreviations

V.E.	very easy
E.	easy
M.E.	moderately easy
N.D.	not difficult
M.D.	moderately difficult
D.	difficult
V.D.	very difficult

**Ex. 4 (contd) Excerpt from *Sacred Music: Approved*
List for Use in the Diocese of Melbourne
(Melbourne: St Patrick's Cathedral, 1937)**

It is evident from Ex. 4 above that the 1937 list was directed towards the selection of choral Masses and motets from traditional and modern sources for accompanied and *a cappella* singing rather than chant. The lack of reference to the Ordinary or Proper chants of the Mass in this resource is somewhat curious particularly in light of the fact that a local hymnal containing chant (i.e. TAH) was not printed until 1942. One could infer from this that the need to regulate the practice of sacred choral music suggested that it was more commonly sung than chant in parishes, a perspective that, as was noted earlier (p. 55), is maintained by John Byrne in relation to liturgical music in the nineteenth and early twentieth centuries. It could also imply that the selection and use of chant was already regulated by rubrical instructions in publications such as the *Liber Usualis* (1931).

Between its establishment in 1937 and ‘temporary’ disbandment in November 2004,⁷⁸ the Diocesan Liturgical Commission organised conferences and seminars in Melbourne in relation to various aspects of liturgical reform and sacred music. One of the first major initiatives was the Australian Liturgical Week in January 1955. Inspired by Pius XII’s call for liturgical gatherings devoted to the study of the liturgy,⁷⁹ and the liturgical weeks held in America and Europe following the publication of the encyclical *Mediator Dei* [MD] in 1947,⁸⁰ Australia’s first liturgical week in Melbourne attracted over 800 priests, religious and laity from around the country. The conference provided an opportunity to study the Church’s principles for preparing and celebrating the liturgy in light of MD.⁸¹ General sessions on the liturgical movement and the theological dimensions of the liturgy were supplemented by practical sessions on liturgy in

⁷⁸ The Diocesan Liturgical Commission was temporarily suspended from meeting in November 2004 when the members, whose terms of membership had expired, were not re-appointed.

⁷⁹ Pope Pius XII, *Mediator Dei* (1947) #202 at http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei_en.html (last accessed 27 November 2009).

⁸⁰ For a general overview of these weeks, see Joanne Pierce, “Pope Pius XII and Preconciliar Liturgical Reforms” in Robert Tuzik, *How Firm a Foundation: Leaders of the Liturgical Movement* (Chicago: LTP, 1990) 273-283; see also Alcuin Reid, *The Organic Development of the Liturgy* (Farnborough: St Michael’s Abbey, 2004) 105-188.

⁸¹ Percy Jones, “Preface” in *Australian Liturgical Week* (Melbourne: The Advocate Press, 1955) n.p.

school and parish, popular devotions and hymns, modern church music, and the nature and legislation of church music.

One Melbourne priest and a member of the Diocesan Liturgical Commission, Fr Bernard O'Connor, captured a view of the liturgical movement regarding the encouragement of the active participation of the people at low Mass:

The Dialogue Mass . . . with the people joining the [altar] boys in their responses, and reciting also those parts of the Common [i.e. ordinary] of the Mass sung at a High Mass – *Gloria, Credo, Sanctus, Agnus Dei*, with the *Domine non sum Dignus* before the people's Communion, I suggest, is the next logical step in bringing the people to share actively in the external action of the Mass.⁸²

Apart from promoting the use of the dialogue Mass, conference delegates also discussed liturgical music, particularly the sung Mass. The conference sessions included reference to Mass IX (*Cum Jubilo*), Mass XI (*Orbis Factor*) and Credo I in some modern Mass settings including *Missa Canonica* by Vernon Griffiths and *Mass in Honour of St Ambrose* by Perosi.⁸³ Some presenters expressed reservations about the use of the chant settings in parishes. For example, Fr Stanislaus Cross CP from Sydney posed the question: "but which chant Masses should be sung in parishes?" Influenced by the English liturgist, Clifford Howell SJ, Cross argued that some of the chants proposed for congregational use (e.g. *Missa cum Jubilo*) were originally part of the monastic repertory and were not generally suitable for congregational use due to their extensive melodic range. Cross believed other Masses such as the primitive Mass XVIII, the relatively recent *Missa de Angelis* and Credo III were potentially more useful, because their less melismatic style facilitated congregational singing.⁸⁴

⁸² Bernard O'Connor, "Liturgy in City Parishes" in *Australian Liturgical Week* (Melbourne: The Advocate Press, 1955) 178.

⁸³ "Gregorian Chant Classes" in *Australian Liturgical Week*, 214 and Len Henry, "Modern Church Music" in *Australian Liturgical Week*, 212-213.

⁸⁴ Stanislaus Cross, "Parish Liturgy: Confraternity Singing of Sung Mass" in *Australian Liturgical Week*, 205-209.

Some congregational perceptions towards the use of chant at the 1955 conference are also recorded in the following account of parish liturgical music:

we have convinced many people that music at Mass is not a soothing sedative for the jaded nerves of those tired souls . . . but a stimulant to the love and devotion of the zealous souls . . . Our choir is no longer regarded as a novel band of entertainers who are worth coming to hear, but the prop and stay upon which many now lean. Some, particularly the older generation, maintain that they cannot pray when Mass is sung, or that singing doesn't give them time for their prayers. But others are typified by the teenager who in reply to the question whether she preferred a sung or silent Mass, said simply, "When we sing we can't get distracted."⁸⁵

In a conference comprising a large number of participants, a range of practices and perceptions were discussed. It is therefore not surprising that one of the resolutions concerning liturgical music appealed for some convergence in the parish practice of chant. Amongst the 13 closing resolutions of the week is the following: "The Conference considers that a general uniformity of the Gregorian chant syllabus throughout Australia will help greatly to bring nearer the ideal of congregational singing of the Mass and other sacred functions."⁸⁶

Six years later, the Archdiocesan Commission for Liturgy and Sacred Music organized another national conference on liturgical music at Xavier College, Kew. This smaller gathering of 120 priests from Melbourne and interstate was designed to study and promote the 1958 *Instruction on Sacred Music and Liturgy* by the Sacred Congregation of Rites.⁸⁷ The Roman instruction was published in order to provide practical norms for the implementation of the earlier encyclical *Musicae sacrae disciplina* (1955) by Pius XII. The conference in 1961 was similar in format to the 1955 gathering: presenters offered papers on the historical and theological dimensions of the liturgy, participation by the faithful at Mass and devotions, and the place of

⁸⁵ Bernard O'Connor, "The Liturgy in City Parishes" in *Australian Liturgical Week*, 179.

⁸⁶ "Resolutions" in *Australian Liturgical Week*, 218-219.

⁸⁷ Sacred Congregation of Rites, Instruction "De musica sacra et sacra liturgia" [Instruction on Sacred Music and Liturgy] (1958) in Hayburn, *Papal Legislation*, 356-377.

singing.⁸⁸ Fr Stanislaus Cross CP again delivered a paper on the Missa Cantata based on his experience at St Brigid's, Marrickville, NSW.⁸⁹ Reference is made to the use of Masses VIII, XV and XVI and the *People's Mass* by English composer Dom Gregory Murray OSB. Clearly an advocate of the cross-cultural value of the sung liturgy, Cross cites the experience of a parishioner who attended an international Mass in Lourdes: "she was delighted that she could join her fellow religionists from other lands in expressing their universal faith."⁹⁰

The liturgical conferences of 1955 and 1961 illustrate the importance that the Diocesan Liturgical Commission attached to educating priests and laity in the Missa Cantata or sung Mass. Whilst both conferences included reference to the limited number of chant settings used in parishes, the lectures and practical demonstrations built on the comprehensive formation in chant provided for priests at the Archdiocesan seminary – Corpus Christi College.

3.9 Corpus Christi College, Werribee (1923–1959)

The use of chants by clergy is undoubtedly influenced by the musical and liturgical formation they receive in training for the priesthood. The seminary provides future deacons, priests and bishops with academic and pastoral formation that will help them to preach and lead people in prayer during the liturgical rites of the Catholic Church. It is therefore not surprising to note that, since its foundation in 1923,⁹¹ music has played a vital role in the liturgical and cultural formation of seminarians at Corpus Christi College, the training house for priests in the dioceses of Melbourne, country Victoria and Tasmania. In addition to the singing of liturgical texts, motets and hymns at daily Mass, Sunday Mass, Vespers and Benediction, seminarians participated in a broader musical culture by acting out stage roles, playing orchestral

⁸⁸ *Liturgy and Laity* [Papers read at the Conference of Priests on the Liturgy and the Laity at Xavier College, Kew 12-14 January 1960] (Melbourne: Blessed Sacrament Fathers, 1961).

⁸⁹ Stanislaus Cross CP, "Participation in Mass by Singing" in *Liturgy and Laity*, 90-103.

⁹⁰ Stanislaus Cross, "Participation in Mass by Singing" in *Liturgy and Laity*, 100.

⁹¹ N.a., "History of Werribee and Glen Waverley" in *Corpus Christi College: The Clayton Years 1973-1999* (Carlton: Corpus Christi College, 1999).

instruments or singing vocal and choral items at an annual concert or musical-theatre production known as Wintergarten (later Wintergarden) which was organised and performed annually at the seminary over many years.⁹²

Five years after Corpus Christi College was established and twenty-five years after the publication of TLS in 1903, Pope Pius XI's Apostolic Constitution *Divini cultis sanctitatem* [DCS] (1928) reiterated the call for Catholics to sing the chant during the liturgy.⁹³ The first two practical recommendations in DCS emphasised the musical education of clergy in the seminary, including "almost daily reading and practice of Gregorian chant and sacred music."⁹⁴ One priest who took the papal directives to heart was Fr Henry Johnston SJ (1888-1986). He was Rector of Corpus Christi College between 1930 and 1947, during which time almost four hundred student priests came under his formative influence.⁹⁵ Johnston wrote promotional articles on Gregorian chant in the local Catholic press⁹⁶ and, according to retired parish priest Fr Paul Ryan, Johnston promoted with vigour the revival of chant⁹⁷ and, during his time as Rector, classes for learning chant were held at Corpus Christi every Saturday evening between 5 and 6pm.⁹⁸

In addition to his position as Rector, Johnston was Professor of Chant at Corpus Christi between 1930 and 1947,⁹⁹ and was thus directly involved in teaching both seminarians and, on occasion, the wider Catholic community. In January 1931, Johnston conducted a summer school for religious in Catholic Schools at Loreto College, Mandeville Hall, Toorak, where he

⁹² "Wintergarden Memories" in *Corpus Christi 1967* (Melbourne: Corpus Christi College Priests' Association 1967) 20-22; "Wintergarten" in *Corpus Christi College: The Clayton Years 1973-1999* (Melbourne: Catholic Theological College, 2000) 114.

⁹³ Pope Pius XI, Apostolic Constitution, "Divini cultis" (1928) #9 in Hayburn, *Papal Legislation*, 327-332; here, 331.

⁹⁴ "Divini cultis" (1928) #2 in Hayburn, *Papal Legislation*, 330.

⁹⁵ <http://adbonline.anu.edu.au/biogs/A170601b.htm> (last accessed 7 October 2009).

⁹⁶ Henry Johnston, "Simple Lessons in Gregorian Chant" in *The Advocate* (2 Jan. 1931) 13, (7 May to 20 Aug. 1931), (10 Dec. 1931) 22.

⁹⁷ Paul Ryan, "The Liturgical Movement in Melbourne" in *The Summit* 11:1 (Feb 1984) 4-7; here, 4.

⁹⁸ Cited in Byrne, *Sacred or Profane*, 163.

⁹⁹ "Staffs" in *Corpus Christi 1974* (Melbourne: Corpus Christi Priests' Association 1974) 6.

promoted the implementation of papal decrees from 1903 and 1928. The summer school comprised theoretical illustration in the morning of different chants such as *O Salutaris*, *Tantum Ergo*, *Adoro Te*, *Rorate Caeli* and *Salve Mater* and practical illustration during Benediction in the afternoon.¹⁰⁰ Within the course of his lectures, Johnston referred to the pioneering work of American Justine Ward,¹⁰¹ who in 1916 established with Mother Georgia Stevens RSCJ the St Pius X School of Liturgical Music in Manhattanville, New York, for educating priests, religious and laity in the restoration of chant for liturgical use.¹⁰² Johnston clearly appreciated the chant genre and referred to it as “a musing on the word of God” and “a quiet spiritual breathing.”¹⁰³

A recital of ecclesiastical music by the seminarians during the International Eucharistic Congress held in Melbourne in December 1934 illustrates the range of chant used at the seminary, including *Kyrie* I and X, *Sanctus* IV and IX and *Agnus Dei* III and XVII from the LU, the Proper of the Mass (e.g. communion antiphons for Pentecost) in addition to items of sacred polyphony (e.g. motets for four male voices by Palestrina (1526-1594), Victoria (1540-1608) and Latin hymnody (e.g. *Veni, Sancte Spiritus*).¹⁰⁴ Johnston recalls some years later the following remark made by Dr A. E. Floyd, Organist of St Paul’s Anglican Cathedral, Melbourne, in relation to the 1934 recital:

The recital given by these Werribee students served two very useful purposes. It demonstrated the complete suitability of the two chosen kinds of music, plainsong and polyphony, for their special purpose. Furthermore, it proved that such music can be efficiently and even beautifully rendered by people who would not claim to be, in a specialised sense, experts in music.¹⁰⁵

¹⁰⁰ “Music Mingled With Prayer: Summer School in Gregorian Chant” in *The Advocate* (2 Jan. 1931) 13.

¹⁰¹ “Music Mingled With Prayer” in *The Advocate* (1931) 13.

¹⁰² Frances Krumpelman, “Justine Ward: The Gift of Chant” in Robert Tuzik, ed., *How Firm a Foundation: Leaders of the Liturgical Movement* (Chicago: LTP, 1990) 225-231.

¹⁰³ “Music Mingled With Prayer” in *The Advocate* (1931) 13.

¹⁰⁴ J. M. Murphy and F. Moynihan, eds, *The National Eucharistic Congress, Melbourne 1934* (Melbourne: Advocate Press, 1934) 97ff.

¹⁰⁵ Quoted in Henry Johnston SJ, “The Early Years of Corpus Christi College” in *Corpus Christi 1974* (June 1974) 25.

Public recitals of ecclesiastical music such as those given during the Eucharistic Congress provided an indication of some of the chant that was used within the seminary and wider Catholic community.

3.9.1 Corpus Christi College Chant Diaries (1934-1951)

The use of chant at Corpus Christi College Werribee before the Council has been recorded in the form of diaries. The earliest surviving example appears to be that kept by seminarian George Sait beginning on 4 March 1934.¹⁰⁶ The diaries record music used at Mass, Vespers and Benediction, including the settings of the Mass and Credo in the LU, and motets used at Mass and devotional services. Some pages of the diaries also include comments next to the titles of Masses and motets about the ceremonial, ministerial directions regarding the rubrics, and notes to the sacristan for future liturgies. The earliest page in the diary is included in Ex. 5

¹⁰⁶ Diary located at Melbourne Diocesan Historical Commission Archives, Corpus Christi College Music File: Hymns and Chants, Box 2/E/CCC 63.

<u>Chant Diary</u>		1934
	<u>March</u>	
<u>2nd</u>	High Mass of Holy Ghost @ 9 a.m. Mass <u>IV</u> Antiph. St. Credo I. Benediction - 1 st Friday L. 36 cantionale ^{Sanctus Ego} Adoremus	
<u>say 4th</u>	3 rd Sunday of Lent. Mass <u>XVII</u> Credo I. Vespers: of Sunday (Messrs Egan & Sait - chanters) no Commemorations Benediction: L. 37 L. 44 L. 47	
<u>Wednesday 7th</u>	St. Thomas Aquinas - High Mass 7 a.m. Mass <u>VIII</u> Credo III (No Benediction).	
<u>Sunday 11th</u>	4 th Sunday of Lent. Mass <u>XVII</u> Credo VII. Vespers of Sunday Comm. St. Gregory (C. Doctor optime). Benediction L. 15 L. 51 L. 19.	
<u>Tuesday 13th</u>	First Day of Retreat. Benediction L. 36. L. 35 L. 48.	
<u>Wednesday 14th</u>	Second Day of Retreat. Benediction H. 113 Webb's (Ant.) Sanctus Ego. Cant. Adoremus. Mr Leonard played the organ this evening.	
<u>Thursday 15th</u>	Third Day of Retreat. Benediction - organ played by Mr Leonard. H. 118 Webb's Sanctus Ego II. Cant. Adoremus.	
<u>Friday 16th</u>	Fourth Day of Retreat. Benediction: organ played by Mr Leonard. L. 36 L. 17 L. 48.	

Ex. 5 Excerpt from Corpus Christi College Chant Diary (1934)

From the diary entries kept by George Sait, it is possible to observe that a large repertory of chant settings of the Ordinary of the Mass was sung at the seminary. Between 4 March and 6 April 1934, in addition to the proper chants of the Mass (e.g. Introit, Offertory and Communion antiphons and verses), the sung ordinary chants included Masses I, VIII, IX & XVII, Mass VIII and *Credo I*, III, and VII in the LU. In another diary of chant kept by seminarians A. J. Randall and J. Forster between 15 June 1940 and 8 December 1944, it is noted that seminarians sang Masses I-V (inclusive), VIII-XIII (inclusive) and XVII in LU, but that Masses VI-VII, XIV-

XVI and XVIII are only sung when mandated. In addition Credos I, III-VII and the Ambrosian setting of the *Gloria* were sung during Mass.¹⁰⁷ In a later, anonymous diary, kept between 3 December 1950 and 1 April 1956, there is a record of the music used for the feast of St John Vianney, patron saint of priests, on 9 August 1951.¹⁰⁸ The Ordinary or the Mass included *Kyrie* (Mass V), *Gloria* (Ambrosian), *Sanctus* (Mass I), *Agnus Dei* (Mass II) and *Ite Missa est* (Mass II).

The liturgical records in these diaries reveal two major trends in relation to the singing of chant at the seminary. Firstly, not all chant Masses in the LU were sung in their entirety; sometimes, chants from various Masses were used within the one celebration. Secondly, the seminarians sang a wide repertory of chant, including the simpler tonal, less modal, sounding Masses (e.g. Mass VIII) and some of the more complex chant settings of liturgical texts (e.g. *Credo* III). The exclusive but varied use of chant during this period could be explained by the fact that chant was the official music of the Church's liturgy before the Council, and that certain chants were prescribed as being "proper" to certain parts of the Mass (e.g. Introit, Offertory and Communion Antiphons) or particular seasons of the liturgical year, for example, Mass XVIII was sung during Advent and Lent (*In Dominicis Adventus et Quadragesimae*), Mass I at Easter time (*Tempore Paschali*) and Mass IX during Marian feasts (*In Festis B. Mariae Virginis I*). Clearly, chant was not used arbitrarily but according to officially prescribed norms.

The development of such an extensive chant repertory amongst seminarians was undoubtedly supported by the musical formation provided by Henry Johnston SJ and, later, Fr Sydney Lennon SJ who was Professor of Sacred Music and Liturgy from 1949 until 1969.¹⁰⁹ Since

¹⁰⁷ Diary located at Melbourne Diocesan Historical Commission Archives, Corpus Christi College Music File: Hymns and Chants, Box 2/E/CCC 63.

¹⁰⁸ Located at Melbourne Diocesan Historical Commission Archives, Corpus Christi College Music File: Hymns and Chants, Box 2/E/CCC 63.

¹⁰⁹ David Strong, *The Australian Dictionary of Jesuit Biography: 1848-1998* (Rushcutters Bay: Halstead Press, 1999) 192.

chant was such an integral part of the Catholic Church's musical settings of liturgical texts before the Council, seminarians were obliged to learn and sing a range of chants for use at sung and high Mass, Benediction and the Divine Office. Assuming that not all seminarians were musically inclined, it is perhaps not surprising that priests offer a variety of recollections about the place of chant during their formation, particularly the degree of rehearsal involved. Recalling his time at the seminary before World War II, Fr Paul Ryan states that

in regard to Gregorian chant, I have memories of it over six years in a one hourly class each week. In the first year we were required to study six I think of two articles by Henry Johnston in *The Advocate* – dated I think about 1930. In the seminary, all was chant, as no English was permitted except before or after Mass. Thus the Holy Name Society was permitted to sing *We Stand for God*. The ladies' Sacred Heart sodality sang *To Jesus' Heart all Burning*.¹¹⁰

Other Melbourne priests who attended Corpus Christi College prior to the Council offer additional perspectives that recognise both the practical implications of using a varied repertory of chant each week but also its aesthetic and spiritual value. Fr William Jordan PP, a seminarian at Werribee between February 1954 and August 1957, recalls that the students did not always enjoy the chant rehearsals, particularly the learning of the proper chants that changed each week.¹¹¹ Fr Eric Hodgens PP, who was ordained in 1960, reflected on his seminary musical formation in the 1950s by recalling that "Syd Lennon possessed and communicated a knowledge and love of Gregorian chant. I suspect that more often than not it is today's strong protagonist for a vital, vernacular liturgy who also appreciates the cultural and mystical price we had to pay with the loss of the chant."¹¹² Some years after his retirement from the College, Syd Lennon SJ offered the following reflection on music at Werribee in the 1950s:

¹¹⁰ Personal communication with author, 8 September 2007.

¹¹¹ Personal communication with author, 11 June 2007.

¹¹² Eric Hodgens, "The Fifties - Werribee's Greatest Years?" in *Corpus Christi 1967* (Melbourne: Corpus Christi Priests' Association, 1967) 46.

Inevitably the question arises . . . “To what avail?” Could not this time have been spent more usefully? We must remember we were living in . . . the pre-Vatican II era. And while it was true that in the Liturgy class we were studying the shape of things to come, we still sang the chant. For one good reason: there was little to offer as substitute. But there is something more positive to be said. I believe we did understand the texts we sang and we did notice how the music enhanced their meaning, at times to the point of the dramatic, often enough lifting the words to an entirely new plane. As an artistic form, Gregorian chant met the needs of communal worship. Deliberately restricted in manner, emotionally somewhat impersonal, but by that very fact it embraced the individual in a communal experience. We were aware to some extent that we were involved in one of the greatest artistic achievements of European civilization.¹¹³

3.10 Conclusion

The use of chant in Melbourne’s Catholic parishes prior to the Council was encouraged by local priests and religious in response to the liturgical movement which called for increased congregational and musical participation in the Church’s liturgy. In general, congregations participated in the singing of hymns at low Mass, devotions and sodality gatherings. On occasion, congregations encountered the singing of chant when this was led by a school or parish choir. The papal pleas for people to sing the chant at Mass were certainly facilitated by the generous provision of chant notation for Masses, motets, ministerial and congregational chant settings of liturgical texts in local hymnals. However, the lack of evidence for the regular, sustained use of chant in parishes suggests that it was not a significant part of the pre-conciliar repertoire.

The promotion of the dialogue Mass reflected an effort by local clergy to encourage worshippers to pray the Mass texts themselves rather than attending to their missals or other devotional prayers whilst the liturgy unfolded before them. In one sense the spoken interaction of the dialogue Mass was ideally a stepping stone to the sung Mass. However, it seems this step was not commonly undertaken. The *Missa Cantata* and *Missa Solemnis* when they did occur undoubtedly provided congregations with an opportunity to engage in sung dialogue

¹¹³ “A Dean Remembers” by Sydney Lennon SJ in *Corpus Christi* 1974 (June 1974) 41-42.

with the priest celebrant, however, it seems that these opportunities were by no means normative and in most suburban parishes a less than common practice. The sung Mass was dependent upon singing by the priests, who were trained to sing in the seminary, but also upon leadership of the congregation by choirs. It has been argued, however, that choirs, where they did exist, tended to prefer non-chant Mass settings, and the low Mass was generally the weekly form of celebration.

It has been seen that school choirs represented an exception to this custom and their singing of chant was often influenced by members of religious orders who were trained in the singing and the teaching of the chant repertory. The training of teachers in schools was an important step in passing on some of the chant tradition to future generations of Catholics, just as other aspects of the Catholic faith were systematically taught through the periods of catechetical instruction. The adaptation of Latin chant into English was an important initiative of Percy Jones that signalled the future inculturation of the Roman liturgy and Latin chant into the vernacular. The chant adaptations were an apt illustration that the chant heritage can evolve organically from one cultural and historical context into another, provided the genre is nurtured by musicians who understand its particular genius and its practical limitations.

The genre of liturgical music of most appeal to congregations in the pre-conciliar era, however, was not chant but rather the congregational hymn which was employed at low Mass and during Benediction and sodality meetings. The singing of hymns during the processional parts of Mass was a style of participation different from the chanting of the Mass texts that Pope Pius X presented as the ideal of congregational participation in 1903. One obvious reason chant was overshadowed was that not all parishes had choirs to lead the congregation, a practice more commonly found in novitiates, seminaries, monasteries and cathedrals. Hymnody that replaced the proper chants at low Mass symbolised the replacement of chant that continued following

the Council with the substitution of chants for the Ordinary with non-chant Mass settings. It was noted that participation at low Mass was facilitated by the “dialogue Mass,” and that responsorial hymnody between musicians and people, rather than ministerial chants between priest and people, gradually became a common form of musical interaction in parishes before and after the Council.

The Diocesan Liturgical Commission prior to the Council was seen to be energetic in the promotion of chant through the staging of liturgical conferences designed to promote the Church’s liturgical and musical principles and good pastoral practice. In one sense, the Commission bore the responsibility for presenting the Church’s vision of chant in the liturgy but also enabled priests and musicians at the pastoral level to discuss the challenges associated with putting the Church’s challenging vision into practice. It is perhaps not surprising that the conventions organised by the DLC reflected a mixture of views regarding the appropriate use of chant and participation at parish and international levels. The Commission’s role in facilitating the study of liturgical principles and musical experiences before the Council was an important example of the Church’s agencies providing an assessment of the relationship between official liturgical documents and principles on the one hand and liturgical and musical practices on the other.

Clearly, the discussion has shown that chant played a significant part in the musical formation of future priests at Corpus Christi College due to the leadership exercised by seminary staff who were knowledgeable and appreciative of the genre. However, this pre-conciliar influence on priests exposed them to a larger proportion of chant for use at sung and high Mass than that experienced by congregations in parishes. This disparity may have required some adjustment on the part of priests after they were ordained and assigned to serve in parishes where it was more customary to celebrate low Mass. It is conceivable that for those priests who enjoyed the

chant, the pre-conciliar celebrations of the Mass and Office were a rewarding spiritual experience. At the same time, priests with less enthusiasm towards chant may have found the sung Tridentine Mass a considerable musical challenge. Given the substantial repertory of chant used in the seminary, it is conceivable that, for some priests, the demise of chant following the Council was a regrettable loss, whilst for others, the advent of non-chant settings of liturgical texts and hymns symbolised more of a welcome change.

Having provided an historical context for the practice of chant in the Catholic Archdiocese of Melbourne before the Council, and an outline of the important role played by various clergy associated with the Diocesan Liturgical Commission and Corpus Christi College, the next chapter will examine the practice of chant in the Archdiocese today.

Chapter 4

The Practice of Chant in the Catholic Archdiocese of Melbourne: A Discussion of Results from Survey 1

4.1 Introduction

Having established a broad historical context in the previous chapter for the use of liturgical music in the Catholic Archdiocese of Melbourne prior to the Council, this chapter will focus on the results from Survey 1. The survey contained sixteen questions and was distributed via mail to all 226 parishes within the Archdiocese. Responses were received from 137 parishes, an affirmative return rate of 61%. The number of participants who completed Survey 1 and their role within the parish are identified in Figure 2 below:

Survey 1 – Participant's Role	Number of Participants
Parish Priest [PP]	74
PP and Musician [MUS]	1
PP and Director of Music	1
Pastoral Associate [PA]	14
PA and Musician	6
PA and Choir Leader	1
PA and Parish Secretary	1
Musician	15
Director of Music	8
Music Coordinator	1
Music Coordinator and PA	2
Choir Leader/Director	4
Organist	1
REC/Deputy Principal	1
Liturgy Team Member	1
Chair of Parish Council	1
Missing Identifications	5
Total	137

Fig. 2 Role and Number of Participants in Survey 1

The fact that so many parishes participated in the survey suggests that priests, pastoral ministers and parishioners view liturgical music as an important part of the Church's worship. Importantly for this research project, the high rate of return represents a significant sample size upon which some generalisations can be made about current practices in parishes of the Archdiocese.

In this chapter, the following research questions will be addressed:

- 1) Which ministerial chants are sung at Mass in Melbourne's Catholic parishes?
- 2) Which congregational chants are sung at Mass during the liturgical year?
- 3) Which Mass settings are used in parishes?
- 4) Which liturgical ministers and music groups sing chant?

The discussion in this chapter will identify the extent to which chant is used in Catholic parishes on Sundays (including the Vigil Mass on Saturday evening) and during the yearly liturgical cycle, in addition to some of the major characteristics of those parishes that have made efforts to preserve the chant tradition.

4.2 Ministerial Chant During Sunday Mass

In general, ministerial chants are sung in English when used at Sunday Mass in Melbourne's Catholic parishes. Ministerial chants in Latin are not part of the regular practice of liturgy in the Archdiocese as they are part of the Tridentine Mass (1962) or the Novus Ordo (1969) when celebrated in Latin. The Mass in Latin is not normally provided in parishes and only rarely is the Mass celebrated in the Church's mother tongue at the Cathedral. The Tridentine Rite, on the other hand, is celebrated each Sunday at St Aloysius' Church, Caulfield under the chaplaincy of the Priestly Fraternity of St Peter, an official religious society founded in Rome

in 1980 to maintain the pre-conciliar liturgical heritage and established in the Archdiocese of Melbourne in 2000.¹ When ministerial chants are sung in Latin, therefore, it would occur within the context of the sung Tridentine Mass or Novus Ordo in Latin.

As might be expected, some ministerial chants in English are sung during Masses celebrated on Sunday, however, the practice varies between Cathedral and parish communities and from one suburb to another. This practice is not unusual and has been observed in other dioceses. For example, a recent survey of liturgical music in the Diocese of Knoxville in Tennessee, USA revealed that, while a variety of liturgical music is employed in many parishes, much of it written in the post-conciliar era, “not all parts of the Mass that could or should be sung [such as the ministerial chants] are sung.”² To measure the practice of singing ministerial chants in the Archdiocese of Melbourne, participants in Survey 1 were asked to indicate which ministerial chants in the Sacramentary are normally sung by the priest in dialogue with the congregation at one or more Masses on Sunday, including the Vigil Mass. The results to this question are provided in the following table.

Ministerial Chant During Sunday Mass	Percentage of Parishes that Sing this Chant
Introduction/Conclusion to Gospel Deacon/Priest: <i>This is the Gospel . . .</i> Congregation: <i>Praise to you, Lord Jesus Christ</i>	8
Preface Dialogue: Priest: <i>The Lord be with you</i> Congregation: <i>And also with you.</i>	15.3
Memorial Acclamation invitation: i.e. <i>Let us proclaim . . .</i>	51.1
Memorial Acclamation response: e.g. <i>Christ has died . . .</i>	69.3
Doxology: <i>Through him, with him . . .</i>	57.7
Great Amen	69.3
Invitation to Lord's Prayer: e.g. <i>Let us pray with . . .</i>	24.1
Lord's Prayer	35
Doxology: <i>For the kingdom, the power and the glory . . .</i>	22.6
Others e.g. Embolism, Prayer for Peace, Collects	12.4

Fig. 3 Ministerial Chant During Sunday Mass

¹ *The Official Directory of the Catholic Church in Australia 2007-2008* (Corio: National Council of Priests) 693.

² Barbara Murphy and John Arthur Orr, “Catholic Church Music Today in Theory and Practice: Part I” in *Sacred Music* 131:4 (Winter 2004) 5-19; Part II is published in *Sacred Music* 132:1 (Spring 2005) 5-19.

Before discussing the data in Figure 3 above, it should be noted that the percentages probably reflect more the extent to which each liturgical text is sung rather than whether the chants for these texts are drawn from the Sacramentary or Roman Missal. As noted earlier (p. 52) the reason for this qualification is that Survey 1 did not include musical notation in the relevant questions because there was no guarantee that priests or those completing the survey could read music, nor was there any guarantee that the chant sung in parishes matched any notation provided, particularly where there are small melodic and textual differences in some of the different versions used during the past forty years, an issue that will be addressed further in Chapter 6 (pp. 199ff).

The results in Figure 3 show that a significant majority of parishes sing the ministerial chants from the Sacramentary or another Mass setting during the Eucharistic Prayer. At the same time it can be observed that there is a difference between the singing of the invitation and response to the Memorial Acclamation and the Doxology before the Great Amen. A similar pattern can be observed in relation to the invitation to the Lord's Prayer and the congregational version that follows. This implies that there are parishes in which a *sung* acclamation by the people follows a *spoken* invitation by the minister. Unlike the other ministerial chants used during Mass (e.g. the Introduction and Conclusion to the Gospel, Preface Dialogue and Collect Prayers), where the people will only sing the response if the priest first sings the invitation, the chants printed in bold are at times sung as acclamations during an otherwise spoken Eucharistic Prayer. This is a practice that Michael Joncas has observed also in relation to the singing of ministerial chants in North America. He suggests that the practice of inserting sung acclamations into otherwise spoken prayer texts can sometimes create the impression that

music is an “optional extra to be added to the liturgical texts on the basis of solemnity and taste rather than the lyrical means by which the texts are ritually performed.”³

In the case of the Memorial Acclamations during the Eucharistic Prayer, the music for the four chant-based memorial acclamations produced by ICEL are not published in the Order of Mass within the Sacramentary or Roman Missal but rather in an Appendix at the back of the book. They are published, however, in the locally produced *Catholic Worship Book* (1985).⁴ Whilst the singing of these acclamations, particularly the first and second Memorial Acclamations, forms part of the repertory at St Patrick’s Cathedral,⁵ it is possible that the acclamations used in parishes for *Let us proclaim the mystery of faith, Christ has Died* (Ex. 6), Doxology and Great Amen (Ex. 7) are taken from a post-conciliar Mass setting rather than the chant version in the Sacramentary due to the recent tendency for composers to set these acclamations to music in addition to the traditional five movements of the Ordinary (*Kyrie, Gloria, Credo, Sanctus-Benedictus, Agnus Dei*).⁶ It is possible that the Mass setting from which these acclamations may be taken is Marty Haugen’s *Mass of Creation* (1984) which is used in 78.7% of parishes surveyed.

³ Jan Michael Joncas, “The Assembly’s Ownership of the Eucharistic Prayer: Why and How” in Michael Prendergast, ed., *Full, Conscious and Active Participation: Celebrating Twenty-Five Years of Today’s Liturgy* (Portland: Pastoral Press, 2003) 208-216.

⁴ William Jordan, ed., *Catholic Worship Book* (London: Collins & Sydney: E. J. Dwyer, 1985) 511ff.

⁵ E.g., St Patrick’s Cathedral service booklets for Christmas Midnight Mass (25 December 2007) and Ordination to the Priesthood (6 September 2008).

⁶ E.g. *Deiss Mass* (1970, 1973), Marty Haugen, *Mass of Creation* (Chicago: GIA, 1984), Bernadette Farrell, *Mass of Hope* (Portland: OCP, 1985, 1995), David Haas, *Mass of Light* (Chicago: GIA, 1987).



**Ex. 6 Excerpt of Memorial Acclamation from *Mass of Creation* (1984)
by Marty Haugen in AOV (1992) and GA (1995)**

Priest:

Through him, with him, in him, in the unity of the Ho-ly Spir-it, all

glory and honor is yours, al-might-y Fa-ther, for

ev-er and ev-er.

Melody:

A-men, a-men, a - men!

**Ex. 7 Excerpt of Great Amen from *Mass of Creation* (1984)
by Marty Haugen in AOV (1992) and GA (1995)**

The practice of adding music to texts on the basis of solemnity can also be observed in relation to the Lord's Prayer. The chant version of *Pater noster*⁷ (Ex. 8) was adapted by Percy Jones

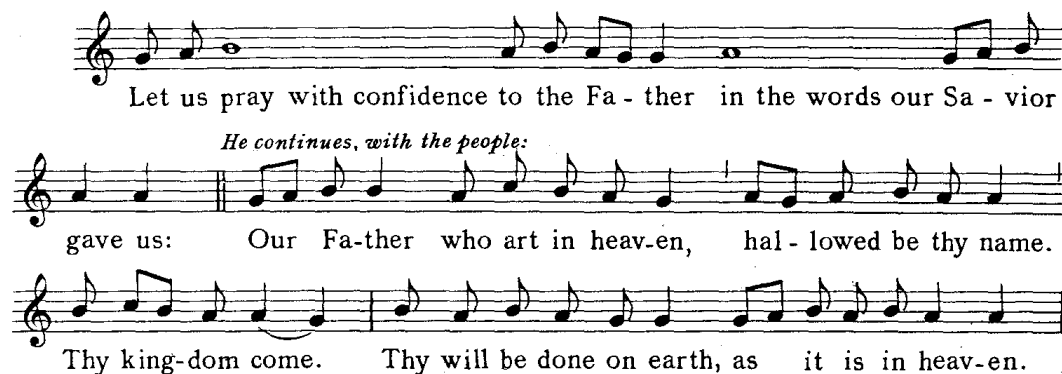
⁷ *Pater noster* (Sunday Prayer Tone A) can be located in either the *Graduale Romanum* (Sablé sur Sarthe: Solesmes, 1961, 1974) or "Cantus in Ordine Missae" [Toni Orationis dominicae] in *Ordo Cantu Missae* (Vatican City: Typis Polyglottis, 1972) 190.

and is one of the most successful local adaptations of Latin chant into English since the Council⁸ (Ex. 9).

P Ræcéptis sa-lu-tá-ri-bus mó-ni-ti, et di-ví-na in-
 sti-tu-ti- óne formá-ti, audémus dí-ce-re :
 Pa-ter noster, qui es in cæ-lis : sancti-fi-cé-tur nomen
 tu-um; advé-ni-at regnum tu-um; fi-at vo-lúntas tu-a,

Ex. 8 Excerpt of *Pater noster* in *Ordo Cantus Missæ* (1972)

⁸ Originally printed in the *Plainsong Hymnal* [Accompaniments by Dr Percy Jones] (Melbourne: Allans, 1965) 14.



**Ex. 9 Excerpt of The Lord's Prayer,
arr. Percy Jones (1965, 1966, 1970) in CWB (1985) and GA (1995)**

One of the clearest contrasts between the pre- and post-conciliar chant settings and adaptations of liturgical texts and the post-conciliar movement towards more popular styles of liturgical music is reflected by the “rock” version of *The Lords’ Prayer* by Adelaide musician Arnold Strals which was popularised through a recording made by Sr Janet Meade RSM in 1973⁹ (Ex. 10). This setting is marked by a syncopated beat, guitar and piano accompaniment, and represents a dramatic contrast with the plainsong setting. It forms part of the post-conciliar movement by composers, some of whom belonged to religious orders, to use music in a popular, folk or rock idiom to foster the participation of young people in the Church’s liturgy.¹⁰ Even though this setting was not referred to in Survey 1, one report suggests it reached No. 3 in the charts and became a best-selling international recording, winning an American gold record. It also became the first Australian record to sell over a million copies in the United States¹¹

⁹ Arnold Strals, *The Lord’s Prayer* (Pymont: Du Monde Music, 1973). Also included in Peter Richardson, ed., *The Treacy Hymnal* (Parkville: Christian Brothers, 1976) #230.

¹⁰ For a description of the folk/rock idiom in post-conciliar liturgical music in the USA, that is relevant also to the Australian context, see M. Francis Mannion “Paradigms in American Catholic Church Music” in *Masterworks of God: Essays in Liturgical Theory and Practice* (Chicago: Hillenbrand Books, 2004) 116-143.

¹¹ “Sister Janet” in Warren Bebbington, ed., *The Oxford Companion to Australian Music* (Melbourne: Oxford, 1997) 518.

which suggests it has been used as an alternative to the chant setting in the post-conciliar liturgy in Melbourne parishes and others around Australia.

Easy Rock Beat

Our Fa-ther who art in heav-en, Hal-low-ed be Thy

name, Thy King-dom come, Thy will be done on earth as it is in

heav en. — — — — — Give us this day our

**Ex. 10 Excerpt of The Lord's Prayer by Arnold Strals (1973)
in *The Treacy Hymnal* (1976).**

Of those ministerial chants listed in Figure 3, the least commonly used chant is the Introduction/Conclusion to the Gospel which is sung in 8.0% (or 11/137) of parishes. Since this practice appears to be uncommon, the parishes that sing this chant are listed in Figure 4 below with an indication in the adjoining columns of the other ministerial chants that are sung, and other features such as the presence of a choir or cantor, an indication of who decides what is sung and the annual budget range for liturgical music.

Ministerial Chant							Musical Leadership		Who Decides What is Sung?	Budget Range in \$
Parish	Intro & Concl to Gospel	Preface Dialogue	Intro to Lord's Prayer	Lord's Prayer	Doxology	Others	Mixed Voice Choir	Cantor serves in parish		
A	Y			Y					LTM, MC	500-1,000
B	Y		Y	Y	Y				P, MC, O, LS	500-1,000
C	Y	Y	Y	Y	Y	Y	Y	Y	P, MC	10,000 or more
D	Y							Y	P, LS	500-1,000
E	Y	Y	Y	Y	Y	Y			P, CM	2,000-3,000
F	Y	Y	Y	Y	Y				MC, O	Up to 500
G	Y	Y	Y	Y	Y	Y	Y		P, GL	500-1,000
H	Y	Y	Y	Y	Y	Y			P, O	Up to 500
I	Y	Y	Y	Y	Y	Y	Y		P, LS	3000-5000
J	Y	Y	Y	Y	Y	Y	Y	Y	P	10,000 or more
K	Y	Y	Y	Y				Y	P, O, LS	500-1,000

Fig. 4 Characteristics of Parishes that Sing Most of the Ministerial Chants

Abbreviation Key: Y = Yes; CM = Choir Master, GL = Group Leader,
LTM = Liturgy Team Member, LS = Leader of Song,
MC = Music Coordinator, O = Organist, P = Priest.

The data in Figure 4 above shows that in those parishes where the Introduction and Conclusion to the Gospel is sung, it generally follows that several of the other ministerial chants during the Eucharistic Prayer and Communion Rite are also sung, including some other ministerial chants, such as the Presidential Prayers in the Introductory and Concluding Rite and the Rite of Peace before Communion. Since priests decide what is sung in nine of the eleven parishes in Figure 4, it would appear that the singing of ministerial chants is determined not so much by the presence of a cantor, choir or the budget, as the personal preferences of the priest. The fact that

the relevant priests have each completed the surveys and listed additional sung chants not listed in the survey also indicates a personal interest on their part that these chants be normally sung on Sundays. It is also possible that the intentional singing of the ministerial chants by a small group of priests may also reflect particular attitudes towards the liturgical and musical role of the priest celebrant as this relates to the congregation in the Church's public worship. Further discussion of influences upon the singing of chant by priests will take place in Chapter 7 (pp. 293ff).

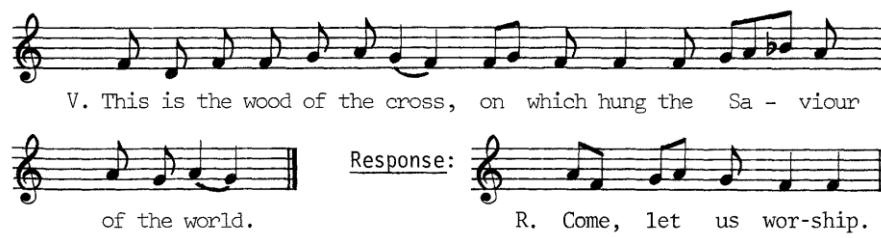
4.3 Ministerial and Congregational Chants During the Liturgical Year

The chants in English most commonly sung at particular times during the liturgical year are indicated in Fig. 5 below:

Liturgical Text	Liturgical Occasion	% Used
<i>This is the Wood of the Cross</i>	Good Friday	75.9
Exultet	Easter Vigil	74.5
Gospel Acclamation: Alleluia (mode VI)	Easter & Ordinary Time	65.0
Litany of the Saints	Easter Vigil	53.3
<i>Hosanna to the Son of David</i>	Palm Sunday	34.3
<i>The Children of Jerusalem</i>	Palm Sunday	13.1
Gospel of the Passion	Good Friday	4.4

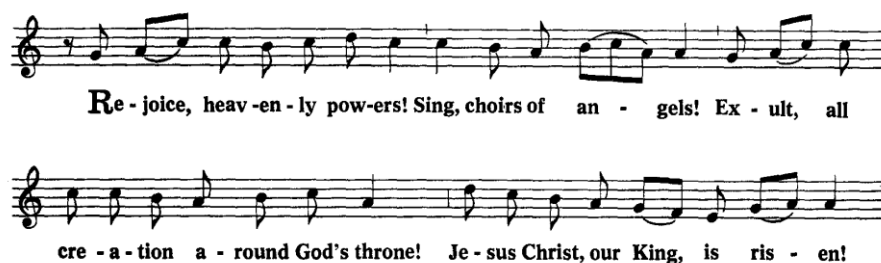
Fig. 5 Ministerial and Congregational Chants During the Liturgical Year

It is evident from the table above that the chants most commonly sung are those that are generally used once a year, for example, during the liturgies of the Easter Triduum. For example, 75.9% of parishes in Survey 1 indicated that the simple syllabic setting of *This is the Wood of the Cross* is sung by the priest or musicians at the beginning of the Veneration of the Cross during the Celebration of the Lord's Passion on Good Friday (Ex. 11).

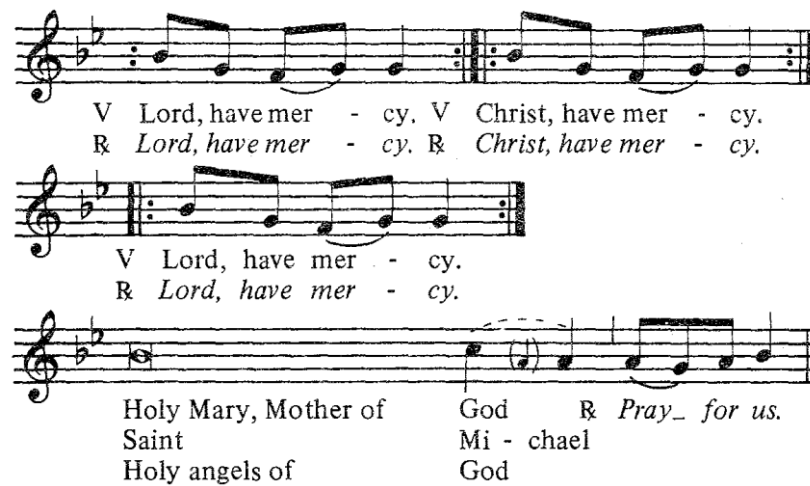


**Ex. 11 Chant during Veneration of the Cross,
Celebration of the Lord's Passion, Good Friday,
arr. Percy Jones (1971) in CWB (1985) and GA (1995)**

A similar percentage (74.5%) indicated that the Exultet is sung during the Service of Light at the Easter Vigil, whilst 53.3% indicated that the Litany of the Saints is sung during the same liturgical celebration (Exs 12 and 13).



**Ex. 12 Excerpt of Exultet,
Service of Light, Easter Vigil, in Sacramentary (1974)**



**Ex. 13 Excerpt of Litany of Saints, Liturgy of Baptism, Easter Vigil,
 arr. Percy Jones (1971) in CWB (1985) and GA (1995)**

It is difficult to say with certainty why parishes sing the chant version of these texts because this question was not included directly in the survey. It is possible, however, to suggest some possible reasons. Firstly, from a practical perspective, the chants for many of the liturgical texts of Holy Week are located in the Sacramentary (1974) and in some of the more comprehensive collections of liturgical music such as CWB (1985) and GA (1995), making them accessible to priests and musicians.¹² Secondly, in terms of solemnity, the chanting of liturgical texts might be regarded as a more formal and dignified way of expressing the texts in their entirety on the “night of nights” of the liturgical year rather than other musical settings, although it is possible that some parishes employ newly-composed settings or paraphrased settings of liturgical texts for the Triduum.¹³ Finally, it has been observed by one scholar of liturgical ritual that ancient rites tend to retain archaic structures.¹⁴ If one interprets the term “archaic structures” to include music, it is therefore perhaps not surprising that the rites of Holy Week, whose origins can be

¹² CWB (1985) ##259, 280; GA (1995) ##328, 343.

¹³ E.g. *Exultet/Light of Christ* by Marty Haugen and *Litany of the Saints* by John Becker in GA (1995) 406, 552.

¹⁴ Aidan Kavanagh, *Elements of Rite: A Handbook of Liturgical Style* (Collegeville: The Liturgical Press, 1982).

traced to the fourth century in Jerusalem,¹⁵ employ melodies that are in most cases several centuries old.

Whilst chant settings for the Proper of the Mass have been produced in English in recent years,¹⁶ it appears that parishes outside the Cathedral rarely sing these settings. One notable exception occurs on Passion (or Palm) Sunday, the solemn beginning of Holy Week and the annual commemoration of Christ's paschal mystery. Of the parishes surveyed, 34.3% sing the *Hosanna to the Son of David* antiphon at the beginning of the liturgy although only 13.1% sing *The Children of Jerusalem* antiphon during the Procession with Palms (Exs. 14 and 15).

Mt 21:9

Gregorian chant, arr. Percy Jones

Ho - san - na to the Son of Da - vid Bless -

ed is he who comes in the name of the Lord

King of Is - ra - el: Ho - san - na

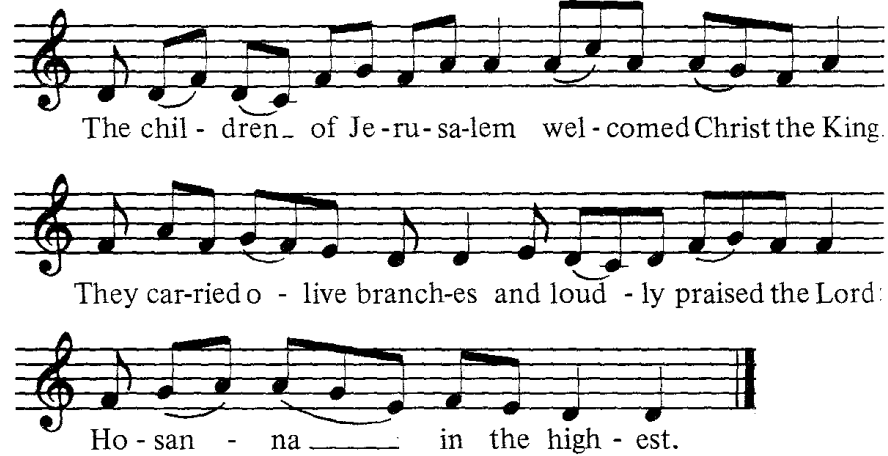
in the high-est.

**Ex. 14 Hosanna to the Son of David, Solemn Procession, Palm Sunday,
arr. Percy Jones (1965, 1971) in CWB (1985) and GA (1995)**

¹⁵ Nathan Mitchell, "Holy Week" in Richard McBrien, ed., *The HarperCollins Encyclopedia of Catholicism* (New York: HarperCollins, 1995) 636-637.

¹⁶ Paul Ford, *By Flowing Waters* (Collegeville: The Liturgical Press, 1999).

Gregorian Chant, arr. Percy Jones



The chil - dren_ of Je - ru - sa - lem wel - comed Christ the King.

They car-ried o - live branch-es and loud - ly praised the Lord.

Ho - san - na _____ in the high - est.



1 The Lord's is the earth and its fullness
the world and | all its | peoples.
It is he who set it on the seas.
On the waters he | made it | firm. *Ant.*

Ex. 15 Excerpt of Psalm 23, Solemn Procession, Palm Sunday
Arr. Percy Jones (1965, 1971) in CWB (1985)

At the same time that 16 parishes indicated both these chants are sung each year, 14 also indicated they use the *Catholic Worship Book* in which both items are published. It is possible that these chants may have been located in other resources such as *The Holy Week Missal* (1971), however, their accessibility in local compilations such as CWB suggests that the availability of chant in local collections influences whether or not the chant is sung in parishes.

Another possible reason these chants in particular are sung is that they were amongst the first adaptations of chant into English by Percy Jones in 1965 and are therefore part of the collective memory in some parishes. Another factor is the length of the antiphon. The *Hosanna to the Son of David* chant comprises only four musical phrases and is printed in local collections without accompanying verses.¹⁷ The short length of this setting, which is designed to accompany the procession of priests and servers to the place for the blessing of palms, suggests that it could be repeated, as necessary, until the procession concludes. The musical setting of *The Children of the Hebrews*, on the other hand, includes pointed verses from Psalm 23(24) which are set to a simplified psalm tone by Percy Jones.¹⁸ One possible reason the majority of parishes do not sing this antiphon is that the singing of “pointed” verses to a psalm tone may be beyond the capabilities of local parish musicians. Alternatively, many parishes may prefer to choose a liturgical hymn that is perhaps more widely known such as *All Glory Praise and Honour* (ST THEOLDOLPH).¹⁹

The singing of the Gospel at the Celebration of the Lord’s Passion on Good Friday takes place in 4.4% of parishes surveyed, including the Cathedral. It is interesting to observe, however, that with the exception of the Cathedral, none of the 4.4% of parishes was among the 8.1% of parishes who indicated that they sing the introduction and conclusion to the Gospel at Masses on Sundays. Moreover, it was noted by two respondents in Survey 2 that it did not make liturgical sense to sing the introduction and conclusion to the Gospel unless the Gospel text itself was also sung. These varied approaches illustrate how music is used in different ways to add solemnity to parts of the Mass. For the majority of parishes in Melbourne, solemnity at the Gospel is expressed through singing the Gospel acclamation (either chant or another version)

¹⁷ CWB (1985) #227 and GA (1995) #311; for text of verses from Psalm 118 (117V) 1, 22-23, 27-28, see Paul Ford, *By Flowing Waters* (Collegeville: The Liturgical Press, 1999) #102.

¹⁸ CWB (1985) #228.

¹⁹ CWB (1985) #229 or GA (1995) #309.

with or without singing the appropriate Gospel verse. For a smaller number of parishes, additional solemnity is created by singing the introduction and conclusion to the Gospel.

A number of additional observations may be made. The singing of the Passion Gospel on Good Friday, both at the Cathedral and suburban parishes, clearly indicates a desire on the part of some priests and musicians to add musical and ritual solemnity to one of the most solemn parts of the Easter Triduum, a celebration that has been described as the “culmination of the entire liturgical year.”²⁰ Whilst it is not unknown for some parish communities to sing a short refrain from the Taizé repertory or a verse from a passiontide hymn at two or three points during the Passion Gospel in order to foster the assembly’s participation in an otherwise long scriptural proclamation,²¹ the chanting or cantillation of the Word of God,²² is not a customary way for parishes to add solemnity to the Gospel. This observation has also been made in relation to the proclamation of the word in European contexts.²³ Following the liturgical reforms promulgated by the Council, parishes have become accustomed to having one or more trained Ministers of the Word, including the priest taking the part of Christ, proclaim the text as a spoken narrative. It should be noted that some spoken settings of the Passion narrative foster congregational participation by inviting the people to join in the words of the crowds in the Passion Gospel, such as “crucify him,” “crucify him.”²⁴

The Latin chant most commonly sung in 65% of parishes is the Gospel Acclamation: Alleluia (mode VI) that was probably first published in Melbourne by Percy Jones in 1953,²⁵ following

²⁰ *General Norms for the Liturgical Year and Calendar* (1969) #18 in TLD (2004) 167.

²¹ E.g. Jacques Berthier & Taizé Community, *Jesus Remember Me* in AOV (1992) 152, GA (1995) 308; Richard Connolly and James McAuley, *O Jesus Crucified* in CWB 770, GA 334 or *O Sacred Head Surrounded* in CWB 776 and GA 335.

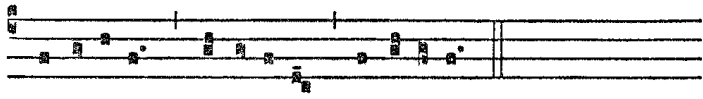
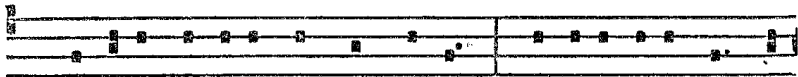
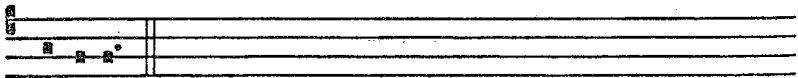
²² For background to the “cantillation” of the word of God, see Lucien Deiss, *Visions of Liturgy and Music for a New Century* (Collegeville: The Liturgical Press, 1996) 228-236.

²³ Joseph Gelineau, *Liturgical Assembly, Liturgical Song* (Portland: Pastoral Press, 2002) 129.

²⁴ *Holy Week Missal* (Sydney: E. J. Dwyer, 1980).

²⁵ Percy Jones, ed., *The Ceremonies of the Easter Vigil* (Melbourne: Advocate Press, 1953).

the restoration of the Easter Vigil by Pope Pius XII in 1951, and subsequently in post-conciliar liturgical resources for Holy Week²⁶ (Ex. 16).

<p>Ant. 6.</p> <p>A</p>	 <p>Llé-lú-ia, * alle-lú-ia, alle-lú-ia.</p>
<p>Psalmus 116.</p>	
	 <p>i. Laudáte Dóminum ómnes géntes: * laudáte é-um ómnes</p>  <p>pópu-li.</p>
<p>Quoniam confirmata est super nos misericordia ejus: * et veritas Domini manet in aeternum.</p> <p>Gloria Patri, et Filio, * et Spiritui Sancto.</p> <p>Sicut erat in principio, et nunc, et semper, * et in saecula saeculorum. Amen.</p>	<p>Praise the Lord, all you nations; let all the peoples of the world do Him honour.</p> <p>Abundant has His mercy been towards us; the Lord remains true to His word for ever.</p> <p>Glory be to the Father, and to the Son, and to the Holy Ghost.</p> <p>As it was in the beginning, is now, and ever shall be, world without end. Amen.</p>
<p><i>Ant.</i> Alleluja, alleluja, alleluja.</p>	<p><i>Ant.</i> Alleluia, alleluia, alleluia.</p>

**Ex. 16 Post-Communion Alleluia Psalm 116 (mode VI) in
The Ceremonies of the Easter Vigil (1953)**

Many of the chant settings of the Alleluia in the church's heritage, particularly those during the Easter season, are characterised by melismatic melodies and the use of the *jubilus* on the last syllable of Alleluia as an expression of Easter joy.²⁷ The chant of the mode VI antiphon is more syllabic and simpler in style and no doubt accounts for why it was included in *Jubilate Deo* (1974), the collection of simple chants that Pope Paul VI hoped Catholics would know in

²⁶ E.g. *Music for Choirs: The Liturgy of Holy Week and Easter Sunday in English* (Melbourne: Catholic Bishops of Australia, 1965) 25; *Holy Week Liturgy: Music Edition for Cantor, Choir and Sacred Ministers* (Melbourne: ACTS Publications, 1971) 17.

²⁷ *The Gregorian Missal* (Solesmes, 1990) 355ff.

common.²⁸ Since the *Novus Ordo* in English was introduced in 1969, local liturgists have promoted the singing of the Gospel Acclamation before (and sometimes after) the Gospel as a way of recognising or welcoming the presence of Christ in his word.²⁹ Although recent research³⁰ has indicated that a range of non-chant settings of the Gospel Acclamation are employed in Melbourne's Catholic parishes,³¹ the fact that such a significant proportion have retained the chant setting suggests it is still considered a valuable part of most parishes' musical repertory. Anecdotal evidence suggests that the simplified version of the Gregorian psalm tone VI printed in local hymnals (Ex. 17)³² is probably the tone normally used by singers for the Gospel Acclamation verse rather than the proper psalm tone introduced in 1953 (Ex. 16).

²⁸ *Jubilare Deo* (Washington: USCC, 1974).

²⁹ E.g. Frank Andersen, *Scripture in Song: Accompaniment Book* (Kensington: Chevalier Press 1985) 3; Frank O'Loughlin, *One Body, One Spirit in Christ: The Mass in Focus* (Preston: Desbooks, 1987) 62.

³⁰ *Survey of Liturgical Music at Sunday Celebrations of the Eucharist* (Melbourne: Office for Worship, June, 2004) Q4, "Other Parts of the Mass," Section C. Out of 226 parishes, 56 responded to the survey.

³¹ The most commonly sung Gospel Acclamations according to the 2004 survey were the *Celtic Alleluia*, arr. by O'Carroll/Walker (21 parishes), plainchant (9 parishes) and *Halle, Halle, Halle*, arr. Bell/Haugen (8 parishes).

³² CWB (1985) #545 and GA (1995) #142.

GOSPEL ACCLAMATIONS

Gregorian chant, mode VI
Arr. Percy Jones



I will send you the Spirit of truth, | says the | Lord; cf. Jn 16:7. 13
he will lead you to the | whole | truth.

Ex. 17 Gospel Acclamation: Alleluia (mode VI) **Arr. Percy Jones (1965, 1971) in CWB (1985) and GA (1995)**

The publication of the plainsong Gospel Acclamation in Catholic and non-Catholic hymnals has enshrined the chant in the broad collective memory of Catholics and also Christians from other liturgical traditions.³³ One obvious reason so many parishes appear to use this acclamation is that this chant, long associated with the Easter Vigil, can also be employed as a Gospel Acclamation during other Sundays (and weekdays) of the liturgical year. In this way a connection can be drawn between an Ordinary Time Sunday and Easter Sunday, and the generally accepted Christian notion that Sunday is a celebration in miniature of Christ's

³³ The Gospel Acclamation: Alleluia (mode VI) antiphon is published in Catholic collections such as CWB (1985) #545 and GA (1995) #142 in addition to ecumenical sources such as *Sing Alleluia: A Supplement to the Australian Hymn Book* (Blackburn: Collins, 1987) and *Together in Song: Australian Hymn Book II* (Melbourne: HarperCollins, 1999) #359. The accompanying psalm tone arrangements vary from one publication to the other.

paschal mystery.³⁴ It should be noted that other modal settings of the Alleluia Gospel Acclamation are also used seasonally during Masses with choir at St Patrick’s Cathedral.³⁵

4.4 Chant-Based Mass Settings, Hymns and Antiphons in Latin and English

The phrase “congregational chant in Latin” technically excludes the singing of texts in other languages, for example, the *Kyrie Eleison* in Greek. However, this text of the liturgy has been associated with the Catholic Church’s celebration of Mass in Latin for many centuries³⁶ and still forms part of the vernacular repertoire of liturgical music in parishes. For this reason, the *Kyrie* will be included in the following discussion of congregational chants in Latin.

4.5 Chant-Based Mass Settings

One of the more interesting findings from Survey 1 represented in Figure 6 is that the chant Mass most used by Catholic parishes in Melbourne is not one of the Mass settings used during the pre-conciliar era (e.g. *de Angelis*, *Cum Jubilo* or *Orbis Factor*) but a setting of more recent origin called *Missa Emmanuel* by American composer Richard Proulx.

Chant-Based Mass Setting	% Used
<i>Missa Emmanuel</i> by Richard Proulx	15.3
Mass VIII: <i>Missa de Angelis</i>	5.8
<i>Corpus Christi Mass</i> by Richard Proulx	5.1
Mass XVIII and Requiem Mass	2.9
Others (e.g. <i>Paschal Mass</i> by Richard Proulx)	4.4

Fig. 6 Chant-Based Mass Settings used in Melbourne

As the title suggests, *Missa Emmanuel* is based on the Advent chant hymn *O Come, O Come Emmanuel*. It was first published in 1991 as an arrangement for unaccompanied choir, cantor

³⁴ Cf. “Liturgical Days” in *General Norms for the Liturgical Year and Calendar* (1969) in TLD (2004) 165-176; here, 165.

³⁵ E.g. Geoffrey Cox, *Gospel Acclamations: Sundays in Ordinary Time, Years A, B, C* (Melbourne: unpublished MS.) with one or two alternative chant settings of the antiphon and psalm tone settings of the verses.

³⁶ For a historical discussion of these and other chant-based texts used during the Roman Catholic Mass, see David Hiley, *Western Plainchant: A Handbook* (Oxford: Oxford University Press, 1993) esp. 22-25.

and assembly.³⁷ Subsequently, it has been published as an unaccompanied arrangement for unison voices (Ex. 18) and also in an arrangement for cantor, congregation and organ accompaniment.³⁸

353 KYRIE

The musical score for Kyrie consists of three systems, each with a Cantor part and an Assembly part. The music is written in G major (one sharp) and 4/4 time. The lyrics are: Lord, have mer - cy. Lord, have mer - cy. Christ, have mer - cy. Christ, have mer - cy. Lord, have mer - cy. Lord, have mer - cy.

Music: *Missa Emmanuel*; Richard Proulx, © 1991, GIA Publications, Inc.

354 SANCTUS

The musical score for Sanctus consists of two systems. The first system is for the Cantor, then all, and the second system is for the Cantor. The music is written in G major (one sharp) and 4/4 time. The lyrics are: Ho-ly, ho-ly, ho - ly Lord, God of pow'r and God of might. Heav - en and earth are full of your glo -

Ex. 18 *Missa Emmanuel* (1991) by Richard Proulx in *Ritual Song* (1996)

³⁷ Richard Proulx, *Missa Emmanuel* for SATB voices, Cantor and Congregation (Chicago: GIA, 1991).

³⁸ Richard Proulx, *Four Masses for Cantor, Assembly and Organ Based on Popular Chant Hymns* (Chicago: GIA, 2002).

ry. Ho - san - na in the high - est,

ho - san - na in the high - est.

All: Ho - san - na in the high - est,

ho - san - na in the high - est.

Cantor: Bless - ed is he who comes in the name

of the Lord. Ho - san - na in the

high - est, ho - san - na in the

high - est. *All:* Ho - san - na in the high -

est, ho - san - na in the high - est.

Music: *Missa Emmanuel*, Richard Proulx, © 1991, GIA Publications, Inc.

**Ex. 18 (contd) *Missa Emmanuel* (1991)
by Richard Proulx in *Ritual Song* (1996)**

355 MEMORIAL ACCLAMATION



Music: *Missa Emmanuel*, Richard Proulx, © 1991, GIA Publications, Inc.

356 AMEN



Music: *Missa Emmanuel*, Richard Proulx, © 1991, GIA Publications, Inc.

357 AGNUS DEI

Cantor:

1. Je - sus, wis - dom and might - y Lord:
 2. Je - sus, true branch of Jes - se's tree: you
 3. Key of Da - vid and Day-spring from on high:
 4. De - sire of na - tions, our Em - man - u - el:

1., 2., 3. Assembly:

take a-way the sins of the world, have mer - cy on us, have

4. Assembly:

mer - cy on us. grant us peace, grant us peace.

Music: *Missa Emmanuel*, Richard Proulx, © 1991, GIA Publications, Inc.

Ex. 18 (contd) *Missa Emmanuel* (1991) by Richard Proulx in *Ritual Song* (1996)

Even though *Missa Emmanuel* it is not included in local hymnals, it was brought to the attention of Melbourne parishes in September 1999 when Richard Proulx spent a month as composer-in-residence at St Patrick's Cathedral.³⁹ During his visit he conducted workshops with the St Patrick's Cathedral Singers directed by Geoffrey Cox, showcasing some of his

³⁹ "Richard Proulx – Composer-in-Residence at St Patrick's Cathedral" in *Kairos* 10:18 (19-26 September 1999) 17.

compositions including chant-based material such as the *Corpus Christi Mass*,⁴⁰ which is sung by 5.1% of the parishes surveyed, and *Two Plain-song Gloria Settings* in English, the second of which is based on the Gloria from the *Missa de Angelis*.⁴¹ In his performance notes for the chant-based Masses, Proulx describes the chants he has used as a basis for the Mass settings (i.e. *Veni Emmanuel*, *Adoro Te*, *O Filii et Filiae*, the Ambrosian *Te Deum*, Kyrie IX and Kyrie XVI) as “popular chants”. The “call and response” format adopted in this and other chant-based Mass settings by Proulx invites instant participation.⁴² The results from Survey 1 suggest that an obvious reason why *Missa Emmanuel* is the most commonly used chant-based Mass setting is that the carol on which it is based is *O Come, O Come Emmanuel*, the most popular chant *hymn* sung during the liturgical year.

Richard Proulx’s choice of *O Come, O Come Emmanuel* is also an clear example of post-conciliar composers drawing on music from the “collective memory” of the congregation in order to foster their participation in the liturgy. The *Kyrie* setting in English is not based on the hymn tune but on the *Kyrie* from *Missa Cum Jubilo* (Mass IX), the modality of which has been set to harmonise with the modality of the *Sanctus*, Eucharistic Acclamations and *Agnus Dei*. The remaining sections (*Sanctus*, Eucharistic Acclamations and Litany at the Breaking of the Bread) are based on the opening phrases of the hymn. It is only the *Sanctus* that includes the melody of the refrain “Rejoice, Rejoice, Emmanuel shall come to you O Israel” and this occurs appropriately at the highpoint of the phrase “Hosanna in the highest”. Another feature of *Missa Emmanuel* that facilitates singing by the congregation is that the music the congregation sings is always sung first by the cantor or choir, a musical form that Proulx refers to as “call and response”. In his study of liturgical music forms, Edward Foley has highlighted the vital

⁴⁰ Chicago: GIA, 1992.

⁴¹ Chicago: GIA, 1991.

⁴² Richard Proulx, “Performance Notes” in *Four Masses*, for Cantor, Assembly and Organ based on Popular Chant Hymns (Chicago: GIA, 2002) 2.

ministerial role played by the assembly in the responsorial or responsory form, a role which is integrally related to the leadership of cantor or choir, but distinct from it.⁴³

One could suggest that *Missa Emmanuel* represents a new approach to the assembly's ministry and participation in relation to the chant-based Mass setting. Whereas the older chant Masses such as *Missa de Angelis* were generally led by a choir - with or without the participation of the people - the *Missa Emmanuel* in English represents an attempt to revitalise the congregation's participation in the texts of the Mass by integrating congregational repetitions of liturgical texts (e.g. "Holy, holy, holy Lord, God of pow'r and God of might") or complete acclamations (e.g. "Christ had died, Christ is risen, Christ will come again") first sung by a cantor. The parts of the Mass are "broken up" so that the congregation can musically grasp a short phrase after it has been sung first by the cantor. Pedagogically, this style of ministerial interaction might provide a key to understanding the successful introduction of chant and other genres of liturgical music into parish churches in the future.

The data in Figure 7 below shows a representative profile of those parishes in the Catholic Archdiocese of Melbourne that use two or more chant Masses.

⁴³ Edward Foley, "Musical Forms, Referential Meaning and Belief" in *Ritual Music: Studies in Liturgical Musicology* (Beltsville: The Pastoral Press, 1995) 145-172; esp. 160.

	Mass Setting					Musical Leadership		Who Decides What is Sung?	Budget Range
Parish	Mass VIII de Angelis	Mass XVIII	Missa Emmanuel by Proulx (1991)	Corpus Christi Mass by Proulx (1993)	Other Chant Masses in LU (1956)	Mixed Voice Choir (e.g. SATB)	Cantor/Leader of Song		
A	Y		Y					LTM, MC	500-1000
B	Y	Y	Y		Y	Y	Y	PP, MC	10,000 or more
C			Y	Y			Y	PP, PA, LTM, Org	500-1000
D	Y	Y	Y	Y	Y	Y	Y	P, MC, Org	10,000 or more
E	Y	Y	Y	Y	Y	Y	Y	MC, Org	10,000 or more
F			Y	Y			Y	MC	5,000-10,000
G			Y	Y	Y	Y		PP, LS	3,000-5000
I	Y	Y			Y	Y	Y	MC	10,000 or more
J			Y	Y		Y	Y	LS	10,000 or more

Fig. 7 Parishes that Use Two or More Chant-based Masses
Abbreviation Key: Y = Yes; CM = Choir Master, GL = Group Leader, LTM = Liturgy Team Member, LS = Leader of Song, MC = Music Coordinator, O = Organist, P = Priest, PA = Pastoral Associate

Figure 7 indicates that there are three parishes that sing chant Masses in English only, namely the *Missa Emmanuel* and the *Corpus Christi Mass*. There is also a small group of six parishes (or Mass centres) that sing various chant settings in both English and Latin, such as sections from the *Paschal Mass* (2002) by Richard Proulx and excerpts from chant Masses I, IV, VIII, XVI, XVII and XVIII in LU (1956). Where this is done, the budget range is \$10,000 or more and the parish is served by one or more choirs and cantor(s). In the latter case, the music coordinator is directly involved in the selection of music and sometimes the priest is also. One could suggest that where several chant Masses are used, it tends to be in parishes or Mass centres with choral or vocal leadership and musical coordinators and often priests who clearly decide to incorporate the chant genre into the parish's repertory of liturgical music for liturgical or musical reasons or both.

Reference has already been made in Chapter 3 (p. 61) to the use of Latin Mass settings such as the *Missa de Angelis*, *Missa Cum Jubilo*, *Missa de Defunctis* (or Requiem Mass) in Melbourne by choirs and congregations in schools and parishes before the Council.⁴⁴ It is clear from Survey 1 that these Mass settings are sung now in only a small minority of parishes. For example, 5.8% of survey respondents indicated that their parish sings the *Missa de Angelis*, whilst only 2.9% of parish respondents sing Mass XVIII and the Requiem Mass. According to the survey, the parishes that sing these chants are also parishes with established musical traditions, such as St Patrick's Cathedral, St Francis' Church, Lonsdale St, Melbourne and St Patrick's Church, Mentone where there are also competent liturgical musicians and choirs, and supportive clergy.

Other Latin chants currently used in the Archdiocese are also drawn from what is sometimes referred to as *Missa Primitiva* (i.e. *Kyrie XVI*, *Gloria VIII*, *Credo III*, *Sanctus XVIII* and *Agnus Dei XVIII*),⁴⁵ which was identified as being used in one suburban parish. At St Patrick's Cathedral, various chant settings of the Ordinary of the Mass combine congregational chant with choral elaborations: for example, the *Kyrie* from *Missa Orbis Factor* (Mass XI) is followed by the choral *Kyrie* from *Missa in Domenicalis* (based on *Missa Orbis Factor*) by Tomás Luis de Victoria. Likewise, the *Kyrie/Lord Have Mercy* chant from *Missa Cum Jubilo* (Mass IX) is employed as a unison Intercessory Prayer response for the congregation to which the choir adds a harmonisation by Richard Proulx. In addition, *Credo III* and various settings of *Agnus Dei* from Masses I, IV, X, XVIII and XVIII are employed also at the Cathedral. These chant settings are usually sung in conjunction with polyphonic Mass settings in Latin such as *Missa Brevis* by Palestrina. When this occurs, the first part of the *Agnus Dei* litany is sung to

⁴⁴ Percy Jones, ed., *The Australian Hymnal* (Melbourne: Advocate Press, 1942); see also Latin-English missals (containing Kyriales with Latin Mass settings) that were sometimes used in Australia such as *Saint Andrew Daily Missal With Vespers for Sundays and Feasts* (Bruges: Abbey of St-André, 1956) 113-162 and "Kyriale" in *The Layman's Missal & Prayer Book* (London: Burns & Oates, 1962) 1029-1043, 1281-1310.

⁴⁵ Ferdinand Portier, *Liber Cantualis: Comitante Organo* (Sablé-sur-Sarthe: Solesmes, 1981) nos 4ff.

Latin chant; the second part comprises the choir singing Latin polyphony, and the third features a repeat of the Latin chant, ending with the phrase “dona nobis pacem.”

4.6 Chant-Based Hymns and Antiphons During the Liturgical Year

Apart from Mass Settings, other liturgical texts and hymns that are sung during the liturgical year are represented in Figure 8 below:

Liturgical Hymn/Text	Liturgical Context	% Used
<i>O Come, O Come Emmanuel (Veni Emmanuel)</i>	Advent	87.6
<i>Sing My Tongue (Pange Lingua)</i>	Holy Thursday	51.1
<i>Veni, Creator Spiritus</i>	Pentecost	35
<i>Salve Regina</i>	Evening Prayer, Funeral Vigil	30.7
<i>Adoro Te</i>	Corpus Christi, Worship of the Eucharist Outside Mass	27.7
<i>O Sons and Daughters (O Filii et Filiae)</i>	Easter	18.2
Others	Marian antiphons (e.g. <i>Regina Caeli</i>)	8

Fig. 8 Chant-Based Hymns and Antiphons During the Liturgical Year

By far the most popular chant-style hymn sung by Catholics in Melbourne is *O Come, O Come Emmanuel* which is employed during the season of Advent by 87.6% of parishes surveyed. Traditionally, this hymn was believed to have been first introduced into the English-speaking world by Thomas Helmore (1811-1890),⁴⁶ however, Mary Berry is credited with tracing the melody to a fifteenth-century French liturgical source.⁴⁷ On the basis of Berry’s research and the chant-style versions of the melody in some hymnals, recent scholars have suggested that the hymn can be regarded as genuine plainsong.⁴⁸ Liturgically, *O Come, O Come Emmanuel* is based on the “O” Antiphons prayed before and after the Magnificat at Night or sometimes Evening Prayer in the week before Christmas.⁴⁹ This congregational chant is a good example of a Divine Office text that has been adapted as a hymn for the Celebration of the Eucharist.

⁴⁶ Marilyn Stulken and Catherine Salika, *Hymnal Companion to Worship – Third Edition* (Chicago: GIA, 1998) 255.

⁴⁷ Wesley Milgate and D’Arcy Wood, *A Companion to Together in Song – Australian Hymn Book II* (Sydney: Australian Hymn Book Co. 2007) 185.

⁴⁸ Milgate and Wood, *A Companion*, 185.

⁴⁹ *The Divine Office* (London: Collins & Sydney: Dwyer, 1974).

The paraphrase setting by English linguist and translator John Mason Neale (1818-1866) has been published in Australian Catholic hymnals since the early 1960s.⁵⁰

One factor that may account for the widespread use of this hymn across the Archdiocese is that it can be repeated over four weeks each year, unlike the Passion Sunday antiphons that are sung and heard only one day each year. Another feature of *O Come, O Come Emmanuel* that may have commended it to congregational usage is the refrain “Rejoice, Rejoice Emmanuel shall come to you, O Israel” at the end of each verse. The refrain serves as a recurring musical climax and points to the two-fold character of Advent that recalls with gratitude the coming of Christ in history and looks ahead in hope to Christ’s return at the end of time.⁵¹ In the tradition of the Office hymn, *O Come, O Come Emmanuel* (Ex. 19) is syllabic and features a regular pulse and metrical/rhyme structure. Thus it has something of the feel of a non-chant hymn, making for a degree of security among congregational singers and for uniformity of performance.

⁵⁰ *The Living Parish Hymn Book* (Sydney: Living Parish Hymn Book, 1961-1968) #51 and *The Hymnal of St Pius X* (Melbourne: Allans, 1966) #2.

⁵¹ *General Norms for the Liturgical year and the Calendar* (1969) #39 in TLD (2004) 169.

285 O Come, O Come, Emmanuel

1. O come, O come, Em - man - u - el,
 2. O come, O Wis - dom from on high,
 3. O come, O come, great Lord of might,
 4. O come, O Rod of Jes - se's stem,
 5. O come, O Key of Dav - id, come,

**II*

And ran - som cap - tive Is - ra - el,
 Who or - ders all things might - i - ly;
 Who to your tribes on Si - nai's height
 From ev - 'ry foe de - liv - er them
 And o - pen wide our heav'n - ly home;

**This alternate accompaniment may be used for some stanzas, as written or one octave lower.*

Ex. 19 O Come, O Come Emmanuel
arr. Richard Proulx in GA (1995)

That mourns in lone - ly ex - ile here
 To us the path of knowl - edge show,
 In an - cient times once gave the law,
 That trust your might - y power to save,
 Make safe the way that leads to on high,

Un - til the Son of God ap - pear.
 And teach us in her ways to go.
 In cloud, and maj - es - ty, and awe.
 And give them vic - t'ry o'er the grave.
 And close the path to mis - er - y.

Ex. 19 (contd) *O Come, O Come Emmanuel*
 arr. Richard Proulx in GA (1995)

Re - jice! Re - jice! Em - man - u - el

Shall come to you, O Is - ra - el.

6. O come, O Dayspring from on high
And cheer us by your drawing nigh;
Disperse the gloomy clouds of night,
And death's dark shadow put to flight.

7. O come, Desire of nations, bind
In one the hearts of humankind;
O bid our sad divisions cease,
And be for us our King of Peace.

Text: *Veni, veni Emmanuel*; Latin 9th C.; tr. by John M. Neale, 1818-1866, alt.
Tune: VENI VENI EMMANUEL, LM with refrain; Mode I; adapt. by Thomas Helmore, 1811-1890; acc. by Richard Proulx, b. 1937, © 1975,
GIA Publications, Inc.

**Ex. 19 (contd) *O Come, O Come Emmanuel*
arr. Richard Proulx in GA (1995)**

The widely used Eucharistic hymn *Sing my Tongue* is sung in 51.1% of the parishes surveyed. *Sing my Tongue* is a translation either by Edward Caswall (1814-1878)⁵² or contemporary Scottish writer James Quinn SJ (b. 1919) of *Pange Lingua* by St Thomas Aquinas (1227-1274). Traditionally, the hymn has been assigned for use during Second Vespers on the feast of

⁵² CWB (1985) #252 or GA (1995) #320.

Corpus Christi⁵³ and also for use during Benediction.⁵⁴ English translations appeared in the 1960s for use during low Mass and devotions,⁵⁵ however, the hymn is probably sung less now than it was before the Council due to the general decline in parish devotions and the composition of new Communion hymns based on scriptural and liturgical sources.⁵⁶ Moreover, some authorities since the Council have also suggested that most Benediction hymns are not suitable during Communion because they emphasise adoration rather than communion.⁵⁷ The assignation of the hymn for the procession with the Blessed Sacrament to the Altar of Repose at the conclusion of Mass of the Lord's Supper on Holy Thursday would seem to be another example of the use of chant to express solemnity during the celebration of the Easter Triduum. The austere character of the chant melody captures the poignancy of the rite when the assembly recalls the connection between the gift of Christ's body and blood to his disciples at the Last Supper – re-presented during the celebration of the Eucharist – and the prefigurement of the gift of Christ's body and blood for the life of the world on Good Friday. The significance of Christ's words is captured succinctly in the words of St Thomas Aquinas during the third verse:

On the night of that last Supper,
seated with his chosen band
he the Paschal victim eating,
first fulfils the law's command;
then as food to his apostles,
gives himself with his own hand.⁵⁸

A third chant hymn sung by 18.2% of Melbourne's Catholic parishes, particularly during the Easter season, is *O Sons and Daughters*, based on the Latin chant *O Filii et Filiae* which can be

⁵³ *Liber Usualis* (Tournai: Desclée, 1956) 957.

⁵⁴ Percy Jones, ed., *The Australian Hymnal* (Melbourne: Advocate Press, 1942) #43.

⁵⁵ Anthony Newman, ed., *The Living Parish Hymn Book* (1961-1968) #84.

⁵⁶ E.g. *One Bread, One Body* (cf. 1 Cor 10:16; 17, 12:4; Gal 3:28 and *The Didache*) by John Foley SJ (b. 1939), *I am the Bread of Life* (cf. John 6) by Suzanne Toolan RSM (b. 1927) and *Eat this Bread* (cf. John 6) by Jacques Berthier (1923-1994) and the Taizé Community.

⁵⁷ *Music in Catholic Worship* (1972) #62 in TLD (2004) 360.

⁵⁸ CWB (1985) #252, v. 3.

traced back to 1623.⁵⁹ The melody of *O Sons and Daughters* was first published in Australia in 1942 alongside other music for the Propers of the Easter season.⁶⁰ The English translation by John Mason Neale is based on a Latin text by French Franciscan friar Jean Tisserand (d. 1494) and, before the Council, was designated as a seasonal chant for Benediction of the Blessed Sacrament.⁶¹ One feature of the chant adaptation is the triple rhythm. Again, like *O Come, O Come Emmanuel*, the regular rhythmic pulse in the chant adaptation may foster congregational participation and thus contribute towards the use of this chant in Catholic parishes (Ex. 20). The chant has been arranged by American composer Marty Haugen (b. 1950) for SATB, unison voices, keyboard, and guitar – an instrument not normally included in chant accompaniments – with a contemporary version of the text by the same composer.⁶² The Alleluia refrain has also been published locally as a separate Gospel Acclamation, with a psalm tone by Percy Jones, for use during the Easter season and other occasions (Ex. 21).⁶³

⁵⁹ Milgate and Wood, *A Companion*, 267.

⁶⁰ *The Australian Hymnal* (Melbourne: Advocate Press, 1942) #59.

⁶¹ LU (1956) 1875.

⁶² GA (1995) #358.

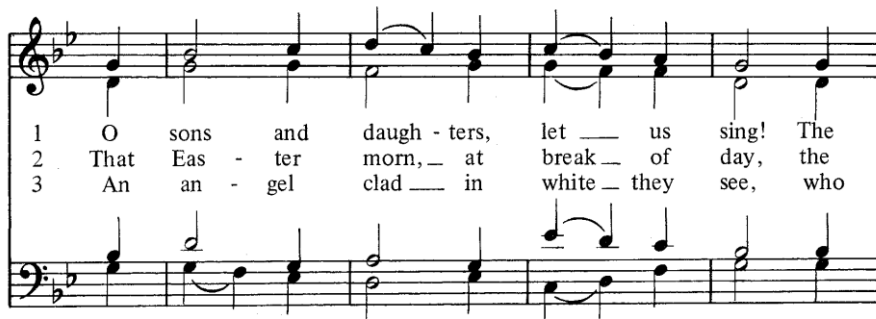
⁶³ CWB (1985) #559.

O SONS AND DAUGHTERS

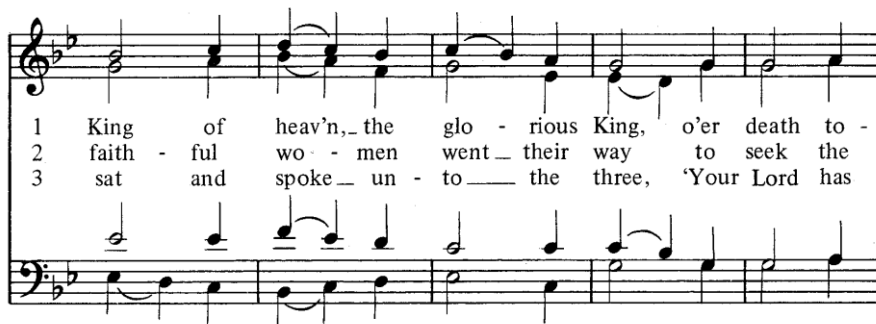
Antiphon



Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia!



1 O sons and daugh - ters, let — us sing! The
2 That Eas - ter morn, — at break — of day, the
3 An an - gel clad — in white — they see, who



1 King of heav'n, — the glo - rious King, o'er death to -
2 faith - ful wo - - men went — their way to seek the
3 sat and spoke — un - to — the three, 'Your Lord has



1 day — rose tri - umph - ing.
2 tomb — where Je - sus lay. Al - le - lu - ia!
3 gone — to Ga - li - lee.'

**Ex. 20 Excerpt of Hymn *O Sons and Daughters*
in CWB (1985) and alt. arr. in GA (1995)**

Al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia.

May the peace of Christ rule | in our | hearts,
and the fullness of his message | live with- | in you. Col 3:15.16

**Ex. 21 Gospel Acclamation: Alleluia (based on *O Filii et Filiae*)
arr. Percy Jones in CWB (1985)**

Two of the most widely-used Latin chant hymns are *Veni, Creator Spiritus* and *Adoro Te* sung by 35% and 27.7% of respondents respectively. Although not indicated in the survey, one might conjecture that these chants are associated with Solemnities such as Pentecost Sunday and Corpus Christi (or The Body and Blood of Christ). Given the use of *Adoro Te* during popular devotions before the Council,⁶⁴ it is likely that it might also be used by parishes during Exposition and Benediction of the Blessed Sacrament. Other chant settings of liturgical texts referred to in Survey 1 are the Sequence following the Second Reading on the solemnities of Easter Sunday, Pentecost Sunday and Corpus Christi.⁶⁵ Again, the use of these settings tends to be confined to the Cathedral; however, when they are sung there the liturgical texts are not always sung in Latin. In order to foster congregational participation, the sequences are sometimes sung to a chant melody in English or a rhythmicised version of the chant⁶⁶ (Ex. 22). Since no parish respondents referred to the singing of the Sequences, it can be reasonably

⁶⁴ E.g. *Adoro Te* in Percy Jones, ed., *The Hymnal of St Pius X*, melody edition (Melbourne: Allans, 1952) 4, 46 in English translation by Gerard Manley Hopkin SJ (1844-89).

⁶⁵ For chant settings, see *The Gregorian Missal* (Solesmes, 1990) 351, 398, 416-417.

⁶⁶ E.g. *Holy Spirit, Lord Divine* in *Ritual Song* (Chicago: GIA, 1996) #981.

assumed that Sequences are generally omitted or spoken in parishes on Solemnities of the Lord.

981 Sequence for Pentecost



1. Ho - ly Spir - it, Lord Di - vine, Come, from heights of
 2. Come, O Fa - ther of the poor, Come, whose treas - ured

heav'n and shine, Come with bless - ed ra - diance bright!
 gifts en - dure, Come, our heart's un - fail - ing light!

3. Of con - so - lers, wis - est, best, And our soul's most
 4. In our la - bor rest most sweet, Pleas - ant cool - ness

wel - come guest, Sweet re - fresh - ment sweet re - pose.
 in the heat, Con - so - la - tion in our woes.

Ex. 22 Excerpt of Sequence for Pentecost in *Ritual Song* (Chicago: GIA, 1996)

The other congregational Latin text identified as being sung in 30.7% of parishes is *Salve Regina*. Whilst the liturgical context is not indicated, it is possible that *Salve Regina* is sung during its traditional liturgical context, namely the Concluding Antiphon at Night Prayer or, in some places, Evening Prayer from Trinity Sunday until the Friday evening before the First Sunday of Advent.⁶⁷ This practice has been preserved at St Francis' Church, Lonsdale St, Melbourne which is one of few church communities in the Archdiocese that celebrates Morning and Evening Prayer on a daily basis, led by the resident Blessed Sacrament

⁶⁷ "Salve Regina" in Edward Foley, ed., *Worship Music: A Concise Dictionary* (Collegeville: Michael Glazier, 2000) 272.

Community, to which the public are invited to participate. The format is based on an abbreviated form of *The Divine Office* (1974) and, at the conclusion of Evening Prayer, one of the four Marian antiphons used during the liturgical year is sung to a traditional chant melody.⁶⁸ Within the wider diocesan community, the *Salve Regina* may form part of celebrations for patronal saints within the migrant (particularly Italian) communities, or as a conclusion to the Rosary during vigil services for the deceased. It is also possible the *Salve Regina* or another Marian antiphon, is sung at the end of some parish funerals, particularly those of priests and religious for whom this is a liturgical tradition.⁶⁹ Survey 1, also identified isolated instances of the singing of congregational chants during Holy Week, notably *Ubi caritas* and *Vexilla Regis* on Holy Thursday and Good Friday respectively. Again, the chanting of these antiphons in Latin tends to occur mainly at the Cathedral.

4.7 Non Chant-Based Mass Settings

The non chant-based Mass settings used in Melbourne are as follows:

Non Chant-Based Mass Setting	% Used
<i>Mass of Creation</i> (1984) by Marty Haugen	78.7
<i>Mass Shalom</i> (1974, 1977) by Colin Smith CFC	48.5
<i>Jubilee Mass for Pope Paul VI</i> (1970) by Percy Jones	46.3
<i>Mass of Freedom</i> (c. 1992) by Maggie Russell	17.6
<i>Mass of Hope</i> (1985) by Bernadette Farrell	15.4
<i>Mass for Moderns</i> (1973) by Stephen Robinson	14.7
<i>St Louis Jesuits' Mass</i> (1973) by Bob Dufford SJ	9.6

Fig. 9 Non Chant-Based Mass Settings Used in Melbourne

⁶⁸ E.g. *Alma Redemptoris* is sung at the conclusion of Night, or sometimes, Evening Prayer between First Sunday of Advent and Feast of the Presentation of the Lord (2 February); *Ave Regina* is sung between 2 February and Wednesday of Holy Week; *Regina Caeli* sung from Easter Sunday until the Friday after Pentecost and *Salve Regina* is sung from Trinity Sunday through to the Friday evening before the First Sunday of Advent. Texts of the Marian antiphons are provided in *A Shorter Morning and Evening Prayer* (London: Collins, 1983). Chant melodies are based on those in the *Liber Usualis* (Tournai: Desclée, 1956) 277-279.

⁶⁹ The *Regina Caeli*, for example, was sung after the Rite of Committal at the Funeral Mass of Archbishop Frank Little in St Patrick's Cathedral on Tuesday 15 April 2008.

It should be noted that the hymnals containing one or more of these Mass settings are the most commonly used in Melbourne parishes. For example, *Gather Australia* (1995) is used by 59.9% of respondents, *As One Voice*, Vol. 1 (1992) by 58.4% and the *Catholic Worship Book* (1985) by 51.5% of respondents. The use of hymnals and worship books is undoubtedly a determining factor regarding the use of liturgical music in the vernacular. The influence of non chant-based Mass settings and liturgical resources more generally on the use of chant will be discussed further in Chapter 6 (pp. 256ff).

4.8 When are Chants Sung?

Survey 1 indicates that ministerial and congregational singing of chant are associated with Sunday, the most solemn day of the weekly cycle, and Holy Week, the most solemn celebration of the Church's liturgical year when Christians remember Christ's life, death and resurrection in all its spiritual solemnity and ritual entirety. This central mystery of the Church's faith is mediated through the sacramental rites comprising liturgical ministries, scriptural texts and symbolic actions (e.g. breaking bread, sharing the cup, venerating the cross, blessing the fire, baptising with water, anointing with oil) in addition to traditional and contemporary liturgical music, including chant, choral music, spirituals, mantras, hymns and songs.

4.8.1 The Weekly Cycle

Within the weekly cycle of the Church's liturgical prayer in Melbourne's Catholic parishes, chant is more likely to be sung on Sundays rather than weekdays because Sunday Masses (including the Vigil on Saturday evening) represent the largest, regular, gathering of parishioners each week. Even though Sunday Mass is still officially a precept of the Church, which means Catholics are obliged to participate,⁷⁰ the average percentage of Catholics who

⁷⁰ *Catechism of the Catholic Church* (1992) #2180 (Strathfield: St Paul's Publications, 1994) 526.

attend Mass each Sunday in Australia has been as low as 15.3% in recent years, a marked decrease from 60% in the mid-1950s.⁷¹ The decrease in congregational attendance possibly influences the quality of musical ministry offered, in the sense that fewer people in the congregation generally means less money offered to the parish in terms of planned giving which, in turn, influences the amount of funding that can be allocated to various aspects of ministry, including payment of trained accompanists, music directors and cantors who are often better equipped musically to lead chant. Nevertheless, in most parishes, Sunday Masses are served by a range of liturgical ministers and singing is increasingly experienced as a regular part of the Mass on weekends, with the possible exception of the early Sunday morning Mass.

In contrast to Masses on weekends, weekday Masses tend to comprise smaller congregations and are normally celebrated without the ministry of musicians. It is, however, customary for some singing to occur during occasional weekday liturgies such as parish funerals and weddings, traditional holy days such as Ash Wednesday, the Assumption of the Blessed Virgin Mary (15 August), All Saints Day (1 November), school Masses and occasional services such as Reconciliation Rite II during Advent and Lent. Whilst a study of chant during particular weekday liturgies was not part of Survey 1, it would be reasonable to suggest that on those weekdays where music is included, the singing of chant is perhaps limited to selected chants during the Liturgy of the Word and the Liturgy of the Eucharist [e.g. the plainsong Gospel Acclamation: Alleluia (mode VI), invitations to the Memorial Acclamation, Great Amen and Lord's Prayer] because these chants can be sung with or without accompaniment and are generally known. It has also already been observed in this chapter that other congregational chants are sometimes used on weekdays, such as the *Salve Regina* at the conclusion of Evening Prayer.

⁷¹ Robert Dixon, *The Catholic Community in Australia* (Adelaide: Open Book Publishers, 2005) 97.

Within the Sunday celebration of the Eucharist, chant is employed to add solemnity during those sections of the rite considered to be more important.⁷² As noted already, the Gospel Acclamation: Alleluia (mode VI) is sung as an Acclamation before the highpoint of the Liturgy of the Word when the Church believes Christ is present.⁷³ It is also possible to suggest on the basis of the high percentage of parish respondents that sing the Eucharistic acclamations (69.3%) that some chant is also employed during the Liturgy of the Eucharist (e.g. as invitations to the Memorial Acclamation and Great Amen) when the Holy Spirit is invoked to change the gifts of bread and wine into the Body and Blood of Christ.⁷⁴ The use of chant during the major liturgical highpoints suggests that parishes regard chant as helpful in highlighting the most solemn parts of the liturgy. The use of chant to express solemnity is probably attributable to historical and liturgical influences as much as musical ones. Chants such as the plainsong Alleluia (mode VI) and Lord's Prayer in English have been on the lips of many Melbourne Catholics since 1965. In addition, the use of chant for the Gospel acclamation and ministerial dialogues between priest and people during the Eucharistic Prayer is a practical way whereby important liturgical acclamations can be sung using melodies from the collective memory of the congregation.

4.8.2 The Yearly Cycle

Just as chant is associated with important parts of the Sunday Mass, chant is also used during important celebrations of the Church's year, particularly Advent and Holy Week which precede the most solemn celebrations of the liturgical cycle, Christmas and Easter. Just as some chant-style hymns such as *O Come, O Come Emmanuel* are sung over one season, namely the four weeks of Advent, other liturgical texts such as *This is the Wood of the Cross* and the Exultet are used on one *day* each year. The fact that congregations sing some chants for limited seasons or during particular celebrations each year may partly account for why they are

⁷² GIRM (2002) #28 in TLD (2004) 42.

⁷³ CSL (1963) #7 in TLD (2004) 5.

⁷⁴ GIRM (2002) #79d in TLD (2004) 54.

widely used. Like Christmas carols, these chants are strongly associated with the limited time frame in which they are used and they help people to identify and recognise seasonal themes and key ritual celebrations. By the same token, the fact that some chants are rarely heard each year (e.g. *The Children of Jerusalem*) may also account for why they are not more widely sung. Nevertheless, the repetition and non-arbitrary use of proper chants at other times throughout the year also fosters their strong association with particular feasts and seasons.

Some of those chants that are used at least once a year over fifty years (e.g. the Exultet and Litany of the Saints) do, however, gradually become ingrained in the collective memory and psyche of congregations. A secular parallel might be drawn in relation to *Advance Australia Fair*, a familiar piece of ritual music associated with Australia's national and cultural identity. This anthem is associated with fixed days each year, such as Australia Day (26 January) and ANZAC Day (25 April), and national sporting rituals such as the medal presentation at the Olympic and Commonwealth Games and the pre-game entertainment at Australian football matches. Singing the anthem in each context affirms the identity and allegiance of those who take part in the ritual in which the music is employed. The use of chant hymns and liturgical texts during seasons and feasts of the liturgical calendar works in a similar fashion. The repeated use of a familiar text or chant melody, closely associated by tradition with the ritual in which it is used, can remind people of their Christian heritage and ecclesial identity.

4.9 Which Ministers Sing Chant?

The singing of chant by various ministers in the Catholic Archdiocese of Melbourne varies according to their respective ministry within the diocese and its parishes. The singing of ministerial chants by the ordinary ministers of the Eucharist, namely, bishops, priests and deacons, can be clearly identified in terms of sources because the chants they sing are more or less prescribed according to the texts and music of the Order of Mass in the Pontifical, Roman

Missal or Sacramentary. In comparison, the singing of chant settings of liturgical texts by other ministers, such as cantors, music groups and choirs, is characterised by greater diversity because the sources from which they draw provide a much larger range of generally legitimate options in terms of the choice of text for the part of the Mass (e.g. processional hymns, psalms) and the style of music employed. It can also be noted that with regard to ministerial chants, these are normally dependent on the ministry of the bishop, priest or deacon: if he sings, the people sing! There is, it would seem, an exception during the Eucharistic Prayer when sung acclamations (i.e. Memorial Acclamation and Great Amen) follow a spoken invitation by the presiding minister. On the other hand, the singing of congregational chant-based texts other than the ministerial chants is not necessarily dependent on the minister, but on the person responsible for choosing the music such as the music coordinator or organist.

4.9.1 Bishops

The current Catholic Archbishop of Melbourne, the Most Rev. Denis Hart DD, is perhaps an exception amongst bishops in Australia in that he makes a concerted effort to sing most of the ministerial chants during cathedral and parish liturgical celebrations at which he is the presiding celebrant. The Archbishop's personal completion of Survey 1 indicated that he sings all the ministerial chants listed in the survey in addition to the presidential prayers, litanies and blessings. When the Archbishop celebrates the Eucharist, he generally celebrates a "sung Mass," whereas when the auxiliary bishops and priests of the diocese celebrate the Eucharist, the liturgy is more generally spoken, during which some sung dialogues and acclamations are inserted, in addition to the hymns and sung parts of the Mass. The Archbishop's approach to music in the liturgy is based on a keen appreciation of the relevant directives in the official liturgical documents⁷⁵ and the hermeneutic of continuity emphasised by Pope Benedict XVI in

⁷⁵ Archbishop Denis Hart, personal correspondence with author (20 February 2008). Correspondence includes reference to the importance of singing ministerial chants in *Musicam sacram* (1967) ##16, 29 and GIRM (2002) ##39-41.

relation to the pre- and post-conciliar liturgy,⁷⁶ such as the preservation of an essentially sung Mass. Since the three current auxiliary bishops in the Archdiocese were not part of Survey 1, it is not possible to indicate whether they sing chant on a regular basis. However, from personal experience it would seem that, on average, they sing at least the ministerial chants normally sung by priests in parishes (e.g. the invitations to the acclamations during the Eucharistic Prayer).

4.9.2 Priests

It has been noted in Figure 4 (p. 106) that there are eleven different parish centres, involving at least eleven priests, where there is a consistent pattern of singing the ministerial chants during the Eucharist. However, this represents only 14.9% of those priest participants who participated in the survey. Of the 74 priests who completed Survey 1, the majority tend to sing the invitations to the acclamations sung by the congregation during the Eucharistic Prayer. It appears, that the Church's post-conciliar vision of a "sung liturgy" represented in its documents on music and liturgy⁷⁷ has been interpreted by priests and people in different ways in different parishes. For most parishes, the liturgy is mostly spoken but includes sung hymns, psalms and parts of the Mass, whilst for a smaller minority, more of the liturgy is sung, particularly the presidential prayers prayed by the priest and people in dialogue and together, to which is added hymnody, psalmody and service music.

4.9.3 Deacons

In Melbourne, the ministry of deacon is generally exercised by sixth-year seminarians preparing for Ordination to the Priesthood. At the time of writing, preparations are under way

⁷⁶ Pope Benedict XVI, "Christmas Address of His Holiness Benedict XVI to the Roman Curia Offering them his Christmas Greetings" (Thursday 22 December 2005) at http://www.vatican.va/holy_father/benedict_xvi/speeches/2005/december/documents/hf_ben_xvi_spe_20051222_roman-curia_en.html (last accessed 23 November 2009).

⁷⁷ E.g. *Musicam sacram* (1967) #16, 29 and GIRM (2002) #39-41.

for the permanent diaconate ministry to be introduced into the Archdiocese.⁷⁸ Whilst the students in the seminary community at Corpus Christ College, Carlton, were not part of this study because the seminary is not considered to be a parish as such, the ministry of deacon is exercised during celebrations at the Cathedral celebrated by the Archbishop; for example, Christmas Midnight Mass, Holy Week liturgies including the Chrism Mass, and Ordinations to the Priesthood. From first-hand experience of attending these celebrations, deacons tend to sing the ministerial chants assigned to them in the Order of Mass, for example, the Introduction and Conclusion to the Gospel, the invitation “Let us offer each other the sign of peace” before the Breaking of the Bread in the Communion Rite, and the directions to the congregation before the Blessing and during the Dismissal at the Concluding Rite.⁷⁹ One reason that may account for why deacons tend to sing the chants at celebrations at which the Archbishop presides is that his attitude towards the singing of chant influences or determines the practice of other ministers who serve under his liturgical ministry within the same celebration.

4.9.4 Parish Musicians

The diversification of liturgical and musical ministry in the life of the Catholic Church since Vatican II can be readily discerned in the results to Survey 1 and is represented in the following table.

⁷⁸ See *A Restored Diaconate: Information on the Order of Permanent Deacons in the Life of the Church* (Melbourne: Catholic Archdiocese of Melbourne, 2007) on www.catholicdeacon.org.au (last accessed 23 October 2008).

⁷⁹ GIRM (2002) ##171-186 in TLD (2004) 70-72.

Music Ministry	% Serve in Parish	% Use Chant- based Settings
Music Group	54	18.2
Cantors/Leaders of Song	52.6	21.2
SATB Choir	35	16.8
Children's Choir	30.7	4.4
Ethnic Choir	22.6	2.9
Youth Choir	20.4	3.6
Others (e.g. soloists at weddings and funerals)	10.2	3.6

Fig. 10 Parish Music Ministries that Use Chant

The most prevalent musical ministry in the Catholic Archdiocese of Melbourne is what Survey 1 described as the music group (e.g. a unison or two-part group) which, as noted already, serves in 54% of the parishes who responded to the survey. The music group is a less formal designation than mixed-voice (e.g. SATB) choir and emerged in response to the 1970s phenomenon of using essentially guitar-based music with one or more lead singers. The prevalence of the guitar in contemporary liturgical music ensembles is indicated by the 56.2% of parish respondents who indicated that this essentially popular music instrument is used in their parish, presumably in conjunction with other instruments. Perhaps not surprisingly, only 18.2% of parishes have music groups that use chant-based settings of liturgical texts. This may be attributable to a preference for a non-chant style of liturgical music or the lack of chant settings in the collections of liturgical music used. However, it is difficult to establish clear reasons as this question was not included in the survey.

The second most common music ministry is that of cantor/leader of song serving in 52.6% of parishes. Cantor/leader of song is one of the lay ministries that evolved in response to the Second Vatican Council's call for Catholics to take an active role in the Church's liturgy⁸⁰ and

⁸⁰ CSL (1963) ##14, 27 in TLD (1991) 12, 15.

the Council's subsequent documents on the celebration of the Eucharist.⁸¹ The ministry also received popular promotion through the compositions of international pioneers of liturgical renewal such as Joseph Gelineau SJ and Lucien Deiss CSSp, and Melbourne-based liturgical musicians Christopher Willcock SJ, William Jordan, Michael Wood and Jane Wood, whose publications include responsorial psalm settings designed to utilise a cantor.⁸² Within the liturgical environment, the ministry of cantor/leader of song is ideally situated at the lectern in the sanctuary or at another microphone near the front of the church because visual interaction with the congregation is necessary in order to invite the congregation to respond during the singing of the Psalm, Gospel Acclamation and other items involving participation of the people. The fact that 63.5% of parish respondents indicated that musicians are located at the front of the church would appear to reflect the emergence of the cantor/leader of song as an influential mode of liturgical music ministry in Melbourne parishes today. Survey 1 indicates that 21.2% of cantors/leaders of song use chant-based settings of liturgical texts. This may be attributable to the fact that some chant settings [e.g. the Exultet, Litany of the Saints, Gospel Acclamation: Alleluia (mode VI) and *Missa Emmanuel*] often involve the ministry of a cantor rather than a larger group of singers in dialogue with the people. Since cantors are involved, at least notionally, in singing music with different texts each week (e.g. Psalm and Gospel Acclamation verses), it is possible that, in general, they are more capable sight-singers than members of music groups, many of whom are untrained and play and sing by ear. Their greater facility for reading music may enable cantors/leaders of song to sing more chant on average than members of music groups.

⁸¹ See, for example, GIRM (1969, 1975) ##36, 64 in TLD (1991) 56, 63 and GIRM (2002) ##61, 104 in TLD (2004) 49, 59.

⁸² See the *Gelineau Gradual*, Vols I and II (Chicago: GIA, 1977 and 1979), Lucien Deiss, *Biblical Hymns and Psalms*, Vols I and II (Cincinnati: WLP, 1965, 1966 and 1970, 1973), Christopher Willcock, *Psalms for Feasts and Seasons* (Melbourne: Collins Dove, 1977 and Portland: OCP, 1991), Michael Wood, ed., *Walk in the Light* (Thornbury: Desbooks, 1981), William Jordan, ed., *Catholic Worship Book* (London: Collins Liturgical and Sydney: E. J. Dwyer, 1985), Jane Wood, ed., *Gather Australia* (Chicago: GIA and Melbourne: NLMC, 1995).

Despite the fact that international and local studies of church music make the generally valid observation that choral music has declined dramatically in Catholic parishes since the liturgical reforms of the 1960s,⁸³ Survey 1 suggests that mixed-voice (SATB) choirs still serve in 35% of parish respondents, whilst 30.7% of respondents have a children's choir, some of which may also be associated with the parish primary school. A difference, however, can be discerned in relation to the use of chant by each types of choir. Whereas 16.8% of parishes with SATB choirs indicate that chant settings of liturgical texts are employed, only 4.4% of parishes with children's choirs make the same claim. This finding represents an important historical development since the Council in relation to the singing of chant by young people. It has been noted in Chapter 3 (pp. 61ff) the influential role played by pre-conciliar publications such as *The Australian Hymnal* (1942) that contained chant settings of the Ordinary and some Proper texts for the Mass. These hymnals were virtually mandated for use by students and parishioners in Catholic parishes and schools prior to the Council. Following the proliferation of liturgical musical publishing and compositions in a wide diversity of styles, it is now customary for children's choirs, particularly during sacramental celebrations such as First Communion and Confirmation, to use a repertory of liturgical songs that were published in the last twenty years. Unlike the pre-conciliar practice whereby the hymnals used in schools were also used in parishes, much of the music used in Catholic primary schools today is not always published in the collections of liturgical music such as AOV (1992) and GA (1995), but is disseminated to Catholic primary schools by composers and publishers around the country, almost all of which is not based on pre-existing textual or musical sources, including chant.⁸⁴

⁸³ See Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Oxford: Lion Publishing, 2003) 223-225; Geoffrey Cox, "Church Music" in Warren Bebbington, ed., *The Oxford Companion to Australian Music* (Melbourne: Oxford University Press, 1997) 120-126; here, 123.

⁸⁴ According to the *Survey of Liturgical Music at Sunday Celebrations of the Eucharist* (Melbourne: Office for Worship, June 2004) Q. 13, representative composers of liturgical music for children include Michael Mangan (QLD), Monica Brown (NSW), John Burland (NSW), Christopher Walker (UK/USA) and Bernadette Farrell (UK). The commercial self-promotion by local composers is represented by the following websites: <http://www.litmusproductions.com/prod.html> (Mangan), <http://www.emmausproductions.com/productsAU/index.php?cPath=21> (Brown) and <http://www.johnburland.com> (Burland) (last accessed 17 January 2010).

A similar observation can be made regarding the use of chant by ethnic and youth choirs. Youth choirs serve in 20.4% of parishes surveyed. However, only 3.6% of parishes indicated that their youth choirs sing chant. When one compares the number of parishes in Survey 1 who indicated their parish has a youth choir with the number who use instruments other than an organ, keyboard or guitar (28.5%), it would appear there is a relationship between the two groups. Nearly half (or 46.4%) of the respondents who indicated their parish has a youth choir also indicated their parish uses other instruments such as violin, flute, trumpet and drums. Whilst string, woodwind, brass and percussion instruments are sometimes used at Masses attended by a mixed congregation of younger, middle-aged and older people, the other instruments employed are also associated with school bands and orchestral ensembles. They are used during Masses with young people and are often used to accompany non-chant genres of liturgical music characterised by regular rhythmic patterns, harmonic and melodic embellishment.

Ethnic choirs contribute to the music ministry in 22.6% of parishes taking part in Survey 1. Only 2.9% indicated that their ethnic choirs use chant-based compositions. The limited use of chant by ethnic communities is a surprising finding, given that 25.5% of respondents indicated that Mass is celebrated in a language other than English, including sixteen parishes where Mass is celebrated in Italian and ten parishes where Mass is celebrated in Vietnamese. This finding may reflect a preference of Italian and Vietnamese liturgical communities, in particular, to use music from their cultural heritage not based on chant as a way of affirming their national identity in a multi-cultural context. The limited use of chant by ethnic communities may also be attributable to lack of access to chant-based compositions in collections of liturgical music from their own ethnic background. It is difficult to ascertain with greater certainty why chant appears to be used so little amongst migrant communities within Catholic parishes as there is no additional data in Survey 1 upon which to draw.

4.10 Conclusion

This chapter has provided a snapshot of chant practices in the Catholic Archdiocese of Melbourne based on respondents to Survey 1 who indicated which chants are sung at particular times and by whom in their respective parish communities. From the discussion of the data, several major findings have emerged.

Firstly, it has been shown that the singing of ministerial chant tends to be associated with the most important parts of the Sunday Mass and the most important celebrations of the liturgical year such as Holy Week. This practice implies that chant is accorded an elevated degree of respect or dignity by pastoral ministers because of its regular association with solemn texts and ritual actions. On the other hand, most of the ministerial chants are sung regularly at Mass by a minority of parishes, which implies that a small number of priests hold substantially different views about the chanting of ministerial texts from the majority of clergy, a phenomenon that is probably associated with their interpretation of the liturgical documents and their perceptions about the necessity or desirability of presidential chanting during the liturgy. The more common practice of chanting parts of the Mass during an essentially spoken Mass, adopted by a majority of parishes, could be said to represent the historical evolution of the pre-conciliar spoken Mass to a post-conciliar Mass with music including hymnody, psalmody and sung acclamations during the important moments. This practice is one that the majority of parishes seem to have embraced.

A second finding is that congregational chant-based texts in Latin and/or English have been preserved in a majority of parishes, but again in relation to important liturgical celebrations such as the liturgies of Palm Sunday and the Easter Triduum and other solemnities. This practice affirms the association of chant with the notion of solemnity. The retention of a small repertory of chant settings of liturgical texts in Latin harmonises with the conciliar call for the

preservation of chant as a valued aspect of the Church's heritage of sacred music. The use of chant adaptations of liturgical texts in English indicates that the initial inculturation of the Latin chant into English following the Council has taken root in Melbourne and that parishes generally value liturgical music that draws upon the collective memory of the congregation as a way of fostering liturgical participation at solemn times.

At the same time, the discussion has shown that for the majority of parishes, musical participation is facilitated by a select group of non chant-based Mass settings that have been composed since the Council. For most parishes these settings are probably considered to have replaced the chant settings of the pre-conciliar era. However, the movement by some composers to base new chant settings on pre-existing chants represents an attempt to build on the past musical traditions so that there is an organic link between the old and the new. Creative initiatives such as this presuppose the existence of musical directors, cantors and organists who are sufficiently skilled to teach and lead new compositions in any genre. Certainly, the data has also shown that chant-based Masses tend to be sung where these musical resources exist. An obvious implication here is that the practice of congregational chants is greatly facilitated by trained musicians.

A fourth finding from this chapter is that the singing (or non-singing) of chant varies according to the various music ministries used in parishes. The musicians most likely to use chant settings of liturgical texts are cantors/leaders of song who are perhaps the best sight-singers in parishes, followed by music groups and mixed-voice choirs. The groups least likely to sing chant in parishes are children's choirs, youth choirs and ethnic choirs. This development represents a major historical shift from the pre-conciliar era when there was a more common repertory across different age-groups in Catholic parishes represented by the contents of popular local hymnals. It also symbolises the widespread jettisoning of chant in school and

youth choirs since the 1960s in favour of post-conciliar compositions in popular styles. The apparent minimal use of chant by ethnic choirs is a surprising finding, and perhaps signifies their desire to sing liturgical texts by representatives of their own cultural traditions just as local Melbourne communities do.

Underlying the various practices of chant that have been discussed in this chapter are perceptions about chant and the various values that pastoral ministers place upon it. The major perceptions held by pastoral ministers will form the basis of the following chapter.

Chapter 5

The Perceptions Towards Chant in the Catholic Archdiocese of Melbourne: A Discussion of Results from Survey 2

5.1 Introduction

In the previous chapter, the results from Survey 1 regarding practices of chant in 61% of Melbourne's 226 Catholic parishes were outlined. It was noted that ministerial chant settings of liturgical texts are a regular part of the musical repertory in 8% of participating parishes. For the majority of parish communities, however, chant settings of liturgical texts are reserved for the most solemn times of the liturgical year and the more important liturgical moments of Sunday Mass. In order to understand the underlying reasons and attitudes towards these practices, this chapter will explore the major perceptions towards chant in the liturgy identified in Survey 2 through the interviews with 34 pastoral ministers in the Archdiocese. The chapter will focus on the following three research questions:

- 1) How do local perceptions correlate with official directives and scholarly perceptions of chant?
- 2) What value do survey participants place upon chant?
- 3) What are some of the perceived challenges concerning the singing of chant in the post-conciliar liturgy?

The process of collating the responses from the surveys uncovered a range of perceptions about what participants most valued about the chant genre. In order to identify the major themes, the answers to open-ended questions were coded so that related concepts (e.g. the sacred, mystery

and spiritual) were grouped under an umbrella term such as transcendence. The six major themes that emerged from the collating and coding process were solemnity, simplicity, transcendence, participation, tradition and unity. However, the fact that these themes surfaced in the interviews and were referred to consistently in relation to different queries does not correlate with the common and widespread practice of chant in parishes, even in parishes where chant is highly valued. What they suggest is that the values identified also apply to other genres of liturgical music and that pastoral ministers now have greater scope to choose liturgical music than they did before the Council.

In this chapter, each of the major themes will be outlined in light of official perceptions towards chant contained in the Church's documents on sacred music and liturgy that have been published since the beginning of the twentieth century. Reference will be made primarily to the conciliar, papal and curial texts from the Vatican, and statements from the American Bishops that have been identified as influential in Australia, including Melbourne.¹ This discussion will be enriched by the contribution of scholars writing in the field of liturgical music, and then the predominant local perceptions towards chant will be outlined, noting areas of agreement and issues where there is more divergence between official, scholarly and local perceptions. Since the priests, pastoral associates and musicians generally provided variable rather than uniform responses to questions regarding ministerial and congregational chants, there is no attempt to analyse their responses as three distinct groups of pastoral ministers. Instead, selective and relevant comments from each group are incorporated into the discussion and identified at the end of each quotation by the survey question, respondent number and the initials P (priest) or PA (pastoral associate) or MUS (musician).

¹ Edward Foley, *A Lyrical Vision: The Music Documents of the US Bishops*. American Essays in Liturgy (Collegeville: The Liturgical Press, 2009) 38-39.

5.2.1 Chant and Solemnity: Official Perceptions

Before exploring the use of the term solemn in official documents, it is appropriate to note that “sollus,” the original Latin root of the term solemn, means “entire” and that the adjective “solemn” denotes being “not cheerful or smiling; serious; characterised by deep sincerity” and “a formal, dignified rite or ceremony.”² These original meanings are relevant to this study because the major pre-conciliar documents on liturgical music consistently associate chant with the concept and liturgical ideal of solemnity. In 1903, for example, Pius X stated that “a service of the Church loses nothing of its solemnity when it is accompanied by no other music than Gregorian chant.”³ Even though the Pope’s motu proprio does not define the term as applied to liturgy, it could be suggested that solemnity includes the enhancement of liturgical prayers and actions, for example, through chant settings of the Ordinary and Proper with what has been described as a level of “decorum”.⁴ Solemnity could also be affected by the addition of beauty and splendour to the Church’s ceremonies through, for example, various styles of flowers, vestments, sculpture and artistic images representing different levels of artistic sophistication.⁵ Pius X’s promotion of chant as a way of fostering solemnity was reiterated in subsequent documents by Pius XI, Pius XII and the Sacred Congregation of Rites in Rome.⁶ It could be suggested that chant was associated with solemnity in the pre-conciliar liturgy because one of the defining characteristics of the solemn Mass was the singing of chant settings of the ordinary and proper liturgical texts.

The Second Vatican Council provided a broader vision of solemnity when it declared that “sacred music will be the more holy the more closely it is joined to the liturgical rite, whether

² “Solemn” in Judy Pearsall, ed., *The New Oxford Dictionary of English* (Oxford: Oxford University Press, 1998) 1771.

³ TLS (1903) #3 in Hayburn, *Papal Legislation*, 225.

⁴ Judith Kubicki, “Tra Le Sollecitudini” (Instruction on Sacred Music) (1903) in Bari Colombari and Michael Prendergast, eds, *The Song of the Assembly: Pastoral Music in Practice*. Studies in Church Music and Liturgy (Portland: Pastoral Press, 2007) 1-3; here, 1.

⁵ Cf. TLS (1903) #1 in Hayburn, *Papal Legislation*, 224.

⁶ Pope Pius XI, Apostolic Constitution, *Divini cultus sanctitatem* (1928) in Hayburn, *Papal Legislation*, 329; see Pius XII, Encyclical, *Mediator Dei* (1947) #191 in Hayburn, *Papal Legislation*, 340; *Instruction on Sacred Music and the Liturgy* (1958) #35 in Hayburn, *Papal Legislation*, 365.

by adding delight to prayer, fostering oneness of spirit, or *investing the rites with greater solemnity*”⁷(emphasis added). In his study of twentieth-century documentation on liturgical music, Michael Joncas has suggested that the phrase “investing the rites with greater solemnity” refers back to the “ceremonial function of worship music associated with divine glorification” in TLS.⁸ It is also possible that the conciliar decree is suggesting that solemnity can be enhanced by a *range* of genres of sacred music from different cultures, for example, chant and polyphony from European countries, post-conciliar compositions from English-speaking cultures, and indigenous compositions from so-called mission territories. The conciliar approval for the expanded use of the vernacular and local compositions from various countries⁹ implied that solemnity would look different in various cultural contexts and may not necessarily be associated with the use of chant.

The association of chant with the concept of solemnity was developed further by the Sacred Congregation of Rites whose instruction *Musicam sacram* [MS] (1967) provided practical norms for the implementation of the *Constitution on the Sacred Liturgy*.¹⁰ Building upon the concept of different levels of musical participation in the pre-conciliar Roman *Instruction on Sacred Music and the Liturgy* (1958),¹¹ an important contribution of MS was the concept of “progressive solemnity” reflected in the following statement:

Between the solemn, fuller form of liturgical celebration, in which all that is required to be sung is sung, and the simpler form, in which singing is not used, there can be various degrees according to the greater or lesser place given to singing.¹²

⁷ CSL (1963) #112 in TLD (2004) 25.

⁸ Jan Michael Joncas, *From Sacred Song to Ritual Music: Twentieth Century Understandings of Roman Catholic Ritual Music* (Collegeville: The Liturgical Press, 1997) 39.

⁹ CSL (1963) ##116, 30 in TLD (2004) 25, 9.

¹⁰ Sacred Congregation of Rites, Instruction *Musicam sacram* (1967) in Hayburn, *Papal Legislation*, 547-558.

¹¹ SCR, *Instruction on Sacred Music and the Liturgy* (1958) ##25a-c in Hayburn, *Papal Legislation*, 362.

¹² MS (1967) #7 in Hayburn, *Papal Legislation*, 548.

To illustrate the notion of progressive solemnity, *Musicam sacram* highlighted three levels of participation regarding the use of singing, including chant, at a sung Mass. These can be summarised as follows:

DEGREES OF PARTICIPATION	LITURGICAL TEXTS TO BE SUNG
First Degree	Ministerial Chants during the Entrance (e.g. Opening Prayer), Liturgy of the Word (e.g. acclamations at the Gospel) and Eucharistic Liturgy (e.g. Preface, Sanctus, doxology, Lord's Prayer with introduction and embolism, dismissal formula)
Second Degree	Settings of the "Ordinary" (e.g. Kyrie, Gloria, Agnus, Creed and Prayer of the Faithful)
Third Degree	Settings of the "Proper" (e.g. Entrance and Communion chants, Gradual or Responsorial Psalm, Alleluia, Offertory, Scripture Readings) ¹³

Fig. 11 Degrees of Participation in *Musicam sacram* (1967)

The degrees of participation outlined in Figure 11 are relevant to this study because they indicate that ministerial chants are one of the primary ways in which solemnity can be fostered at Mass. Since most post-conciliar Mass settings do not provide music for the ministerial chants (with the exception of the acclamations in the Eucharistic Prayer) it is assumed that the texts in level one would be sung to chant melodies first initiated by the priest (First Degree). To this basic level of musical solemnity, it was envisaged that the liturgical texts in the second and third degree would be added, in that order. From this perspective, solemnity would be fostered in the first instance not by complex settings of chant or polyphonic settings of the Ordinary and Proper of the Mass but by the singing of the simplest ministerial chants in keeping with the nature of the text to be sung and the resources and ministries present in the celebration. This basic idea is more fully enfolded by the description of solemnity in MS: "true solemnity . . . depends less on a more ornate form of singing and a more magnificent ceremonial than on its worthy and religious celebration which takes into account the integrity

of the liturgical celebration itself, and the performance of each of its parts according to their own particular nature.”¹⁴

Even though the instruction *Musicam sacram* is a post-conciliar document, canon lawyers have declared that it does not carry the same legislative weight as decrees from the Second Vatican Council or general instructions to liturgical books.¹⁵ Liturgical scholars such as Michael Joncas and Edward Foley have also questioned the contemporary application of the directives in MS to the Order of Mass (1969) in English because of the association of MS with a sung Mass in Latin according to the Tridentine rite.¹⁶ Whilst these perspectives are justified in view of the document’s historical context, it would seem that the reference to singing the ministerial chants (to chant formulae) in MS is still regarded as a primary way of fostering solemnity in the liturgy because the discussion about the importance of singing texts in dialogue and together by ministers and people in GIRM (2002) includes a reference in the footnotes to the principles of progressive solemnity in MS (1967), particularly articles 7 and 16.¹⁷ In his commentary on the importance of singing in GIRM (2002), Edward Foley has underlined the recognition in the document of the influence of congregational singing ability when deciding what will be sung.¹⁸ This suggests that the degree of ritual solemnity during the liturgy will be influenced by the level of musical ability in particular congregations.

The introduction of the Order of Mass in English in 1969 effectively obliterated the three-fold distinction of low, sung and high Mass in the Tridentine Rite which had utilised chant and

¹⁴ MS#11 in Hayburn, *Papal Legislation*, 548.

¹⁵ R. Kevin Seasoltz, *New Liturgy, New Laws* (Collegeville: The Liturgical Press, 1980) 175; John Huels, *Liturgy and Law: Liturgical Law in the System of Roman Catholic Canon Law* (Montreal: Wilson & Lafleur, 2006) 90.

¹⁶ Jan Michael Joncas, “Musical Elements in the Ordo Missae of Paul VI” in Anscar Chupungco, ed., *Handbook for Liturgical Studies*, vol. III: *The Eucharist* (Collegeville: The Liturgical Press, 1999) 209-244; Edward Foley, “Path to the Future or Anchor to the Past” in *Musicam Sacram Revisited: Essays in Honour of Robert Hovda* Series IV (Silver Spring: NPM Publications, 2007) 1-13.

¹⁷ GIRM (2002) #40 in TLD (2004) 44.

¹⁸ Edward Foley, “The Structure of the Mass, Its Elements and Its Parts” in Edward Foley, Nathan Mitchell and Joanne Pierce, eds, *A Commentary on the General Instruction of the Roman Missal* (Collegeville: The Liturgical Press, 2007) 113-197; here, 126.

other ritual elements (e.g. choir, deacon, sub-deacon, thurifer) to denote three distinct levels of solemnity. This latter development can be traced to the Consilium (or council) for the implementation of the *Constitution on the Sacred Liturgy*.¹⁹ The Consilium intended that the revised Mass be modelled not on the low or spoken Mass of the Tridentine Rite, but rather a Mass celebrated by a priest with a congregation, accompanied by singing and the ministry of servers and a reader. This model was considered “normative”.²⁰ It has been observed that this was a deliberate measure by the Consilium designed to preserve the practice of a sung Mass, particularly in the vernacular.²¹ Just prior to the introduction of the Order of Mass in 1969, the notion of “normative Mass” was broadened and trialled in the presence of Pope Paul VI according to three types of musical solemnity as follows:

- (1) a read Mass with singing
- (2) a read Mass
- (3) a sung Mass²²

A major difference between this new three fold categorisation and the previous tripartite structure of the Tridentine Rite is the absence of the adjective “solemn” or high Mass and the implication that singing the Mass or singing at Mass includes both chant and non-chant genres of liturgical music. Whilst GIRM (2002) does not refer specifically to Gregorian chant adding solemnity to the liturgy, it does highlight the importance of singing at Eucharistic celebrations wherever possible (including weekdays) but especially on Sundays and holy days of obligation such as the Solemnity of the Assumption on 15 August.²³ Drawing upon MS, GIRM maintains that music should be used to highlight the most important parts of the Mass, namely, those

¹⁹ For a detailed account, see Annibale Bugnini, *The Reform of the Liturgy: 1948-1975*, trans. Matthew J. O’Connell (Collegeville: The Liturgical Press, 1990) 359ff.

²⁰ Bugnini, *The Reform*, 340.

²¹ Bugnini, *The Reform*, 340.

²² Bugnini, *The Reform*, 359ff. For another eye-witness account, see Rembert Weakland, *A Pilgrim in a Pilgrim Church: Memoirs of a Catholic Archbishop* (Grand Rapids: Eerdmans, 2009) 203-204.

²³ GIRM (2002) #40 in TLD (2004) 44.

texts sung by the priest with the people in dialogue and those sung together.²⁴ The GIRM still maintains that Gregorian chant holds “pride of place” in liturgical celebrations,²⁵ although it does approve other styles of sacred music (such as polyphony and modern compositions) that harmonise with the spirit of the liturgical action and foster the active participation of the people.²⁶

Official documents, such as GIRM, affirm that each celebration of the Mass comprises aspects of solemnity that can be enacted in a progressive, flexible fashion according to the ministers and musicians who are available to sing both chant and non-chant settings of liturgical texts. Both ministerial chants and liturgical texts sung by the whole assembly in chant and non-chant genres are valued because they contribute to the solemnity of the celebration.

5.2.2 Chant and Solemnity: Scholarly Perceptions

Following the introduction of Mass in English, significant scholarly writing on liturgical music tended to focus more on the promotion or justification of new music in the vernacular for the renewed liturgy in English rather than with chant and solemnity, which were associated with the Tridentine rite.²⁷ Lucien Deiss, who served as an adviser to the Consilium,²⁸ noted that one of the key changes in relation to solemnity following the Council was that the new rubrics referred to what all the people were doing at Mass rather than focusing solely on the priest or ministers. Commenting on MS, Deiss noted that

the “noblesse” and solemnity of the liturgical celebration are judged in the light of their true ritualistic function and not simply from the standpoint of a

²⁴ GIRM (2002) #40 in TLD (2004) 44; cf. MS #7, 16 in Hayburn, *Papal Legislation*, 548-549.

²⁵ For a critical appraisal of the Roman claim that chant is proper to the Roman liturgy, see Edward Foley, *A Commentary on the General Instruction*, 127.

²⁶ GIRM (2002) #41 in TLD (2004) 44.

²⁷ For example, Bernard Huijbers, *The Performing Audience: Six and a Half Essays on Music and Song in Liturgy* (Cincinnati: NALR, 1972, 1974) and Miriam Therese Winter, *Why Sing? Toward a Theology of Catholic Church Music* (Washington: Pastoral Press, 1984).

²⁸ Bugnini, *The Reform*, 951.

“magnificent pageant.” The celebration is “more noble” when each participant – the presiding minister, the reader, the cantor, and the people – participates according to his own function.²⁹

According to Deiss, the post-conciliar rubrics about solemnity are included in liturgical books to ensure that “the community sings what it *can* sing” with a view to participating fully in the liturgy rather than referring to whether or not chant is sung.³⁰

In light of the general demise of chant since 1970, scholars of liturgical music with an interest in preserving chant have described the capacity of this genre to evoke solemnity. Both Edward Schaefer and William Mahrt agree that the singing of chant helps congregations participate in the various levels of solemnity of the liturgy. Schaefer in particular has argued that the preservation of chanted texts in the Mass, according to the principles of progressive solemnity in MS, allows the people to experience the depth and beauty of the sung Mass which was part of the vision of the Council, rather than the spoken Mass with music which has predominated in many countries.³¹ William Mahrt has suggested that the singing of chant by congregations on solemn feast days “enhances their role by making them participants in the substantive expression of the solemnity of the day.”³² Other chant scholars such as Peter Jeffrey have pointed to the association of chant with solemnity and as a possible “corrective” to non-chant genres by claiming that “chant still conveys a strong feeling of elevated spirituality” and “wider familiarity with chant could only raise artistic standards for all the other music used in the liturgy (CSL arts. 121-122, 124), emphasising solid, stable values over ephemeral

²⁹ Lucien Deiss, *Spirit and Song of the New Liturgy*, rev. edn (Cincinnati: World Library Publications, 1970, 1976) 14. This was later revised by the author as *Visions of Liturgy and Music for a New Century* (Collegeville: The Liturgical Press, 1996) 12.

³⁰ Lucien Deiss, *Spirit and Song*, 14, 33-34. This was later revised by the author as *Visions of Liturgy and Music for a New Century* (Collegeville: The Liturgical Press, 1996) esp. 11-13.

³¹ Edward Schaefer, *Catholic Music Through the Ages: Balancing the Needs of a Worshipping Church* (Chicago: Hillenbrand, 2008) 192.

³² William Mahrt, “Gregorian Chant as a Paradigm of Sacred Music” in *Sacred Music* 133:1 (Spring 2006) 5-14; here, 13.

trendiness.”³³ Looking beyond the effect of chant on the congregation and other liturgical repertoire, liturgical scholar Gerard Moore has argued that liturgical music, including chant, and solemnity are not ends in themselves but rather servants of the different genres of liturgical prayer texts, for example, psalms, readings, presidential prayers, acclamations and are valuable to the extent that they foster congregational participation.³⁴

5.2.3 Chant and Solemnity: Local Perceptions

At the local level, the theme of solemnity emerged in response to enquiries about what participants valued about chant in general and the singing of ministerial chant in particular. In Survey 2, 17.6% of participants mentioned the word “solemn” or “solemnity” specifically in their responses, and the word “important,” or the phrase “highlight(s) the important parts of the Mass,” or related responses such as “priorities/climaxes” were referred to in 32.3% of responses. When commenting on the relationship between chant and solemnity, various reasons were cited by different participants. For example, one attributed a sense of solemnity to the use of ministerial chants because they “heighten” the spoken dialogue between the celebrant (and other ministers) and the assembly (Q16, R33, MUS). This perception resonates with MS which affirmed that the singing of ministerial chants is the first of three progressive degrees of solemnity.³⁵ For other respondents, the use of familiar chant settings of liturgical texts fostered solemnity because they are settings “everyone knows;” they are perceived to be “traditional” and have “greater capacity to heighten the level of solemnity than other genres” (Q18, R31, MUS). Another participant claimed that chant “creates a certain atmosphere of solemnity because it is different, unusual from all the other music people sing and hear” (Q26, R 8, P). These references to the difference between chant and other types of liturgical and secular music echo TLS which valued chant as the “highest model” of church music because of

³³ Peter Jeffery, “Chant East and West: Toward a Renewal of the Tradition” in *Concilium: Music and the Experience of God* 202 (2/1989) 20-29.

³⁴ Gerard Moore, *Understanding the General Instruction of the Roman Missal* (Strathfield: St Pauls Publications, 2007) 13, 15.

³⁵ MS (1967) #29 in Hayburn, *Papal Legislation*, 551.

its perceived “holiness” and lack of secular connotations.³⁶ It also resonates with Ruff’s suggestion that chant contains qualities of integration that are better exemplified than other repertoires.³⁷

It should be noted that a small percentage of participants (8.8%) in particular presented varying degrees of opposing views about the use of ministerial chants in particular. One priest commented strongly that: “I am not in favour of ministerial chants. We have never used them. I think they are awkward and represent cultic priesthood rather than community prayer” (Q11, R4, P). This response suggests that, for some priests, the singing of ministerial chants carries “baggage” or pejorative connotations and is associated with a style of liturgical presidency with which they are uncomfortable, because it is perceived to set them apart from the congregation. Another priest respondent echoed this view by claiming that ministerial chants were not sung in his parish because of the need for participation! “Music is to serve the Eucharist, not the other way round. Chant draws undue attention to the ministers” (Q17, R6, P). The irony of these perceptions is that ministerial chants help priests and congregations participate in a mutual dialogue, although it should be noted that many of the ministerial prayers are longer than the congregational responses. This factor may contribute towards a perceived emphasis upon the role of the minister. A third respondent suggested that if ministerial chants are used every Sunday “they lose their impact and even become an object of ridicule and annoyance (who would cause that?)”³⁸ (Q16, R34, MUS). All three perceptions make negative reference either to the image of the priest minister or the presidential style represented, issues that have not been noted in the official or scholarly literature. It seems that for some parishes, less chant is more: the reservation of chant for special occasions helps to

³⁶ TLS (1903) #3 in Hayburn, *Papal Legislation*, 224.

³⁷ Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Hillenbrand Books, 2007) 506.

³⁸ This is an oblique reference to the Archbishop who sings most of the ministerial chants at Mass. His practice sometimes causes negative reactions amongst pastoral ministers who are unaccustomed to or uncomfortable with his presidential style.

distinguish solemnities and feasts from liturgical celebrations during Ordinary time, for example, which employ little or no ministerial chant.

The association of chant and solemnity with formal presidential styles and special occasions rather than with regular Sunday liturgies harmonises with recent observations that liturgy in Australia tends to be celebrated in an informal rather than formal manner. A joint statement by members of the Roman Curia and the Australian Catholic Bishops in 1998 indicated that whilst the liturgical reform had been implemented in a spirit of “obedience” and “joyful fervor” by the vast amount of parishes around Australia, there was a tendency to adapt the formal nature of the Roman rite to local contexts by changing ritual texts and structures. This approach has been described as well-intentioned but seriously misguided.³⁹ In light of this observation, Australian parishes could be said to exhibit informal rather than solemn perceptions towards the liturgy. In response to the joint Episcopal assessment, The Liturgical Commission in the Catholic Archdiocese of Brisbane made the following acknowledgement about general styles of liturgical celebration in Australia. These observations can also be taken to refer to approaches in Melbourne’s Catholic parishes:

In Australia, there is a particular challenge to maintain a sense of the sacred and of mystery in our celebration of the liturgy. While an over-formal style can easily be perceived as false and pompous, we probably err on the other side. Many priests seem to think that the Mass is an informal and chatty exercise. They speak off the cuff and frequently in the course of the liturgy, whereas interventions should be well-prepared, concise and should recognise the reverence of the moment.

Many people also seem to believe that a measure of the liturgy’s success is the number of times that the congregation can be moved to laughter. Some priests routinely have a joke prepared for each Sunday. Others make the Mass an occasion for advancing the cause of their chosen football team. Mass should certainly not be wooden or stilted and the occasional snatch of humour is in order,

³⁹ *Statement of Conclusions: Interdicasterial Meeting with a Representation of the Australian Bishops and the Roman Curia* (Nov. 1998) ## 37, 42 at <http://www.acbc.catholic.org.au/bishops/confpres/1998121017.htm> (last accessed 12 June 2009).

but the dignity and reverence of the celebration should be paramount.⁴⁰

In addition, The Liturgical Commission suggested that, regarding liturgical music, one of the weaknesses in Australian parishes is that of “concentrating on the singing of hymns rather than the singing of acclamations and responses from the liturgy itself.”⁴¹ These broader perceptions about liturgical practice in Australia suggest that solemnity within the liturgy is perhaps experienced more as the exception than the rule. The generally less formal, less “solemn” approach to liturgical celebration characterised by the use of popularly styled music in the vernacular may account for why chant settings of liturgical texts, if and when they are used, are associated with notions of solemnity. In some parishes, chant is probably perceived as being different from other non-chant genres such as strophic metrical hymns and liturgical songs in triple time. The reservation of chant for “special occasions” is like the wearing of formal clothing during a funeral: its use signals that the occasion is solemn.

5.3.1 Chant and Simplicity: Official Perceptions

Even though chant has been associated with fostering solemnity in the liturgy, it is not necessarily because of its musical complexity. Simple chants such as the *Sanctus* and *Agnus Dei* from Mass XVIII have been assigned, for instance, during solemn liturgical celebrations such as Funerals.⁴² At the same time, there has been a consistent call by Church authorities during the past sixty years for the teaching of simpler chants to the congregation. Before the Council, it was stated that if the dialogues in Latin between the priest and people cannot be sung, “nothing forbids that the more simple of these such as the *Kyrie*, *Sanctus* and *Agnus Dei* (Mass XVI), be chosen for the faithful to chant while the *Gloria* and *Ite missa est* (Mass XV)

⁴⁰ The Liturgical Commission, Catholic Archdiocese of Brisbane, *Liturgy in Australia: Ten Observations on Liturgy in Australia - Rome 1998* #2 at <http://www.litcom.net.au/documents/liturgyaustalia/page2.php> (last accessed 12 June 2009).

⁴¹ The Liturgical Commission, *Liturgy in Australia*, #6.

⁴² *The Gregorian Missal* (Solesmes: St Peter’s Abbey, 1990) 132-33.

and the *Credo* (nos. I and III) are performed by the choir.”⁴³ It was also emphasised that children in Catholic schools be taught the more simple Gregorian melodies.⁴⁴ To assist the singing of chant by the people in “smaller churches” the CSL called for a simpler edition of the chant to be made available.⁴⁵ The Sacred Congregation of Rites perceived that the eventual publication and discriminating use of the *Graduale Simplex* (1967) would not impoverish the Church’s treasury of chant but rather enrich it by the addition of new chants, the derivations of older chant melodies and the facilitation of sung participation in simple congregational contexts.⁴⁶

The value of simplicity was recognised by the Second Vatican Council, not just in relation to music and chant but also Catholic worship in general. The bishops called for the liturgy to be revised and simplified. They emphasized that the rites should be characterised by a noble simplicity: “they should be short, clear, and un-encumbered by useless repetitions; they should be within the people’s powers of comprehension and as a rule not require much explanation.”⁴⁷ The concept of noble simplicity was first suggested by Edmund Bishop (1846-1917) in a seminal essay entitled “The Genius of the Roman Rite”.⁴⁸ In practice, the principle affirms that liturgical elements such as water, bread and wine are simple in themselves. When used within the liturgy, however, the same elements are accorded a noble dignity and simplicity. It has been suggested the principle was not aimed at “dumbing down” the rites or making them simplistic but of exposing the liturgy’s treasures and deepening the faith of the congregation.⁴⁹ In terms of musical practice, it has been observed that “one of the most commendable aspects of a sung

⁴³ Sacred Congregation of Rites, *Instruction on Sacred Music and Sacred Liturgy* (1958) # 25 in Hayburn, *Papal Legislation*, 362.

⁴⁴ ISM (1958) #106a in Hayburn, *Papal Legislation*, 375.

⁴⁵ CSL (1963) #117 in *The Liturgy Documents* (2004) 25.

⁴⁶ Sacred Congregation of Rites, *The Simple Gradual*, Introduction (3 Sept 1967) #4 in *Documents on the Liturgy* (1982) page 1340.

⁴⁷ CSL (1963) #34 in TLD (2004) 10.

⁴⁸ Rita Ferrone, *Liturgy: Sacrosanctum Concilium* (New York: Paulist Press, 2007) 45.

⁴⁹ Pamela Jackson, *An Abundance of Graces: Reflections on Sacrosanctum Concilium* (Chicago: Hillenbrand, 2004) 18.

liturgy that uses chant formulas is that it offers a congregation simple and beautiful music with which to enter the mysteries, without requiring professionals or expensive equipment.⁵⁰

The association of chant with simplicity in official documents is part of the liturgical movement towards encouraging participation in the Church's worship in keeping with the noble and sober character of Roman Rite worship.

5.3.2 Chant and Simplicity: Scholarly Perceptions

The association of chant with simplicity is not a recent phenomenon in scholarly literature and can be detected in the works of the monks of Solesmes, who began restoring the chant for liturgical use in the Catholic Church during the second half of the nineteenth century. In 1896, Andre Mocquereau OSB, claimed that fine art through history was characterised by great simplicity and, borrowing from Greek thought, suggested that an art form such as Gregorian chant which expresses truth, beauty and goodness cannot be other than simple. Of chant, he said:

In Gregorian melody, expression is never the result of surprise, dissonance, irregularity, as it is in our music; it doesn't linger over details, is not worried about sculpting every word . . . no, it results from a general orderliness, from perfect balance, from the constant agreement of all its parts . . . Discretion, moderation, sobriety, reserve, simplicity, depth, truth, together with richness and nobility, such are the words that best describe, from the simple artistic point of view, the expression of the Gregorian melodies. And because of this, Gregorian art takes its place among the arts of antiquity, always of a magnificent simplicity.⁵¹

More recently chant has been described as *the* basic form of liturgical musical expression and the “rudimentary” language of Christian prayer.⁵² One reason why chant is associated with a

⁵⁰ Edward Schaefer, *Catholic Music*, 192.

⁵¹ Quoted in Andre Mocquereau, “The Art of Gregorian Music (1896)” in Jonathan Friedmann, ed., *The Value of Sacred Music: An Anthology of Essential Writings, 1801-1918* (Jefferson: McFarland, 2009) 105-121; here, 105, 116; also quoted in Joseph Gajard, “L'Expression dans le Chant” in *Les Plus Belles Mélodies Grégoriennes* (Solesmes, 1985) 5-15; here, 7. I am very grateful to Australian composer Richard Connolly for his English translation of this chapter.

simple, basic level of liturgical musical expression is that in comparison to other styles of liturgical music involving instrumentalists, choirs and individual singers, chant is not reliant upon accompaniment, harmonic support or a regular rhythmic framework in order to be accessible: it can be sung with simple resources. Ministerial chants in English are certainly designed to be simple rather than complex because they are intended for use by both ministers and congregations of varying levels of musical ability in a vast array of cultural contexts.

The significance of simple chant is reflected in the following comment by Paul Ford who recalls some of his earliest, formative experiences of singing chant: “For the most part, this song [chant] was supported by wonderfully resonant buildings, so that even and perhaps especially when it was unaccompanied, its simplicity conveyed the words right down into the heart.”⁵³ Ford’s last phrase captures an important characteristic of chant. Unlike many post-conciliar compositions that have been criticised for their use of stylistic features of popular songs that are considered to appeal more to the surface emotions of one’s being,⁵⁴ simple chants at Mass allow the meaning of the words to speak deeply because there is minimal musical distraction. In the words of Joseph Gajard:

we find no leading notes, chromatics, wide intervals, syncopation, and no divisibility of the primary beat. Neither do we find anything which might materialize the melody such as a fixed measure, angularity, or strong beats. All these would stand in the way of recollection and prayer. Instead, we are given an exquisite impression of sobriety and strength, serenity, restraint . . .⁵⁵

The concept of simplicity in relation to the liturgy and chant, however, should not be interpreted to mean banality in terms of aesthetic quality. As Steven Payne notes, “this call to

⁵² Wilfred Mellers, *Celestial Music? Some Masterpieces of European Religious Music* (Woodbridge: The Boydell Press, 2002) 310.

⁵³ Paul Ford, *By Flowing Waters: Chant for the Liturgy* (Collegeville: The Liturgical Press, 1999) xix.

⁵⁴ “Mary Oberle Hubley, “Some Reflections on ‘Contemporary’ Hymns” in Robert Skeris, ed., *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler* (St Paul: Catholic Church Music Associates, 1990) 29-63; here, 43.

⁵⁵ Joseph Gajard, *The Solesmes Method: Its Fundamental Principles and Practical Rules of Interpretation*, trans. R. Cecile Gabain (Collegeville: The Liturgical Press, 1960) 86.

renew the traditional sobriety of the Roman Rite has too often been misused as a rationale for dull, unimaginative, and overly verbal ceremonies. As we are coming to realise, liturgy can be simple without becoming boring or uninspired.”⁵⁶

The association of chant with simplicity in these scholarly writings has revealed different values. For some, the simplicity of chant mirrors the simplicity of great art of which chant is a distinguished exemplar. For others the simplicity of chant fosters textual understanding and prayer without succumbing to banality. The use of simple chants also harmonises with a retrieval of the sober and restrained character of Roman Rite worship since the liturgical reforms of Vatican II.

5.3.3 Chant and Simplicity: Local Perceptions

The association of ministerial and congregational chant settings of liturgical texts with simplicity was more commonly expressed than its association with solemnity and occurred in 24% of the responses to what participants most valued or liked about chant. Two important qualities of chant identified by two different respondents, and which concur with the sentiments expressed by Paul Ford and Joseph Gajard, are that simple chants allowed the text of the liturgy to be intelligible (Q26, R1, P), and thereby assist congregational and ministerial participation (Q26, R18, PA). For example, the mostly syllabic ministerial chants in the Sacramentary allow priests and people to focus on the words and spiritual significance of the sung prayers. It was also noted that simple chants are an effective means of fostering sung participation (a theme which will be discussed further in Section 5.4, pp. 179ff). In effect: if the priest sings a simple invitation, most members of the congregation will try to respond in song out of a sense of ritual courtesy. From the perspective of one respondent, chants were “simple – uncomplicated . . . and enable the possibility of marrying words and music to evoke a

⁵⁶ Steven Payne, “Simplicity” in Michael Downey, ed., *The New Dictionary of Catholic Spirituality* (Collegeville: Michael Glazier, 1993) 885-889.

response” (Q26, R21, PA). The identification of chant with simplicity is a sign that official perceptions and directives about the use of simpler chants in the post-conciliar liturgy are appreciated by some pastoral ministers.

5.4.1 Chant and Transcendence: Official Perceptions

The term transcendent is derived from two Latin terms, namely, *trans* meaning across and *scendere* meaning climb.⁵⁷ The word is not commonly employed in the Catholic Church’s major documents on liturgy although the Second Vatican Council does suggest notions of transcendence, or the spiritual reality that exists beyond what is visible, in its description of the Church’s essential nature.⁵⁸ In relation to chant in particular, the notion of transcendence in official documents is not so much specific as implied because the references occur in relation to sacred music in general. As noted above, the Council declared that “sacred music [which includes chant] will be the more holy the more closely it is joined to the liturgical rite, whether by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity.”⁵⁹ This understanding was expanded four years later when the Sacred Congregation of Rites affirmed that a liturgical service with singing

gives a more graceful expression to prayer and brings out more distinctly the hierarchic character of the liturgy and the specific make-up of the community. It achieves a closer union of hearts through the union of voices. It raises the mind more readily to heavenly realities through the splendour of the rites. It makes the whole celebration a more striking symbol of the celebration to come in the heavenly Jerusalem.⁶⁰

In light of this official acknowledgement that liturgical music in general can foster an experience of prayer, provide a reminder of heavenly realities and a symbolic foretaste of eternal life, it is reasonable to assume that references to the transcendent can apply also to

⁵⁷ “Transcend” in Judy Pearsall, ed., *The New Oxford Dictionary of English* (Oxford: OUP, 2001) 1967.

⁵⁸ CSL (1963) #2 in TLD (2004) 3.

⁵⁹ CSL (1963) #112 in TLD (2004) 25.

⁶⁰ MS (1967) #5 in Hayburn, *Papal Legislation*, 547.

chant. It should also be acknowledged that references to the transcendent character of liturgical music can apply also to modern liturgical compositions in the vernacular and non-chant genres.

5.4.2 Chant and Transcendence: Scholarly Perceptions

In light of its etymology, it is not surprising that the term transcendent has been associated with personal effort and participation. Eugène Cardine, for example, has suggested that to obtain the spiritual effect of chant and particularly the musical effect, a certain degree of perfection is required in terms of both understanding the text and music and in the action of singing the chant. This, according to Cardine, involves striving for a technique as worthy as possible of both the subject matter and its aim, which is nothing less than the praise of God.⁶¹ He has also suggested that the authentic performance practice of Gregorian chant is not necessarily simple: “Everyone wants a very easy and simple process. But it is necessary to show that it is the hard work which allows us to approach beauty.”⁶² At the same time, Cardine has suggested that there is a lightness about chant which is “always tending upward – as if lofting back to the source from which the words it carried had come.”⁶³ For Arlene Oost-Zinner and Jeffrey Tucker, references to the transcendent character of chant concern not so much an individual experience at one time but more chant’s survival through the centuries. They contend that

when we sing chant, we are not merely singing music attached to one historical moment. We are singing music that has endured for the whole development of the Christian liturgy. It grew up alongside of it. In this way, the chant transcends the constraints of history . . . The reason for the enduring quality of chant as art is that its spiritual sensibility is unbound by time.⁶⁴

⁶¹ Eugène Cardine, *Beginning Studies in Gregorian Chant*, trans. William Tortolano (Chicago: GIA, 1988) 2.

⁶² Quoted in Robert Skeris, “Introduction” in Pierre Combe, *The Restoration of Gregorian Chant: Solesmes and the Vatican Edition*, trans. Theodore Marier and William Skinner (Washington: Catholic University of America Press, 2003) xvii.

⁶³ Quoted in Betty Pugsley and Richard Pugsley, *The Sound Eternal*, Vol. 1 (Orleans: Paraclete Press, 1987) 73.

⁶⁴ Arlene Oost-Zinner and Jeffrey Tucker, “Is Gregorian Chant Outmoded?” in *Homiletic & Pastoral Review* (Feb. 2004) 58-62; here 58.

The argument concerning the continuity and transcendence of chant through history needs to take into account the origins of western chant in the cathedrals and monasteries of Europe since around the eighth and ninth centuries, even though Christians as a whole have not necessarily sung chant continuously since that time. The physical characteristics of some medieval cathedrals and monastic chapels in particular has facilitated the association of chant with the transcendent because the buildings were designed to enhance vocal resonance and reverberation through the use of reflective (often stone and glass) surfaces and lofty ceilings which allowed music to permeate the cavity above the heads of the ministers and congregation. The structure of Gothic cathedrals has been described by Colin Shearing as a triumph of light and space over gravity. Shearing believes the effect of “incense burning, the candles flickering, the choirs . . . singing inside a space so unlike any other that the people would experience in their lives” must have been miraculous. He believes that in their desire to reflect the glories of God, each medieval cathedral reached higher into the sky and included more light, colour and gold in their adornment. Shearing has described the overall effect of unison chant singing by choirs and congregations in such cavernous spaces as contributing to a “transcendent or mystical” experience.⁶⁵

In terms of text, an obvious reason why chant is associated with the transcendent and the sacred is because the texts are derived from sacred sources, particularly the psalms and other scriptural passages in the Bible. Because of its long and strong connection with the worship of God in the Mass and the Office, rather than other aspects of the Catholic Church’s life, such as religious education and health care, it has been suggested that chant “draws us into the realm of God and holy things.”⁶⁶ From a musical perspective, there is widespread agreement amongst scholars that chant evokes the transcendent by raising the level of discourse above that of everyday communication. Don Randel notes that “the singing of these texts does lift one out of

⁶⁵ Colin Shearing, *Gregorian Chants: An Illustrated History of Religious Chanting* (London: Mercury, 2004) 84.

⁶⁶ Anthony Ruff, “The Music ‘Specially Suited to the Roman Liturgy’: On the One Hand . . .” in *Pastoral Music* 32:5 (June-July 2008) 15-18; here, 18.

the plane of ordinary speech. And that is doubtless an important part of their creating a kind of atmosphere, or context, for what is in the end worship.”⁶⁷ William Mahrt has observed that “singing the sacred texts takes liturgy out of the frame of the everyday; its elevated tone of voice aids in lifting the heart and the attention upward, where we envision God to dwell.”⁶⁸ These perceptions concur with Richard Crocker who believes that

the sound of prayers being intoned by the priest at the altar is very different from the sound of the same words being spoken. The sound of the congregation singing together in unison has a mystical quality completely lacking from the sound of the congregation speaking together. And, if the liturgy is supposed to be a means of spiritual ascent, the close encounter with Gregorian melody can guide the spirit to mystic realms as nothing else can.⁶⁹

One implication of these scholarly perceptions is that chant is not an obstacle to prayerful participation but rather a doorway to the sacred and to the spiritual realm beyond what is sung and heard.

The association of chant with the transcendent is also based on the effect that the melodies have upon the interpretation of words. For example, it has been claimed that “chant adds nothing to the rational content of the message. But it puts it in a light that enhances intelligibility; it goes so far as to transcend the intellectual content of the message, thus bringing us into the realm of the inexpressible.”⁷⁰ Norman Pelletier has suggested that an intellectual understanding of the chant is not necessary in order for one to be uplifted. Describing spirituality as an event, as “the uplifting of consciousness, the higher order of experience, the ineffable – the kinds of things that poets, artists, and musicians convey more

⁶⁷ Quoted in Smith, *Gregorian Chant*, 109.

⁶⁸ William Mahrt, “Saying and Singing” in *Sacred Music* 136:1 (Spring 2009) 3-6; here, 3.

⁶⁹ Richard Crocker, *An Introduction to Gregorian Chant* (New Haven: Yale University Press, 2000) 18.

⁷⁰ D. M. Delalande, “Chant Grégorien, théologie et contemplation,” *Revue Grégorienne* 28 (1949) 170-190 reprinted in *Initiation Théologique* (Paris: Editions du Cerf, 1952) 236-261 cited in Jacques Hourlier, *Reflections on the Spirituality of Gregorian Chant*, rev. edn trans. Gregory Casprini and Robert Edmonson (Orleans: Paraclete Press, 1995) 52.

adequately than science ever has,” he situates chant in the realm of a spiritual experience because it is not dependent on an understanding of the words. He recalls that

at one point in my life, I could understand the Latin, and although I don’t anymore, it doesn’t matter. I personally have had friends with me in the presence of chant – Tibetan, Catholic, and American Indian chant – and they were as moved as I was, having absolutely no understanding intellectually of what it meant.⁷¹

Pelletier’s perceptions raise the important question about whether an intellectual understanding of unfamiliar texts is necessary for full, conscious and active participation. This issue will be discussed further in Section 5.5.2 (pp. 179ff) on local perceptions regarding participation.

The transcendent quality of chant is suggested in the following description by Karl Wallner OCSO of Heiligenkreuz Abbey, Austria whose community produced an award-winning CD for World Youth Day in 2008.⁷² Wallner suggests that the transcendent quality of chant lies in its ability to perdure across time and culture, in contrast to popular music which can appear to be more ephemeral:

In this time there have been many other ways of singing but this has survived for centuries. I am sure that in 100 years nobody will know who Michael Jackson or Britney Spears were but people will still sing Gregorian chants. They are something stable, something very beautiful to calm down [sic]. People are living in this concrete world of Kentucky Fried Chicken and McDonald’s and Burger King. In this civilization they really need not fast food but some protein shakes for their souls.⁷³

Wallner is perhaps overstating his case about whether chant will out-live popular music. What he does not acknowledge is that chant owes its resurgence at a popular level today to the commercial recordings of monks in Spain and Austria and their marketing through the popular music industry in North America and Europe, some of the same influential companies and

⁷¹ “Music of the Hemispheres: A Conversation with Dr Kenneth R. Pelletier” in Smith, *Gregorian Chant*, 85- 97; here, 97.

⁷² Cistercian Monks of Stift Heiligenkreuz, Austria, *Chant: Music for Paradise* (Universal Music Classics, 2008).

⁷³ Quoted in Susan Chenery, “They’ve Got Soul” [on the Monks of Heiligenkreuz Abbey, Austria] in *The Weekend Australian Magazine* (20-21 December 2008) 22-23.

forces who are also responsible for popularising Britney Spears and the late Michael Jackson. There is certainly a case for arguing that some popular music and post-conciliar liturgical music has a transient quality that is like fast food: produced relatively quickly, it seems to satisfy the immediate needs of the present. There is also an argument for acknowledging the timeless quality of chant. Forty-five years after the Council, however, it is still too early to predict which chants and popular liturgical music compositions will “survive” and be sung 100 years from now in parishes.

5.4.3 Chant and Transcendence: Local Perceptions

The local perceptions about the transcendent quality of chant harmonise in general with the official and scholarly perceptions. However, the local responses tended to refer particularly to the use of ministerial chant in the liturgy. This suggests that it is easier for participants to think of the difference chant makes to texts they ordinarily say in English than to identify the effect chant has on texts that are rarely sung in a chant style (e.g. the *Sanctus*). The association of chant with the transcendent emerged strongly in Question 22d which asked respondents to indicate their agreement or disagreement with the perception that “Singing the ministerial chants can be edifying because the use of music helps raise the ritual prayer texts to a higher aesthetic and spiritual level.” Of the 34 respondents, 73.5% agreed with this perception in contrast to 14.7% who disagreed and 11.8% who were neutral.

The responses to open-ended survey questions highlighted various ways in which chant is associated with the transcendent. One respondent echoed the official Roman perception that chant can draw individual worshippers beyond themselves into a larger experience of community, by saying that chant “is of value . . . [and has] a unifying quality” (Q11, R9, P). At the same time another respondent highlighted one of the original, suggestive meanings of “transcend,” which involves personal effort, by the following comment: “There is more

‘energy’ expressed through musical responses than spoken ones; contrasts with dead liturgies that are devoid of music [sic]. Chant raises tone of celebration; one *has to focus* more . . . routine is death of liturgy” (Q 21, R20, PA) (emphasis added). Another respondent, echoing Don Randel’s perception that chant raises the tone of the liturgy to a new level, emphasised the difference that chant makes to dialogues that are ordinarily spoken: “Singing highlights the important parts of the Mass. There’s a degree of ritual familiarity that is satisfying. [In reference to chant] singing lifts the dialogue to another realm. Singing lifts the dialogue beyond the everyday” (Q16, R 19, PA).

In contrast to those who emphasised the transcendent character of chant, one respondent suggested that spoken responses, too, could provide pathways to the transcendent with the following observation: “we do not use chants . . . because it seems more appropriate to form the congregation in the spoken forms of normal human relationships, which are sacred in themselves” (Q15, R16, PA). This perspective actually resonates with those theologians who have emphasised the importance of discovering the divine *in* the human, the sacred in the so-called “secular,” in order to develop a richer sacramental awareness inside and outside of the liturgy.⁷⁴ In a similar fashion, contrasting perspectives were provided about chant and transcendence in relation to other genres. One respondent, echoing Karl Wallner, suggested that “they [chants] enhance the liturgy; make it more meaningful for the people. Chant seems to have greater potential to touch people’s souls than some contemporary compositions that can sound superficial. Chant can take you to another level” (Q26, R 22, PA). This perception concurs with Catherine Smith’s conclusion to a recent field study of liturgical music experiences which indicated that for some participants, contemporary hymns lack “a sense of the transcendent” and that Latin chant from the Church’s heritage seemed to “prepare people

⁷⁴ E.g. Tad Guzie, *The Book of Sacramental Basics* (New York: Paulist Press, 1981) 24-37.

for deeper spiritual experiences.”⁷⁵ On the other hand, in response to the Church’s vision that chant should be given “pride of place” in the liturgy, it was acknowledged by a separate participant in Survey 2 that

the development of liturgical composition since the Council has assisted participation to the point where it’s difficult to say one style is objectively pre-eminent; it depends on the pastoral context. Sometimes the cultural context means chant may not be in the collective memory, nor will it be considered preeminent. *A sense of the transcendent can still be recreated through the use of contemporary music* (Q11, R 32, MUS) (emphasis added).

The majority of local perceptions concerning chant and transcendence accord with the official and scholarly perceptions that have been outlined. However, a minority of respondents articulated alternative perceptions that suggest that experiences of the transcendent are not dependent on the chant genre, but can also occur as part of spoken liturgical texts and liturgical music from various genres, such as post-conciliar metrical hymns, mantras and choral music.

5.5.1 Chant and Participation: Official Perceptions

One of the earliest references to chant and participation in the twentieth century was made by Pope St Pius X who declared that the restoration of chant at Mass was intended to help people “take a more active part” in the liturgy.⁷⁶ The principle of liturgical participation received its strongest promotion, however, at the Second Vatican Council when the full, conscious and active participation of the people at Mass was identified as the foundational principle of the whole liturgical reform and the aim to be considered above all else.⁷⁷ In keeping with the Latin roots of the term “participate,” namely *participat* or ‘sharing in’ and the words *pars* or ‘part’ and *capere* meaning ‘take’,⁷⁸ the Council stated that active participation during the liturgy

⁷⁵ Smith, *The Transformative Power*, 253.

⁷⁶ TLS (1903) #3 in Hayburn, *Papal Legislation*, 223-231; here, 225. For a discussion of the translation of “active participation” in this and subsequent papal documentation, see Schaefer, *Catholic Music Through the Ages*, 201.

⁷⁷ CSL (1963) #14 in TLD (2004) 7.

⁷⁸ “Participate” in Judy Pearsall, ed., *The New Oxford Dictionary of English* (Oxford: Oxford University Press, 2001) 1352.

could be expressed through congregational acclamations, responses, psalmody, antiphons, songs, actions, gestures and bearing and by observing a reverent silence at the proper times.⁷⁹ The Council envisioned that “a liturgical service takes on a nobler aspect when the rites are celebrated with singing, the sacred ministers take their parts in them, and the faithful actively participate.”⁸⁰ As already noted (p. 157), the conciliar and post-conciliar liturgical and papal documents have indicated that Gregorian chant should be accorded “pride of place” in liturgical services because it is proper to the Roman liturgy.⁸¹

At the same time, the Council’s authorisation of vernacular liturgical texts and modern religious songs assumed that participation – like transcendence - can be fostered not only by the chant, polyphony and traditional devotional hymnody that were approved prior to the Council, but also by post-conciliar liturgical songs in popular idioms.⁸² Like the perceptions towards sacred music and transcendence, the Catholic Church has adopted a more pluralist perspective since the Council in relation to the approval of the people’s own religious songs, including local musical traditions.⁸³ The American bishops also, whilst exhorting musicians to use the rich heritage of Latin chants and motets, acknowledge the value of other musical genres to promote participation:

to chant and polyphony we have effectively added the chorale hymn, restored responsorial singing to some extent, and employed many styles of contemporary composition. Music in folk idiom is finding acceptance . . . Since the introduction of the vernacular . . . there has arisen a more pressing need for musical compositions in idioms that can be sung by the congregation and thus further communal participation.⁸⁴

⁷⁹ CSL (1963) #30 in TLD (2004) 9.

⁸⁰ CSL (1963) #113 in TLD (2004) 25.

⁸¹ CSL (1963) #116 in TLD (2004) 25; MS #50a in Hayburn, *Papal Legislation*, 554 and GIRM (2002) #41 in TLD (2004) 44; Benedict XVI, Apostolic Exhortation, *Sacramentum Caritatis* (The Sacrament of Love) #42 (Strathfield: St Pauls, 2007) 60.

⁸² CSL (1963) #118 in TLD (2004) 26.

⁸³ CSL (1963) #118, 119 in TLD (2004) 26.

⁸⁴ MCW (1972) #28 in TLD (2004) 353.

Just as official documents have approved chant and various styles of music from different cultures, the documents have emphasised that participation is not just something external, an observable and measurable entity, but that it is also an internal reality. Participation involves the personal investment of one's intellect, will and emotions, whereby the words that are spoken and the bodily gestures employed reflect underlying intentions and attitudes in the mind and heart of each person.⁸⁵

At an official level chant is still prized as a valued means of promoting participation, however, other genres of liturgical music from different cultures are also recognised as being conducive to promoting congregational participation during the liturgy.

5.5.2 Chant and Participation: Scholarly Perceptions

Following the Council, a degree of polarisation emerged in the association between chant and participation, possibly because chant was associated with Latin and participation was associated with the introduction of the vernacular. Bernard Huijbers, for example, argued that folk-style liturgical song rather than Latin and chant were the answer to promoting participation by the congregation whom he likened to “the performing audience” in the liturgy.⁸⁶ Along similar lines, Miriam Therese Winter argued that newly composed “pastoral songs” rather than the Church's heritage of chant and polyphony could facilitate congregational participation more easily because pastoral songs, including those in a folk idiom, would be more reflective and expressive of various post-conciliar cultures and small Christian communities and less representative of the Church's historical past.⁸⁷ In practice, both positions have a degree of validity because on balance, the popular folk repertory is the one that has dominated publications and parish practice in Melbourne since the 1970s.

⁸⁵ MS (1967) #15a, b in Hayburn, *Papal Legislation*, 549.

⁸⁶ Bernard Huijbers, *The Performing Audience: Six and a Half Essays on Music and Song in Liturgy* (Cincinnati: NALR, 1972, 1976) 5-27, 47-65.

⁸⁷ Winter, *Why Sing*, 218-222, 240-241.

Reflecting on the post-conciliar liturgical reforms, Bernard Botte suggested that whilst some people, including himself, were personally affected by the abandonment of Latin and chant following Vatican II, he deemed it important to implement the spirit of the Council's call for participation in the vernacular.⁸⁸ But more recently liturgists and theologians have been more supportive towards the re-integration of chant in parish celebrations. Frederick McManus has concluded that chant in English, alongside other types of liturgical music (e.g. vernacular song and choral music from the Church's treasury), remains an important means for vocal participation by the whole congregation, particularly those dialogues with other ministers such as the choir or cantor and the ministerial chants with the priest at the proclamation of the Gospel and Eucharistic Prayer.⁸⁹ On the conservative side of the debate, Joseph Ratzinger (Pope Benedict XVI) has observed that the Church's heritage of polyphony and chant has been preserved mainly in cathedrals whilst parishes have embraced more of what he describes as utility music or attractive melodies, "for the participation of everyone in everything."⁹⁰ He believes that congregational participation is not confined to what the congregation sings but is also possible when the people listen to and are moved internally by the music sung by a choir, which would presumably include chant.⁹¹ Ratzinger's view is analogous to congregational participation in the homily or Eucharistic prayer whereby people listen and therefore participate in the spirit and prayer of the liturgical moment. His view differs somewhat from Pope John Paul II who claimed that musical participation should be more than what happens

⁸⁸ Bernard Botte, *From Silence to Participation: An Insider's View of Liturgical Renewal*, trans. John Sullivan (Washington: The Pastoral Press, 1988) 164-165.

⁸⁹ Frederick McManus, *Liturgical Participation: An Ongoing Assessment*. American Essays in Liturgy #10 (Washington: The Pastoral Press, 1988) 18.

⁹⁰ Joseph Ratzinger and Vittorio Messori, *The Ratzinger Report: An Exclusive Interview on the State of the Church* (San Francisco: Ignatius Press, 1985) 128; *The Feast of Faith: Approaches to a Theology of the Liturgy*, trans. Graham Harrison (San Francisco: Ignatius Press, 1986) 98-101.

⁹¹ Ratzinger, *The Feast of Faith*, 123-124.

within and should include the action of singing as a disclosure of a person's interior liturgical involvement.⁹²

From a musical perspective, Lucien Deiss has suggested that selected chant settings of the Ordinary of the Mass (e.g. *Kyrie XVI*, *Kyrie XVIII* and *Agnus Dei XVIII*⁹³) are not automatically better than non-chant genres, but can still be an effective way to foster participation in the renewed liturgy because they serve directly the liturgical purpose, or ministerial function, in relation to the text and the participation of the community.⁹⁴ Regarding the ministerial chants, Deiss believes these work best when sung by larger communities as a way of fostering their unified participation through pre-determined pitches in a given rhythm.⁹⁵ Joseph Gelineau SJ has argued that song is “the privileged form of the assembly's participation in the rites.”⁹⁶ For Gelineau, the term song includes a range of genres and styles:

When we like one style of singing, it is a temptation to use only songs in that particular style: only canticles with a refrain, only chorales . . . only rhythmic music, only music in harmony . . . the riches of the various forms of vocal expression found in the liturgy shows well enough that the celebration will be impoverished if it is deprived of the various forms of song that belong to it. Note that I have not said, “Nothing but Gregorian,” because Gregorian chant, understood in the broadest sense, has preserved all the forms of Christian ritual song, even though the uniform way of singing it does not always let us see that.⁹⁷

For Gelineau, participation through liturgical music involves an openness to a whole range of genres, including chant.

⁹² Paul Mason, “The Pastoral Implications of John Paul II's Chirograph for the Centenary of the Motu proprio ‘Tra le sollecitudini’ on Sacred Music” in *Worship* 82:5 (2008) 386-412; here, 394.

⁹³ Deiss, *Visions*, 168, 198.

⁹⁴ Deiss, *Visions*, 6, 8.

⁹⁵ Deiss, *Visions*, 64.

⁹⁶ Joseph Gelineau, *Liturgical Assembly, Liturgical Song*. Studies in Church Music and Liturgy (Portland: Pastoral Press, 2002) 83.

⁹⁷ Gelineau, *Liturgical Assembly*, 164.

Recent studies of music in the liturgy have sought to address the tension between the council's call for full, conscious and active congregational participation and its plea for both the preservation and promotion of the Church's heritage of chant and polyphony and the provision for modern compositions in the vernacular. Edward Schaefer, for example, believes participation is achievable by the preservation of ministerial chants and selected chant settings of the Ordinary and Proper alongside modern compositions.⁹⁸ His efforts to preserve the chant tradition in university and parish contexts in North America and similar efforts by Geoffrey Cox in Melbourne⁹⁹ could be viewed as a reaction to scholars and musicians of the earlier post-conciliar period such as Huijbers and Winter who promoted liturgical music in folk and popular idioms as a way of fostering congregational participation in the liturgy.¹⁰⁰

At both an official and scholarly level, it appears that chant in English and Latin is being re-valued as a means towards the full, conscious and active participation of the people in the liturgy of the Church. This re-evaluation comes after some decades where the emphasis appeared to be more on the promotion of non-chant genres of liturgical music as a means to helping people participate in the liturgy.

5.5.3 Chant and Participation: Local Perceptions

The association of chant with participation in Melbourne's parishes refers to two different situations: firstly, liturgical celebrations where chant is believed to evoke participation and, secondly, liturgical contexts where chant is perceived to make participation more difficult. In response to Question 22, as many as 82.3% of respondents agreed with the proposed perception that "singing the ministerial chants can foster the congregation's participation in the

⁹⁸ Edward Schaefer, *Catholic Music*, 183-188.

⁹⁹ Geoffrey Cox, "Cum Angelis Canimus: Re-Examining the Role of the Choir at the Eucharist" in *Pastoral Music* 24:2 (Dec-Jan 2000) 25-33.

¹⁰⁰ E.g. Miriam Therese Winter, *Why Sing? Towards a Theology of Catholic Church Music* (Washington: The Pastoral Press, 1984) 241; Bernard Huijbers, *The Performing Audience: Six and a Half Essays on Music and Song in Liturgy* (Cincinnati: North American Liturgy Resources, 1974) 139-141.

liturgy through sung invitations and responses.” In response to open-ended questions about whether ministerial chants should be sung, one respondent commented that: “To sing is to pray twice! Singing adds to the celebratory nature of the Eucharist and aids communal participation” (Q16, R16, PA). A second respondent emphasised that ministerial chants required more individual attention: “[ministerial chants] are easier to understand when sung: they are short, compact, over before they’ve begun. The higher pitch causes people to listen more. It’s different and at a slower pace” (Q16, R5, P). A third highlighted the value that ministerial chants have for migrant people because of the slower speed of the prayers and the supportive surround-sound of the congregation:

In relation to chanted texts in English, I think more people with non-English speaking background, might join in with this prayer text when chanted – somehow it is less daunting than speaking. Singing occurs more slowly and there’s more support from the congregation (Q13, R20, PA).

Both the language and the length of the chanted texts were identified by respondents as factors that influence participation. One respondent noted that “it is [shorter] acclamations which have endured . . . from other languages, for example, *Kyrie, Alleluia, Hosanna, Amen*” (Q12, R3, P), an observation which is also shared by Joseph Gelineau who refers to acclamations and dialogues as “intense moments of participation” in the Mass.¹⁰¹ It was suggested by survey participants that ministerial chants have the advantage over some congregational chants because they are shorter and more accessible.

The second situation whereby chant was associated with participation refers to the use of longer liturgical texts. One respondent commented about the Church’s desire that parishes know *Credo* III and the *Pater noster* in the following terms: “the Creed in Latin in speech is absurd. But how can you sing it in Latin? . . . It is not practicable except in special

¹⁰¹ Joseph Gelineau, *Liturgical Assembly, Liturgical Song*. Studies in Church Music and Liturgy (Portland: Pastoral Press, 2002) 117.

congregations. The Lord's Prayer in Latin is a bit like the Creed . . . In brief, a distinction needs to be made between simple texts and longer ones" (Q12, R1, P). This comment is important because it shows that liturgical values such as the imperative for participation and the desire for unity do not always operate in harmony but can exist in a state of tension. Some participants even viewed Latin chant, which is upheld as a symbol of unity in liturgical documents, as a hindrance to participation. This perception is probably related to general attitudes towards the use of Latin during a Mass celebrated in English. For example, 61.8% of respondents agreed that the use of chant-based settings of the Ordinary parts of the Mass in Latin is *not* in keeping with the spirit of the post-conciliar liturgy. Moreover, 64.7% of respondents agreed that the use of chant-based settings of the Ordinary of the Mass in Latin (or Greek) is not appropriate because the texts are not commonly understood by the assembly, for example, younger people. Some representative comments on the use of Gregorian chant in Latin suggested it was "not for conscious participation as people don't know Latin. Not inclusive of all people" (Q11, R5, P). Another suggested that whilst "choral singing in Latin by choir is OK, however, congregational parts of the Mass should be understood by people" (Q12, R5, P). This latter comment partially echoes the perceptions by Ratzinger and Pelletier that people can participate through liturgical music sung by others. It should be noted that genuine participation through the ministry of other singers requires that the music be liturgically appropriate and not chosen merely because of its aesthetic qualities or popularity. On the other hand, a qualified perception is provided by the following respondent:

Especially when sung in Latin, though the congregation can and do participate, their response may be more "rote" oriented. The meaning of what they are singing could therefore be lost or diminished. Also younger members of congregations would be less likely to participate as most would have very limited exposure to Latin text (Q27, R26, PA).

The factors perceived to limit participation were not confined to text alone. One respondent suggested that the modal or counter-cultural character of chant melodies could also be

influential on participation: “chant is not known by the people; it is unusual music because it avoids certain intervals (modal); people aren’t attuned to it” (Q11, R8, P). It should be acknowledged here that not all modal music is inaccessible, for example, some nursery rhymes and folk tunes are modal in character. This perception about the modal character of chant may be part of the general reaction against the use of official chants since the Council. In his comments about the post-conciliar inculturation of the liturgy, Joseph Gelineau has noted, for example, that the chants his parishioners in France “really got into” were not necessarily the Latin chants from the Church’s heritage but more the chants of popular hymns people knew by heart and newer works by local composers working in popular idioms such as Jacques Berthier.¹⁰² Another participant highlighted the practical influence parish music ministers and local preferences for post-conciliar music have on chant practice by saying: “chant is totally impractical for parish setting; the Vatican is behind the times in preferences for people who like to sing contemporary music that has meaning for them” (Q11, R 17, PA). It is possible to detect here the influence local preferences have on parish music-making rather than preferences indicated in official sources such as documents from the Vatican. Discussion of this issue will take place in the following chapter.

Local perceptions about chant and its relationship to participation tend to reflect two contrasting perspectives. With regard to ministerial chants in English, the perceptions tended to resonate with those of the official church and authorities in the field of liturgical music by acknowledging the potential chant has for evoking participation. On the other hand, local perceptions about congregational chants in Latin are tempered by the acknowledgment that chants can sometimes make participation more challenging due to either the unfamiliar language (e.g. Latin), the length of the chant text or the modal character of the melody.

¹⁰² “Joseph Gelineau SJ” in Michael Prendergast & M.D. Ridge, eds, *Voices from the Council* (Portland: OCP, 2004) 219-233; here, 225.

5.6.1 Chant, Tradition and Unity: Official Perceptions

At the height of the liturgical movement in the mid-1950s, Pope Pius XII expressed the Catholic Church's perception of chant in relation to ecclesial unity. He maintained that

if in Catholic churches throughout the entire world Gregorian chant sounds forth without corruption or diminution, the chant itself, like the sacred Roman liturgy, will have a characteristic of universality, so that the faithful, wherever they may be, will hear music that is familiar to them and a part of their home. In this way they may experience, with much spiritual consolation, the wonderful unity of the Church. This is one of the most important reasons why the Church so greatly desires that the Gregorian chant traditionally associated with the Latin words of the sacred liturgy be used.¹⁰³

At an official level, chant is still prized because of its association with the Catholic Church's tradition of liturgical music and as a symbolic expression of the Church's unity around the world.¹⁰⁴ However, during the Council, officials inside the reform process could foresee dramatic changes ahead due to the approval for extended use of the vernacular in 1963. Columba Kelly OSB, for example, has recalled that Eugeneo Angliase of the Pontifical Institute of Sacred Music, who was partly responsible for the reference to the preservation of chant in CSL, foretold that "once you put the vernacular in, then these [i.e. Latin and chant] would no longer have pride of place necessarily. Once you sing the liturgy in the vernacular, you would no longer be singing in Latin – maybe never."¹⁰⁵ Angliase's prediction was basically correct. In 1982, the American bishops conceded that much of the "great music" of the Church's past was sung more in cathedrals and court chapels than in ordinary parish churches, and affirmed that singing and playing the music of the past eras, which includes chant, is a way for Catholics to "stay in touch with and preserve their rich heritage."¹⁰⁶ In their recent statement on liturgical music, the American bishops go further and praise the use of

¹⁰³ MSD (1955) #45 in Hayburn, *Papal Legislation*, 351.

¹⁰⁴ CSL (1963) #112, 116 in TLD (2004) 24-25; Sacred Congregation for Divine Worship, Letter *Voluntati obsequens* to accompany *Jubilare Deo* (1974) in *Documents on the Liturgy: Conciliar, Papal and Curial Texts 1963-1979* (Collegeville: The Liturgical Press, 1982) p. 1327.

¹⁰⁵ "Columba Kelly" in Prendergast & Ridge, eds, *Voices from the Council*, 273-281; here, 275.

¹⁰⁶ LMT (1982) #51-52 in TLD (2004) 378.

chant as a sign of communion with the universal Church, a bond of unity across cultures, and a means for diverse communities to participate together in song.¹⁰⁷ In Australia, Gregorian chant has been associated with the preservation of the Church's musical tradition in relation to publicity surrounding composition of new Mass settings for the forthcoming revised Order of Mass texts in English. The chairman of the National Liturgical Council, Archbishop Mark Coleridge, suggested in 2008 that some existing Mass settings had "run their course" and hoped that "composers will engage in a conversation with Gregorian chant to produce music which is both contemporary and traditional."¹⁰⁸

As a liturgical ideal, the use of chant during the liturgy continues to be valued by official sources as an important connection with the Church's tradition and as an expression of its ecclesial unity.

5.6.2 Chant, Tradition and Unity: Scholarly Perceptions

The association of chant with tradition and unity are increasingly subject to critical commentary amongst scholars suggesting that official perspectives are coming under increasing scrutiny in light of recent pastoral practice and scholarly research. For example, Archbishop Piero Marini, former Papal Prefect of Ceremonies (1987-2007) and lecturer in liturgy at the Pontifical Liturgical Institute in Rome, has observed that Gregorian chant is still used at the Vatican, particularly the simpler Masses, because chant provides cohesion, brings people together and fosters participation.¹⁰⁹ Beyond the Vatican, however, Marini has suggested that the ideal of chant as a sign of the Church's communion has been largely lost due to the preference for novelty and renewal that followed the Council. Whilst agreeing that a

¹⁰⁷ United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (2007) #72 (Washington: USCCB, 2007) 22.

¹⁰⁸ Bishops' Commission for Liturgy of the Australian Catholic Bishops Conference, "Composers Invited to Submit New Mass Settings" at <http://www.acbc.catholic.org.au/bc/liturgy/20081127600.htm> (last accessed 7 September 2009).

¹⁰⁹ "Archbishop Piero Marini" in Prendergast and Ridge, *Voices from the Council*, 181-192; here, 188.

Mass in Latin with chant and readings in the vernacular should be used, especially in cathedrals, Marini believes that “a return to Latin on a large scale is completely unrealistic” due to Latin being a dead language that is limited to experts.¹¹⁰

The apparent diversity in the singing of chant in monasteries, cathedrals and parishes today may be a constitutive part of the chant’s history. This is because chant practices, like liturgical practices in general, have evolved in various ways in different places through history.¹¹¹ It is generally acknowledged, for instance, that the earliest surviving manuscript sources of plainchant date from around the eighth and ninth centuries.¹¹² It is believed that before this time, the chant tradition evolved through various means of oral transmission of the melodies just as the Gospel stories were handed on through “word of mouth” by the earliest followers of Christ before being written down.¹¹³ In terms of extant chant sources, there are various traditions for the Church’s proper chants at Mass represented by the Laon, Saint-Gall and Einsiedeln manuscripts.¹¹⁴ The singing of chant has also experienced periods of decline followed by revival under the influence of different groups such as the monks of Solesmes in the nineteenth century. In this sense, the singing of chant can be associated with a substantial part of the Church’s historical musical tradition but it does not constitute a unified and unbroken tradition.

From an historical perspective, Richard Crocker has suggested that the association of chant with a unified liturgical practice prior to the Council is somewhat idealised and may not have been as close to reality as some within the Church would like people to believe. Crocker observes that

¹¹⁰ “Archbishop Piero Marini” in Prendergast and Ridge, *Voices from the Council*, 189, 190.

¹¹¹ Jacques Hourlier, *Reflections on the Spirituality of Gregorian Chant*, rev. edn trans. Gregory Casprini and Robert Edmonson (Orleans: Paraclete Press, 1995) 28.

¹¹² David Hiley, *Western Plainchant: A Handbook* (Oxford: Oxford University Press, 1993) 362.

¹¹³ For a discussion of the oral transmission of chant, see Peter Jeffery, *Re-Envisioning Past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant* (Chicago: University of Chicago Press, 1992) 87-118.

¹¹⁴ See *Graduale Triplex* (Sablé sur Sarthe: Solesmes, 1979).

the abrupt rejection of Gregorian chant immediately after the Council in favour of the guitar Mass showed that the growing enthusiasm for chant in the half-century before the Council did not represent as much of the Roman Catholic population as some had hoped. The multiple conflicting points of view were and are represented at all levels of the hierarchy and throughout the Roman Catholic community. A historian, again, can observe that this may always have been the case. The image of one rite, one set of liturgical assignments, one body of liturgical music persisting throughout European history, is an image of uniformity propagated by a singularly single-minded administration. If the reception history of the twentieth-century Roman Mass reveals different and conflicting preferences, could not the same have been true in the ninth century?¹¹⁵

This perspective appears to be validated in Melbourne. As observed in Chapter 3 (pp. 55ff), John Byrne has concluded that the practice of Catholic Church music between 1843 and 1938, particularly the preference for orchestral Masses and motets rather than chant, did not always conform with the Church documents, especially following Pius X's *motu proprio* of 1903.¹¹⁶ Whilst chant is still upheld as a model for the composition of new liturgical music,¹¹⁷ scholars of sacred music believe that the Second Vatican Council has provided a new point of departure for the Church's tradition of chant (and polyphony) from which there appears to be no return. Robert Hayburn, for example, has suggested that the chant tradition has been irreversibly altered by the liturgical movement for congregational participation:

the history of Church music will be permanently changed by the . . . *Constitution on the Sacred Liturgy*. Never again in the Western Church will there be the uniformity of practice that prevailed until December 4, 1963 . . . The two prominent points . . . were the introduction of the vernacular languages into the liturgy and the mandate that the congregation must henceforth take an active part in worship.¹¹⁸

¹¹⁵ Richard Crocker, *An Introduction to Gregorian Chant* (New Haven: Yale University Press, 2000) 17.

¹¹⁶ John Byrne, "Sacred or Profane," 187; see also John Byrne, *Echoes of Home: Music at St Francis 1845-1995* (Melbourne: St Francis' Choir Inc., 1995) 93-108.

¹¹⁷ Pope John Paul II, *Chirograph for the Centenary of Tra le Sollecitudini* (2003) at http://www.vatican.va/holy_father/john_paul_ii/letters/2003/documents/hf_jp-ii_let_20031203_musica-sacra_en.html (last accessed 25 August 2009).

¹¹⁸ Hayburn, *Papal Legislation*, 407.

One implication of Hayburn's conclusion is that chant will be adapted in a variety of ways for use with vernacular languages in different cultures. It has been noted by Paul Mason, for example, that some communities such as the monks of Keur Moussa in Senegal, Africa, have been extraordinarily creative in their inculturation of Gregorian chant by combining chant melodies with traditional African rhythms.¹¹⁹ It has been observed that the monks have created an entirely new tradition: they combine the rhythms and local instrumental textures of the African continent such as the kora, *tabala* (a large Mauritanian camel-skin drum), *balafon* (a Malinke instrument similar to the xylophone), tom-tom and flute with the sacred words and compositional structures of traditional western plainchant (sung in French and Wolof, the language of the region).¹²⁰ This style of chant inculturation differs from the adaptation of the ministerial chant from Latin into English whereby the music is rhythmically free and unaccompanied which suggests that the uniformity of Latin chant has been replaced by a pluriformity in vernacular expression. Anthony Ruff believes that *chant* as a symbol of unity has been overshadowed by the *act of singing* as a symbol of unity:

what unites Catholics around the world is not so much *what* we sing as it is *that* we sing. We need not sing the same pieces in the same language; we are united by the very act of singing to our common Lord using the widely varied music of our own cultures. With the introduction of the vernacular, Latin will never again have the same role it once had as the exclusive and universal language of the Roman Rite. Gregorian chant in Latin will remain (and be rediscovered as) a strong sign of unity with the universal Church, but it will not be the only or even the strongest sign of this unity.¹²¹

Ruff's comments have been echoed by Anthony Way who suggests that a diversity of ministers (e.g. presider, cantor, choir and assembly) participating through the action of singing texts

¹¹⁹ Paul Mason, "The Pastoral Implications of John Paul II's Chirograph" in *Worship* 82:5 (2008) 386-412.

¹²⁰ N.A., "A New Choral Tradition from the Monks of Keur Moussa" in *Keur Moussa: Sacred Chant & African Rhythms from Senegal* CD Recording (Boulder, CO: Sounds True, 1997) 2.

¹²¹ Anthony Ruff, "The Music 'Specially Suited to the Roman Liturgy': On the One Hand . . ." in *Pastoral Music* 32:5 (June-July 2008) 15-18; for another account of African inculturation of chant, see Anthony Okelo, "Gregorian Chant and Musica Indigena: The Example of Uganda" in *Gregorian Chant in Liturgy and Education: An International Symposium – Proceedings* (June 19-22, 1983) (Washington: Catholic University of America, Center for Ward Method Studies, 1983) 143-161.

during the Eucharistic Prayer deepen their expression of unity in that same prayer.¹²² Outside the official Roman Catholic communion within the Taizé community, it has been noted by one of the founding members, Brother Robert Giscard, that a major reason Latin was chosen as a principal language for the Taizé repertory was not due to its universality, but more to its neutral character: the Latin tongue is more or less equally ‘unknown’ by people around the world, perhaps especially amongst younger people who attend the ecumenical community’s prayer services in France.¹²³ This perspective provides an interesting contrast with those local respondents who suggested (on p. 181) that the use of chant in Latin was a barrier to participation because of the unfamiliarity of the language.

Scholars of liturgy and chant tend to adopt a critical view of chant as a symbol of tradition and unity. Whilst acknowledging that chant is a vital part of the Church’s tradition and can be a symbol of unity, there appears to be a growing body of opinion that the official association of chant with tradition and unity is more an expression of an historical past and ecclesial ideal, especially in light of the general abandonment of Latin and chant following the Council. Some also suggest the narrow identification of certain styles of liturgical music with ecclesial identity neglects the larger issues of personal and communal faith and witness.¹²⁴

5.6.3 Tradition and Unity: Local Perceptions

In keeping with the official and scholarly perspectives, one of the strongest local perceptions that emerged was the association of chant with tradition. For example, in response to the suggestion in Question 23e that the use of chant-based settings of the Ordinary of the Mass reflects a distinctive feature of the Catholic Church’s cultural heritage and ecclesial identity,

¹²² Anthony Way, “Lift Up Your Hearts: A Musico-Liturgical Study of the Eucharistic Prayer of the Roman Rite 1963-2004,” MMus Thesis (Melbourne: Australian Catholic University, 2004) 133.

¹²³ Judith Kubicki, *Liturgical Music as Ritual Symbol: A Case Study of Jacques Berthier’s Taizé Music* (Leuven: Peeters, 1999) 79.

¹²⁴ Carl Daw, “From the Executive Director” in *The Hymn: A Journal of Congregational Song* 60:3 (Summer 2009) 3.

79.4% of participants agreed, as apposed to 2.9% who disagreed and 17.6% who were neutral.

Open-ended responses provided a range of suggested reasons as to why the chant from the Church's tradition was sung. For example, one participant suggested that

some who request chant at Mass may like to hear it at Mass, sung by choir, but may not be aware of how difficult it is to sing and want it for other reasons, for example, nostalgia, comfort from a cherished part of the Church's tradition, a symbol of a stable era in the Church's history (Q11, R24, MUS).

Whilst this is a somewhat loose use of the term "tradition," the same respondent went on to question whether the preservation of traditional chant was sufficient for its inclusion in the liturgy today: "Chants allow an historical connection (tradition) with the Church, although the validity of expressing that – simply for its own sake – in modern liturgy is uncertain" (Q26, R24, MUS).

Perhaps the most significant finding about the association of chant with tradition emerged from those participants who valued its practical implications. For example, in response to the perception that chant settings of the Ordinary parts of the Mass can be valuable because they draw on the collective memory of the congregation, 76.5% agreed, 11.8% were neutral and 11.7% disagreed. The concept of the "collective memory" was promoted in Melbourne by Archbishop Rembert Weakland OSB, at the National Liturgical Music Convention during April 1993. Weakland argued that music for the repeated parts of the Mass is changed too often during the liturgy and that this is "liturgically disastrous" in terms of fostering the assembly's opportunity to learn parts of the Mass and to sing them during the liturgy. Weakland suggested the choir and cantor could sing all the new compositions they want but that the people should be enabled to sing what is familiar, what fills their collective and personal memories.¹²⁵ Chant settings of hymns and liturgical texts that were used prior to the Council (e.g. *Missa de Angelis*,

¹²⁵ Rembert Weakland, "Song of the Church: One With Christ, One With the World" in *New Song in an Ancient Land: National Liturgical Music Convention* [major papers] (Melbourne: NLMC Publications, 1993) 13-15, 18-19; here, 15. Also contained in Rembert Weakland, *Themes of Renewal* (Beltsville: Pastoral Press, 1995) 59-71.

Salve Regina) are examples of a genre that may be considered part of the collective memory for those members of parish congregations who sang them at school or parish liturgies. Chants from the “collective memory”, as the phrase suggests, have two valuable features: they can foster unity across a collection of worshippers and can bring to mind connections with the Church’s musical and faith tradition. It should be noted, however, that music in the “collective memory” varies according to a person’s age and in the future will include not just chant and polyphony but also post-conciliar liturgical music.

Even though local perceptions tended to affirm the official associations of chant with tradition because of the positive effects on congregational participation, there appeared to be less agreement as to whether chant can be an expression of unified participation within multi-cultural parish celebrations. For example, in response to the proposal that chant-based settings of the Ordinary parts of the Mass in Latin can foster participation between people from different cultural traditions, 50% disagreed, 35.3% agreed and 14.7% were neutral. Open-ended responses included those affirming the Church’s official position and those that indicated chant in Latin can help to unify people across different cultures and need not prevent participation when the English translation of the Latin chant is known: for example,

its universality helps to unite people of different dialects. It’s a piece of music that can be shared in common, unlike many contemporary hymns that are not shared in common. Latin language of Creed and Lord’s Prayer can be “understood” because people know the English meaning (Q12, R 26, MUS).

This response reflects the association of chant with universality among some participants and that this perception is used to justify the continued use of chant today. Other respondents took account of the geographical context in which the association of chant with ecclesial unity has developed whilst still affirming the liturgical ideal. For example, one respondent conceded that “whilst I feel this is partly driven by a nostalgic and Eurocentric view of the liturgy, I support

the notion of people knowing a few items in Latin/chant for universality sake” (Q12, R. 7, P).

Yet for some other respondents, the use of chant as a way of fostering unity was perceived to be somewhat disingenuous:

I am not satisfied that the unity the Church feels it is aiming towards is indeed unifying, but instead a divisive imposition of uniformity. We are asked to give an outward appearance of unity, which may not be a reflection of the underlying reality. Not necessary since most don't speak or understand Latin. There might be situation where it could serve to unify cultural groups, though this is rare and idealistic (Q12, R24, MUS).

This perception touches on an important theological understanding of unity: namely, the unity of the Catholic Church's faith provides for a diversity of cultural expressions through different artistic forms, including music.¹²⁶ The local association of chant with ecclesial tradition affirms, to some extent, aspects of official perspectives which express the Church's liturgical ideal about the singing of chant as a continuity of the Church's liturgical tradition. However, local perceptions about chant as an expression of Church unity are perhaps more in harmony with scholarly perceptions that suggest that chant represents more an unrealised ideal as opposed to a symbolic reality of Church unity in the post-conciliar era.

5.7 Conclusion

The analysis of perceptions towards chant in Melbourne's Catholic parishes has revealed the significance of the liturgical concepts of solemnity, simplicity, transcendence, participation, tradition and unity and their association with chant amongst a group of 34 pastoral ministers in the Archdiocese. The fact that these themes have emerged strongly in the survey suggests that the Roman Catholic Church's teaching on liturgy and liturgical music has been generally received since the Council and is being articulated and practised at a pastoral level in the

¹²⁶ Yves Congar, *Diversity and Communion* (Mystic: Twenty-Third Publications, 1985) 23-33.

Archdiocese of Melbourne. The themes that emerged are not unique to Melbourne; they are also discussed in official documents and scholarly literature pertaining to liturgy and music.

5.7.1 Correlations

The discussion in this chapter has identified correlations between the various perceptions expressed at official, scholarly and local levels. In addition, the analysis has outlined the values that local pastoral ministers place upon the utilisation of chant. At the same time, various perceptions that pose challenges for the use of chant in the Archdiocese have been identified. These help to account for why chant has not been a significant part of the liturgical repertory in many communities. However, an appreciation of these perceptions also provides some possible answers as to how the integration of chant in parishes might better reflect church documents and scholarly perspectives.

In relation to the notion of chant and solemnity, there was widespread agreement at official, scholarly and local levels about the desirability of liturgical solemnity and the particular value of chant with this aspect of liturgical expression. Even though solemnity is no longer used in official documents to refer to one style of liturgy (e.g. solemn Mass) but is relevant to all the post-conciliar rites, in a progressive and flexible fashion, local pastoral ministers continue to associate chant with solemnity. Since the style of weekly liturgical celebrations tends to be informal, it is perhaps not surprising that the sparing use of chant is associated with important or solemn moments. The fact that chant is perceived to heighten solemnity because it differs from the other genres of popular and liturgical music suggests that pastoral ministers have become discriminating in their assessment of the broad range of post-conciliar music options that are available for liturgical use.

The local association of chant with simplicity signifies that the official desire for noble simplicity and simpler chants in the liturgy is being realised in parishes, in an ecclesial era marked by growing sophistication in terms of the composition and instrumental arrangement of liturgical music. The appreciation of simple chants reflects the tendency for parishes to employ the simpler ministerial and congregational chants in the liturgy rather than the more complex chants which are probably considered too difficult. The scholarly appreciation of chant as ‘high art’ was not a common theme in survey responses, which suggests that the parish singing of chant is generally not as edifying as the aesthetically refined efforts in cathedrals, monasteries and recording studios, due to the respective skill level of those involved. Local associations of chant with simplicity suggest that pastoral ministers share the Church’s vision that her sung liturgical prayers are accessible to the community and do not hinder participation because of their complexity.

The local perceptions that associated chant with an experience of transcendence resonate strongly with the official and scholarly perceptions about sacred music in general. However, the local perceptions tended to refer to the experience of the transcendent particularly when ministerial chants were sung. This implies that experiences of transcendence are perhaps more associated with ministerial rather than congregational chants because the same ministerial texts can be either spoken or sung whereas congregational chant texts are sometimes substituted by other non-chant compositions. Local perceptions also echoed official documents that ministerial chants can promote transcendence by heightening textual sonority and drawing people to another, ‘higher,’ realm, beyond themselves, beyond instinctual responses, into a larger expression of community.

With regard to participation, local perceptions concurred with official perceptions regarding the potential for shorter ministerial chants (e.g. presidential prayers with congregational responses)

to encourage congregational participation. However, there was disagreement about the preservation of chant in Latin which indicates that there is a diversity of viewpoints about the implementation of the Church's post-conciliar documents on liturgy and music. Some local ministers concurred with scholars that participation in Latin texts is possible when the text or translation is known, whilst the majority suggested that participation is problematic due to ignorance of the Latin language. Some suggested that the ministerial chants in English fostered participation amongst migrant parishioners because singing texts in English generally occurred at a slower pace, and was more conducive to forming and understanding unfamiliar words. The variety of viewpoints at different levels suggests that participation is subject to numerous interpretations due to the strong association of vernacular languages with external participation and the more recent appreciation for the internal, spiritual dimensions of this central aim of the liturgical reform.

The localised association of chant with tradition harmonises with official documents, even though scholars have questioned the extent to which chant has been a continual and uniform part of the Church's liturgical practice. The perception that the action of singing rather than the singing of chant is the symbol of ecclesial unity was not articulated locally even though parish practices would tend to support this notion. An implication here is that official perceptions express liturgical ideals of tradition and unity whereas the scholarly and local perceptions reflect a more critical analysis of historical and pastoral practices. Since the liturgical reforms of Vatican II are still taking place forty-five years after the end of the Council, it is still too early to predict whether official documents in the future will take into account the present pastoral practice of chant or whether parishes will gradually change their practice of liturgical music and chant to conform with liturgical ideals.

5.7.2 Values

The themes of solemnity, transcendence, simplicity, participation, tradition and unity represent various desirable values that survey participants placed upon chant. Each theme can be considered not so much as an end in itself but rather as a means to various ends. The use of chant in a progressively solemn fashion within an ecclesial and cultural context permeated by popular music suggests that chant provides a valued way to heighten the aesthetic and spiritual experience of the liturgy. For the majority, however, less is more: chant is reserved for special or solemn moments or rites. For a minority, solemnity is valued through the regular chanting of most of the ministerial chants at Mass. The simplicity of some chant settings is prized because they can enable congregational participation and intelligibility of sung liturgical texts. Local pastoral ministers respect the chant heritage not so much for the sake of tradition per se, but more because chant affirms Catholic identity. In addition, accessible chants from the collective memory can prompt congregational participation which, in turn, builds a sense of unity within the parish community.

5.7.3 Challenges

This chapter has uncovered some perceptions that pose challenges to the singing of chant within the liturgy today. One of the most obvious is the perception that the use of Latin, including chant settings of liturgical texts, is not in the ‘spirit’ of the post-conciliar liturgy. Whilst this perception needs to be appreciated in light of the dramatic change from Latin to the vernacular between 1964 and 1969 and the conciliar call for full, conscious and active participation in the liturgy, the interpretation does not take into account the technical provisions in *Constitution on the Sacred Liturgy* which called for the continued use of both Latin and the vernacular in post-conciliar liturgical rites. Whilst this misunderstanding persists, the preservation of chant and other liturgical music in Latin will remain a most substantial pastoral challenge.

A second challenge stems from what appears to be a one-dimensional view of liturgical participation. There is a perception that chant in Latin will not be understood by the people because Latin is no longer taught and utilised at a popular level. No one can deny the merits of this argument; however, this claim will challenge those who advocate that participation involves more than rational understanding. Participation also comprises internal 'activities' such as listening, becoming aware of God's voice and, ultimately, being spiritually uplifted by the Christian faith expressed in music. The fact that the Roman Catholic Church worshipped in Latin and utilised chant in different ways in different countries for at least 400 years prior to Vatican II suggests that a limitation of participation to that which is immediately understood in the vernacular is an over-reaction to the 'spirit' of the Council at best or, perhaps at worst, a lack of appreciation for the use of various languages throughout liturgical history.

The third challenge concerning the singing of chant in the liturgy is the suggestion that the modal and counter-cultural nature of the melodies will not be appealing to congregations accustomed to an essentially non-chant repertoire of liturgical music. Again, there is some merit to this claim, although modal melodies are a characteristic of some folksongs and popular music. It was also noted in the discussion that, for some respondents, a sense of transcendence in the liturgy is not dependent upon chant but can be facilitated by appreciating the presence of the sacred in spoken dialogue and in non-chant genres of liturgical music. At the same time, this claim represents a prejudicial challenge that does not take into account the fact that chant recordings have reached the top of the sales charts in the popular music industry. This indicates that there is a growing appreciation for the chant genre in society at large.

A final challenge concerning the regular singing of ministerial chants stems from the attitudes of priests who are uncomfortable with this expression of their liturgical ministry. Despite

official calls for presiding celebrants to take part in the singing of the texts that belong to them, it has been observed by pastoral associates and musicians that this practice remains unfulfilled and an ongoing challenge in many parishes because priests either lack confidence or competence in singing their texts. For a smaller minority of clergy, there is a perception that ministerial chants attract too much attention to the celebrant, and that participation is achieved by focusing on congregational singing of a popular musical repertoire. This is a curious observation in light of the fact that ministerial chants involve the participation of both priest and people.

Having explored the major perceptions and values associated with the practice of chant discussed in the previous chapter, in addition to some challenges associated with the non-use of chant, the next chapter will focus on the influence that post-conciliar liturgical repertoire has exercised on the practices and perceptions towards chant in the Archdiocese.

Chapter 6

The Influence of Post-Conciliar Liturgical Policy and Musical Resources on the Use of Chant

6.1 Introduction

The previous chapters have discussed the findings from Surveys 1 and 2 on the practices and perceptions of singing ministerial and congregational settings of liturgical texts in Melbourne's Catholic parishes. Practices and perceptions towards chant, however, do not take place in an ecclesial or cultural vacuum. Like other aspects of Church life, the singing of chant and attitudes to the chant genre are subject to various influences.

In order to appreciate the major reasons why pastoral ministers and parishes either sing or choose not to sing ministerial and congregational chant at Mass, the aim of this chapter will be to investigate relevant data from the Surveys and related sources about the influence of post-conciliar publications on the use or non-use of chant in the liturgy. The discussion will address the following research questions:

- 1) How did liturgical and musical resources change after Vatican II?
- 2) What has been the impact of conciliar policy on liturgical chant in parish practice?
- 3) What influence did post-conciliar musical resources have on whether or not chant is used today?
- 4) How did post-conciliar resources influence perceptions?

To address these questions, this chapter will analyse the impact of the replacement of Latin chant with liturgical music in the vernacular and relevant literature on this liturgical development in official documents and scholarly writings; the use of chant and non-chant Mass settings and liturgical songs, and the influential role played by composers, locally used Catholic hymnals and electronic forms of textual projection.

There does not yet appear to be any substantial scholarly literature that specifically addresses the various influences of post-conciliar repertoire upon the practices and perceptions of chant in the English-speaking world. This chapter will therefore be venturing into hitherto unexplored territory. However, the discussion will incorporate relevant literature on practices and perceptions about liturgical music repertoire more generally, some of which does refer to the use of chant in the post-conciliar era.

6.2 From Latin to the Vernacular: Chant in English

The Second Vatican Council's policy change from Latin to the vernacular in the Catholic liturgy has been described as one of the most obvious influences on the development of liturgical music during the past forty-five years.¹ Even though the Council called for the preservation of Latin,² it has been suggested that the provision in GIRM (1975) for the replacement of the proper chants of the Mass with chants from the *Roman Gradual* or *Simple Gradual* or "some other appropriate song" ultimately led to the situation where "chant is no longer an integral part of the liturgy."³ This argument appears to be born out in practice in Melbourne where the majority of parishes do not sing Latin settings of the Proper or Ordinary

¹ Vincent Lenti, "The Hymn Tradition of the Roman Catholic Church" in *The American Organist* (Feb 1990) 56-59; Paul Westermeyer, "The Musical Impact of the Constitution on the Sacred Liturgy in Historical Context" in *Singing Faith into Practice: Essays in Honor of Robert W. Hovda*, Series II (Silver Spring: NPM, 2005) 61-82; here, 61.

² CSL (1963) #36.1 in TLD (2004) 11.

³ Laszlo Doboszay, *The Bugnini-Liturgy and the Reform of the Reform* (Front Royal: Catholic Church Music Associates, 2003) 88 quoted in John Baldovin, *Reforming the Liturgy: A Response to the Critics* (Collegeville: Pueblo, 2008) 127.

of the Mass and customarily replace these chants with Entrance and Communion hymns and liturgical songs and Mass settings in English. In fact, Survey 1 showed that 75.2% of parishes indicated that *no* music in Latin is sung by the choir, singers or congregation at Sunday Masses and that the most commonly sung chant-based Mass is *Missa Emmanuel* (1991) in 15.3% of parishes.

In order to appreciate the influences on the singing of ministerial chants in English, it is helpful to trace the evolution of three successive adaptations published between 1966 and 1974. This is important because it has been suggested by one Melbourne priest and musician that a possible reason why priests and congregations do not sing the ministerial chants in the Sacramentary is due to the confusion generated when the 1974 chants by the International Commission on English in the Liturgy (ICEL) superseded those produced by the Australian Episcopal Liturgical Commission (AELC) in 1970.⁴ Moreover, in response to Survey 2, 38.2% of respondents (i.e. four priests, four pastoral associates and five musicians) agreed that uncertainty about chant versions was an influential factor on whether or not chant was sung. The issue of different chant versions is a factor that is therefore worthy of further investigation.

Before exploring the various versions of chant that were produced, it should be noted that the International Commission on English in the Liturgy was established in October 1963 in Rome as a joint commission of Catholic bishops' conferences from different English-speaking countries whose major task was to propose translations of post-conciliar liturgical rites and texts for use in the liturgy.⁵ Before the ICEL translation of the Order of Mass was introduced in 1969, local bishops' conferences in the English-speaking world prepared, with Vatican approval, their own interim translation of the Mass texts in English and their own versions of

⁴ William Jordan, "The Ministerial Chants: A View from Australia" in *Pastoral Music* 18:3 (Feb.-Mar. 1994) 67-69.

⁵ Frederick McManus, "ICEL: The Early Years" in Peter Finn and James Schellman, eds, *Shaping English Liturgy* (Washington: The Pastoral Press, 1990) 433-459; here, 437.

the ministerial chants. The publication of the Sacramentary in 1974 was an attempt to provide uniformity, however, individual bishops' conferences were still free to make their own adaptations in the local editions of the Sacramentary or Roman Missal. This is precisely what happened in 1974 and is reflected in the differences in the ministerial chants that were published in the American Sacramentary and the Australian *Roman Missal*. For example, the Sacramentary contains the ICEL version of the chants for the Order of Mass in an Appendix (with the exception of the Sign of the Cross which is omitted).⁶ The Roman Missal, however, provides an appendix entitled *Musical Setting A: Typical Settings and Alternative Chants* that includes a mixture of both ICEL and non-ICEL chants.⁷ The Roman Missal also provides both ICEL and non-ICEL versions of chants in the Order of Mass.⁸ Such differences obviously cater for diversity of taste but are less helpful in facilitating common ministerial and musical practice.

6.3 Ministerial Chants (AELC, 1966)

The ministerial chants for the 1964 interim translation of the Mass in English⁹ were approved by the AELC in 1966.¹⁰ The chants were distributed as a Mass card¹¹ and both the chant and English translation of the text were used until Advent 1969. [It is anticipated that the revised translation of the Roman Missal in English, which is due for publication in Australia as early as Advent 2010 or early 2011, bears some similarities to the 1964 interim translation in terms of the literal equivalence between the Latin and English texts.] The one ministerial chant that has remained basically the same since 1965 is the Lord's Prayer based on *Pater noster*. The version included in the ministerial chants (1966) is practically identical with latter versions,

⁶ Sacramentary (1985) 1022-1054.

⁷ Jordan, annotations to "The Order of Mass: Musical Setting A," in *Roman Missal* (Sydney: E. J. Dwyer, 1974) 9 (last accessed 11 November 2009).

⁸ Jordan, annotations in *Roman Missal* (1974) 9 (last accessed 11 November 2009).

⁹ *English Text for Use of the People at Mass: Official Text* (Sydney: Conference of the Bishops of Australia, 10 June 1964); see also "Archbishop Announces Changes in Liturgy" in *The Advocate* (Thursday 18 June 1964) 1.

¹⁰ Jordan, "The Ministerial Chants," in *Pastoral Music* (Feb-Mar 1994) 68.

¹¹ *Mass Chants of the Celebrant and Ministers: Editio Typica for Australia* (Melbourne: AELC, 1966).

except for the invitatory phrase by the priest, and the petition “forgive them” has been superseded by the words “forgive those” in the 1970 version. The continuity of arrangements has no doubt reinforced congregational learning and retention of this chant that, as was noted in Chapter 4 (p. 99), is still sung in 35% of parishes. In addition to the ministerial chants, other post-conciliar, local chant publication of liturgical texts for use at Mass by ministers, choirs and congregations included *English Plainsong Mass and Benediction*,¹² *English Text for the Proper of the Sung Mass*,¹³ *Psalm Tones and Alleluia Melodies*,¹⁴ *Chants Between the Readings for the Order of Mass*¹⁵ and *Music for English Prefaces*,¹⁶ containing the sung preface dialogues and prefaces for the principal seasons and feasts of the liturgical year. These publications represented attempts to provide music for the texts of the sung Mass whilst the interim translation was used between 1964 and 1969.

6.4 Ministerial Chants (AELC, 1970)

When the new *Order of Mass* in English was introduced in Advent 1969, the singing of chant by ministers and congregations entered a new phase. For ordained ministers, a new text in English prepared by ICEL replaced the 1964 interim text. The change of translation led to changes in the music to accommodate the extra words and syllables of various prayers and, in 1970, a new series of ministerial chants was provided for use by ministers and congregations by the AELC under the guidance of Fr Percy Jones.¹⁷ For example, the response to the Greeting in the 1966 ministerial chant “The Lord be with you,” was “And with you.” In 1970, the response was changed to “And *also* with you” (Ex. 23).

¹² Melbourne: Allans, 1965.

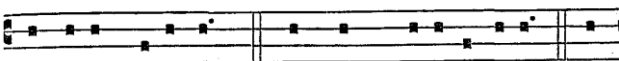
¹³ Melbourne: Catholic Bishops of Australia, 1965.

¹⁴ Melbourne: Allans, 1965.

¹⁵ Melbourne: Allans, 1970.


¹⁶ Melbourne: Advocate Press, 1966.

¹⁷ *The Sung Order of Mass* (Melbourne: Advocate Press, 1970) and *Mass Chants of the Celebrant and Ministers with the People's Responses* (Melbourne: Advocate Press, 1970).

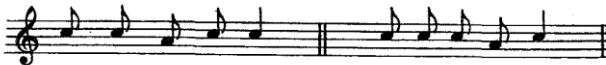
D  Ominus vobiscum. R. Et cum spí-ri-tu tú-o. Se-

*Liber
Usualis*
[LU]
1956

Greeting the Assembly,—on all occasions except Preface.

 C. The Lord be with you. R. And with you.

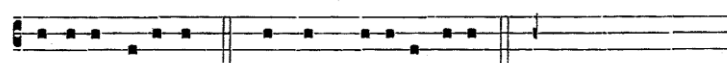
AELC
1966

 The Lord be with you. R. And al-so with you.

AELC
1970

Ex. 23 Greeting in Order of Mass

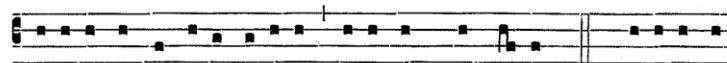
A similar alteration occurred in the acclamation response after the Gospel which was changed from “Glory to You, O Lord” (1966) to “Glory to you, Lord” (1970) (Ex. 24).



Dóminus vobíscum. R. Et cum spí-ri-tu tu-o.

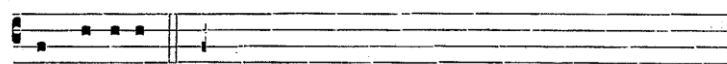
LU
1956

&



Lécti-o sancti Evangé-li-i secúndum Matthæ-um. R. Gló-ri-a ti-

*Missale
Romanum*
[MR]
1970

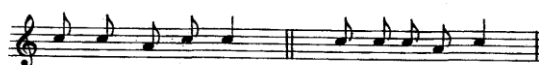


bi, Dómi-ne.

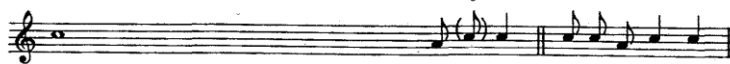


2. From the Holy Gospel according to Mat-thew. Glo-ry to You, O Lord.
to Mark.
to Luke.
to John.

AELC
1966



The Lord be with you. R. And al-so with you.



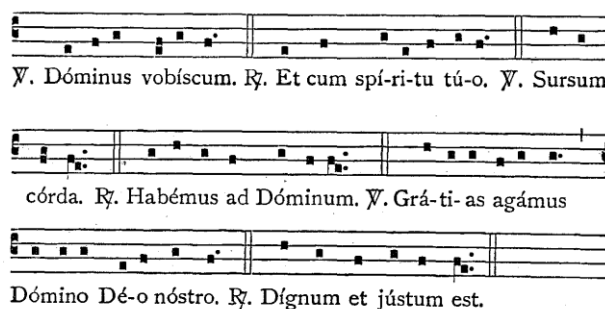
A reading from the holy gospel according to Mat-thew. R. Glo-ry to you, Lord.
to Mark.
to Luke.
to John.

AELC
1970

Ex. 24 Acclamation before Gospel in Order of Mass

In the case of the Preface Dialogue, the 1970 version was changed to match the solemn tone of the Latin chant upon which it was based, whereas the earlier Australian version was based on the ferial tone (Ex. 25).

2. Tonus ferialis.



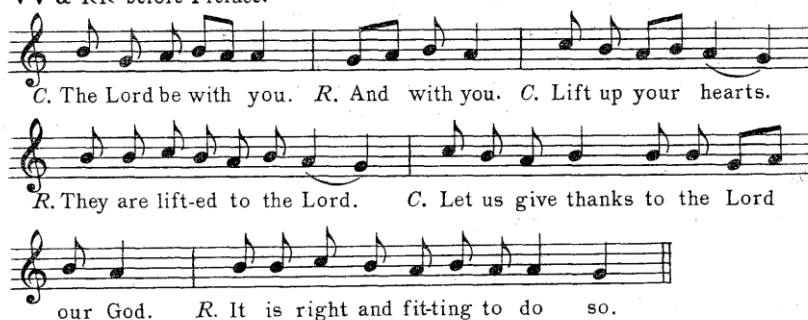
Y. Dóminus vobíscum. R. Et cum spí-ri-tu tú-o. Y. Sursum
córda. R. Habémus ad Dóminum. Y. Grá-ti-as agámus
Dómino Dé-o nóstro. R. Dígnum et jústum est.

TAH
1942

&

LU
1956

VV & RR before Preface.



C. The Lord be with you. R. And with you. C. Lift up your hearts.
R. They are lift-ed to the Lord. C. Let us give thanks to the Lord
our God. R. It is right and fitting to do so.

AELC
1966

B. Tonus sollemnis

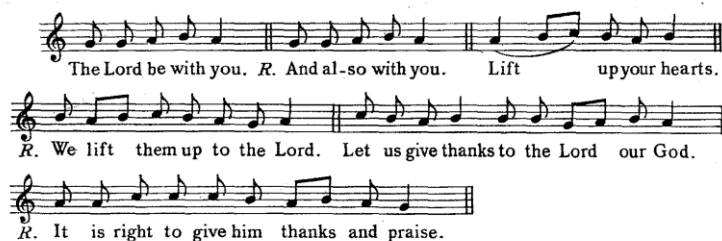


Dóminus vobís-cum. R. Et cum spí-ri-tu tu- o.
Y. Sursum corda. R. Habémus ad Dóminum.
Y. Grá-ti- as agámus Dómi-no De- o nostro. R. Dignum et iustum est.

TAH
1942

&

MR
1970



The Lord be with you. R. And al-so with you. Lift up your hearts.
R. We lift them up to the Lord. Let us give thanks to the Lord our God.
R. It is right to give him thanks and praise.

AELC
1970

Ex. 25 Preface Dialogue in Order of Mass

In hindsight, changes such as these were inevitable in order to accommodate the different translations or changes between the simple or ferial tones and the solemn tones of the chants. It

should be noted that the relevant pre-Vatican II musical examples included in this chapter were not published in the *Missale Romanum* (1962) and are therefore copied from the LU (1956) for purposes of comparison with the English chant adaptations.

6.5 Ministerial Chants (ICEL, 1974)

Even though the new Order of Mass in English was officially introduced in Advent 1969, the new English language Roman Missal (or Sacramentary in the USA) prepared by ICEL was not published or available in Australia until 1974.¹⁸ The title Roman Missal was adopted for the Australian edition, whilst the term Sacramentary – a technical term that refers to a book containing prayers for the priest at Mass – was used in American editions imported into Australia.¹⁹ Between 1969 and 1974 priests in Melbourne would generally have read or sung the texts of the Order of Mass from publications such as *The Sung Order of Mass* (1970). Both the Roman Missal and Sacramentary included a new arrangement of the ministerial chants composed by musicians associated with ICEL, primarily Fr Chrysogonus Waddell OCSO from Gethsemani Abbey, Kentucky, USA²⁰ and also Fr Percy Jones who was influential as a musical consultant.²¹ The ICEL ministerial chants were also included in national editions of the Roman Missal and Sacramentary as well as local publications such as the *Holy Week Missal* (1981), *Weekday Missal* (1982), *Sunday Missal* (1983) and *Catholic Worship Book* (1985) in order to establish consistency with ministerial chants used by other English-speaking countries²² and presumably to foster congregational participation where necessary.

¹⁸ *Roman Missal* (Sydney: E. J. Dwyer, 1974), *Sacramentary* (Collegeville: The Liturgical Press, 1975; New York: Catholic Book Publishing Co., 1975, 1985).

¹⁹ Mark Francis, “Overview of the General Instruction of the Roman Missal” in *The Liturgy Documents: A Parish Resource*, 3rd edn (Chicago: LTP, 1991) 38-41; here, 39.

²⁰ Personal correspondence with author 13 October 2008.

²¹ Donald Cave, *Percy Jones: Priest, Musician, Teacher* (Parkville: University of Melbourne Press, 1988) 87-88; Peter Finn and James Schellman, eds, “Personal Reminiscences of the Early Years of ICEL” in *Shaping English Liturgy* (Washington: The Pastoral Press, 1990) 468-472.

²² William Jordan, “The Ministerial Chants: A View from Australia” in *Pastoral Music* 18:3 (Feb-Mar 1994) 69.

The ICEL chants printed in the Roman Missal and Sacramentary (1974) differed in many cases from the ministerial chants previously learnt in Australia. For example, the response to the Introductory Rite Greeting was changed to match the solemn tone in the *Missale Romanum* [MR] (1970). The ICEL 2010 response will change slightly again to accommodate the revised response “And with your spirit”²³ (Ex. 26; cf. Ex. 23).

D Omi-nus vo-bis-cum. [Pax vo-bis]. R. Et cum spí-ri-tu tu-o.

MR 1970

Celebrant: The Lord be with you. *All:* R. And al-so with you.

Bishop: Peace be with you. *All:* R. And al-so with you.

ICEL 1974

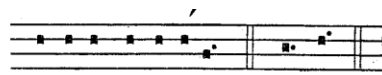
The Lord be with you. And with your spir-it. Peace be with you.

ICEL 2010

Ex. 26 Greeting in Order of Mass

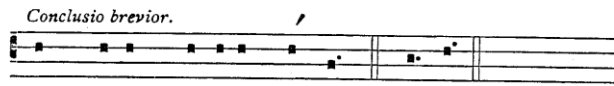
²³ <http://www.icelweb.org/musicfolder/musiclogin.htm>. Passwords are available from National Liturgy Offices in each country. The ICEL chants proposed for the revised Roman Missal (c. 2010/2011) are considered by ICEL to be a “work in progress,” however, the versions on ICEL’s website do suggest likely changes to the ministerial chants in the Order of Mass.

The response to the Orations changed from a semitone Amen to a unison Amen, even though two options were provided in the MR (1970): a unison response or a rising whole tone response. The ICEL 2010 version will provide two responses: a unison Amen and a rising whole tone response (Ex. 27).

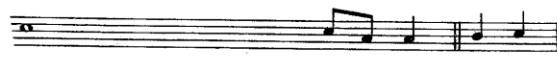


saecu-la saecu-lorum. R̃. Amen.

LU
1956



Per Christum Dóminum nóstrum. R̃. Amen.



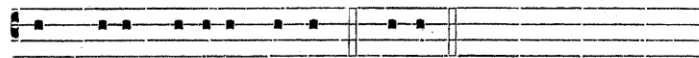
ever and ev - er R. A - men.

AELC
1970



(short conclusion) through Christ our Lord. R A-men.

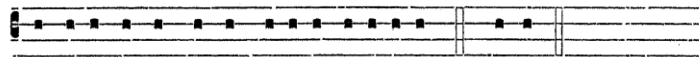
494 Post alias orationes



Per Christum Dóminum nostrum. R̃. Amen.

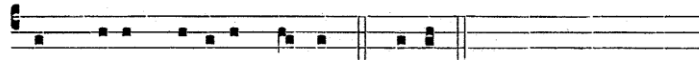
MR
1970

495 Vel



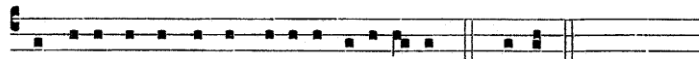
Qui vivit et regnat in saecu-la saeculo-rum. R̃. Amen.

498 Post alias orationes



Per Christum Dóminum nostrum. R̃. Amen.

499 Vel

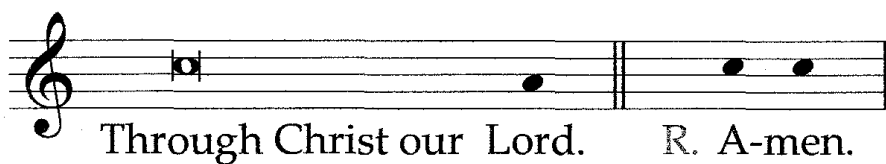
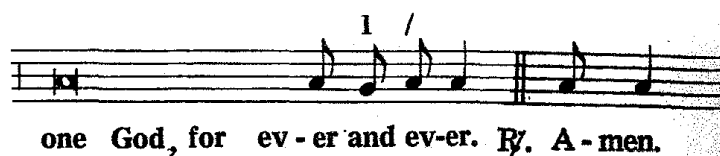


Qui vi-vit et regnat in saecu-la saecu-lo-rum. R̃. Amen.

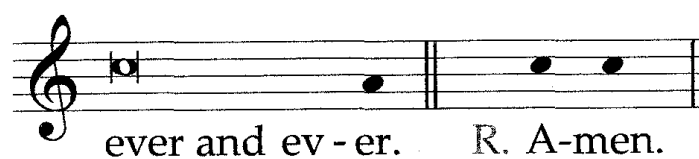
Ex. 27 Amen Response to Orations in Order of Mass



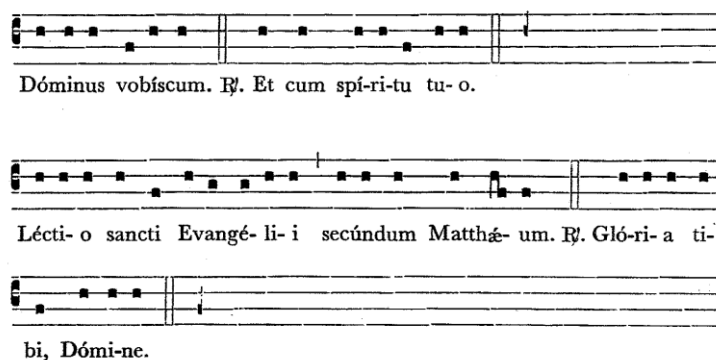
ICEL
1974



ICEL
2010



The response to the acclamation before the Gospel remained unchanged, however, the response after the Gospel changed from the 1970 version, perhaps in order to mirror the response before the Gospel. The ICEL 2010 response to the Gospel will change to accommodate the revised translation, however, the response after the Gospel will remain unchanged (Exs. 28, 29).

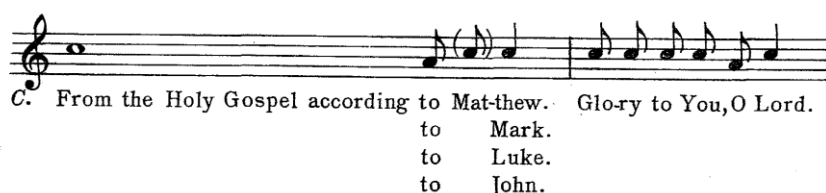


Dóminus vobíscum. R. Et cum spí-ri-tu tu-o.

Lécti-o sancti Evangé-li-i secúndum Matthæ-um. R. Gló-ri-a ti-

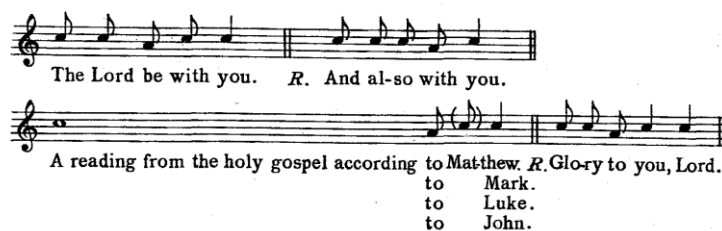
bi, Dómi-ne.

LU
1956



C. From the Holy Gospel according to Mat-thew. Glo-ry to You, O Lord.
to Mark.
to Luke.
to John.

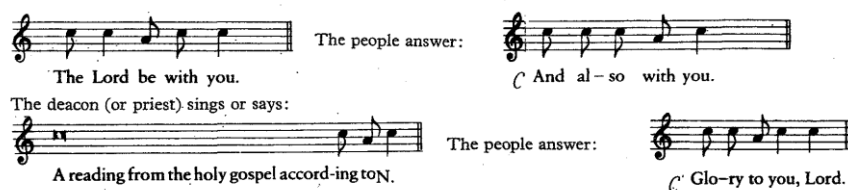
AELC
1966



The Lord be with you. R. And al-so with you.

A reading from the holy gospel according to Mat-thew. R. Glo-ry to you, Lord.
to Mark.
to Luke.
to John.

AELC
1970



The people answer: The Lord be with you.

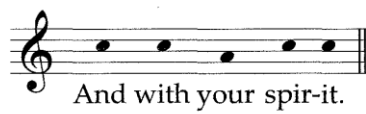
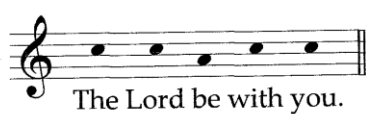
The deacon (or priest) sings or says: A reading from the holy gospel accord-ing to N.

The people answer: And al-so with you.

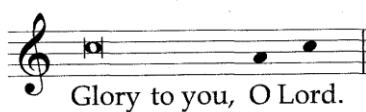
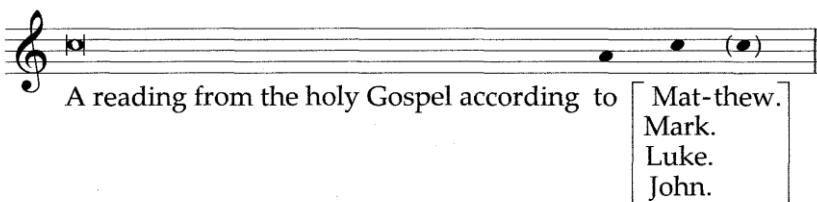
Glo-ry to you, Lord.

ICEL
1974

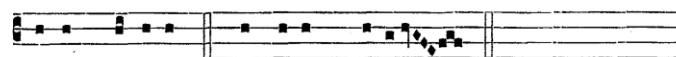
Ex. 28 Responses before Gospel in Order of Mass



ICEL
2010



Ex. 28 (contd) Response before Gospel in Order of Mass



**MR
1970**

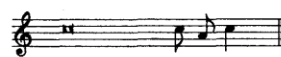
Verbum Dómini. R. Laus ti-bi, Christe.

After the Gospel



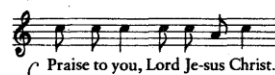
**AELC
1974**

This is the gospel of the Lord. R. Praise to you, Lord Je-sus Christ.



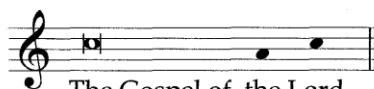
This is the gospel of the Lord.

The people answer:

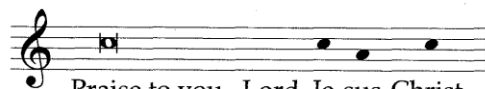


Praise to you, Lord Je-sus Christ.

**ICEL
1974**



The Gospel of the Lord.



Praise to you, Lord Je-sus Christ.

**ICEL
2010**

Ex. 29 Response after Gospel in Order of Mass

The Preface Dialogue was changed to match the ferial or simple tone rather than the solemn tone in MR (1970), upon which the earlier AELC Preface Dialogue had been based. In the 2010 response, the priest's part remains the same, whilst the first and third congregational response changes to accommodate the revised translation (Ex. 30).

V. The Lord be with you.

R. And al - so with you.

V. Lift up your hearts.

R. We lift them up to the Lord.

V. Let us give thanks to the Lord our God.

R. It is right to give him thanks and praise.

ICEL
1974

V. The Lord be with you. R. And with your spir-it.

V. Lift up your hearts. R. We lift them up to the Lord.

V. Let us give thanks to the Lord our God. R. It is right and just.

ICEL
2010

Ex. 30 Preface Dialogue in Order of Mass

In the Memorial Acclamation, both the priest's invitation and congregational response were changed and three acclamations were provided in addition to "Christ has died". Acclamation No. C "When we eat this bread" was adapted from the 1970 Latin chant *Mortem tuam*. In the 2010 version, the invitation and each of the responses has been changed partly due to revision in the translation (Exs. 31-33).

Let us pro-claim the mys-ter-y of faith:

Christ has died, Christ is ris-en, Christ will come a - gain.

AELC
1970

Ex. 31 Memorial Acclamations in Order of Mass

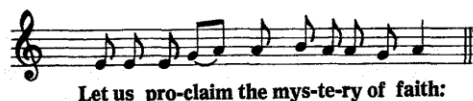
M Ysté-ri-um fi-de-i. *vel* Mysté-ri-um fi-de-i.

Ry. Mortem tu- am annunti- ámus, Dó-mi-ne, et tu- am re-sur-

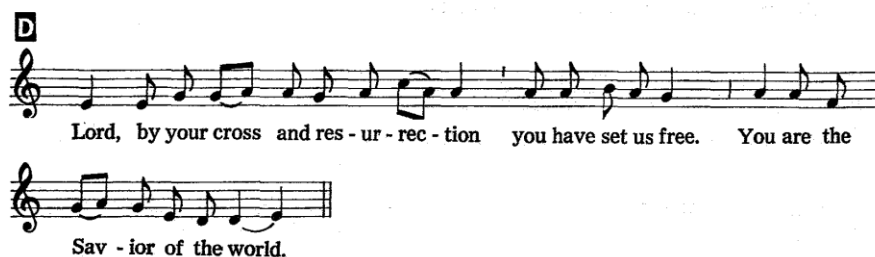
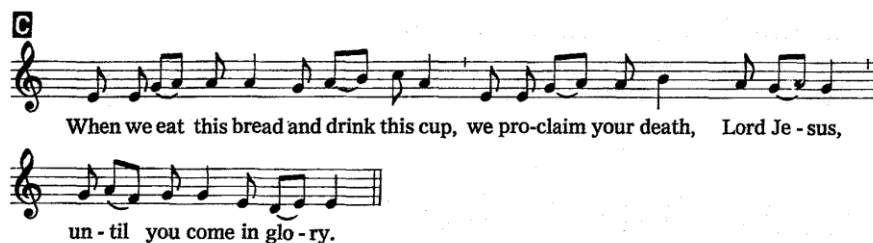
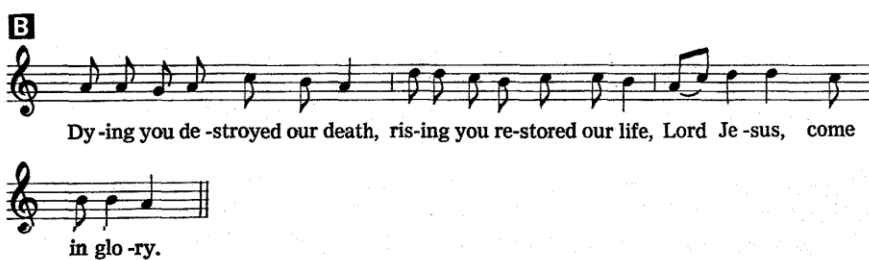
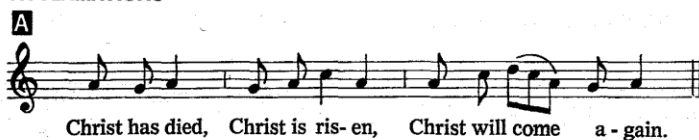
recti- ó-nem confi-témur, do- nec vé-ni- as.

MR
1970

Ex. 32 Memorial Acclamations in Order of Mass



ACCLAMATIONS



Ex. 32 (contd) Memorial Acclamations in Order of Mass

Memorial Acclamation

ICEL
2010

Then the Priest sings:



The mys-ter-y of faith.

And the people continue, acclaiming:



We pro-claim your Death, O Lord, and pro-fess your Res-ur-rec-tion



un-til you come a-gain.

Or:



When we eat this Bread and drink this Cup, we pro-claim your



Death, O Lord, un-til you come a-gain.

Or:



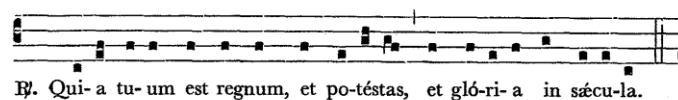
Save us, Sav-ior of the world, for by your Cross and Res-ur-rec-tion



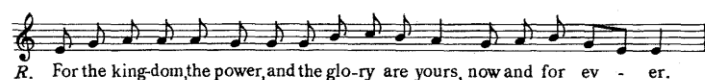
you have set us free.

Ex. 33 Memorial Acclamations in Order of Mass

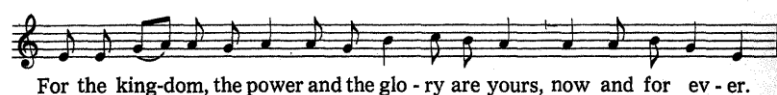
The chant for the Doxology after the Lord's Prayer was changed from the earlier AELC version. The ICEL 2010 version will change slightly from the 1974 version and is possibly closer to the original Latin chant (Ex. 34).



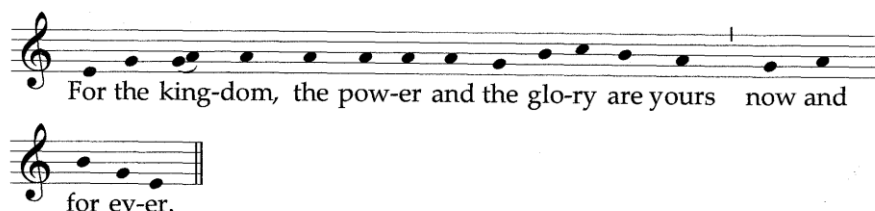
**MR
1970**



**AELC
1970**



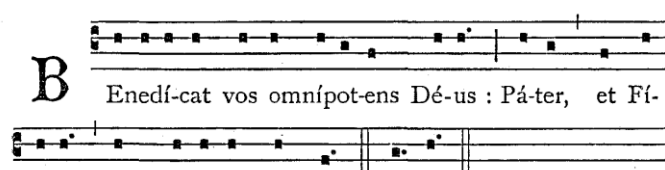
**ICEL
1974**



**ICEL
2010**

Ex. 34 Doxology after the Lord's Prayer in Order of Mass

The Amen response to the Blessing in the Concluding Rite was changed from a semitone Amen in the 1966 and 1970 versions to either a unison Amen or a rising whole tone Amen. The change is attributable to an alteration of the Amen in MR (1970). The ICEL 2010 version includes a small change to the priest's chant and the congregational Amen retains the rising whole-tone option from 1974 (Ex. 35).



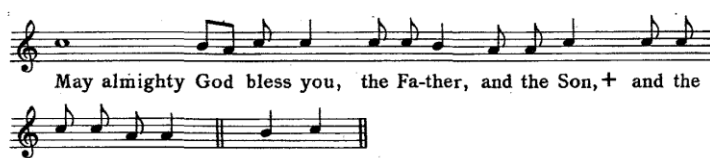
B Ene-dí-cat vos om-ní-pot-ens Dé-us : Pá-ter, et Fí-
li-us, et Spí-ri-tus Sánctus. R. Amen.

**TAH
1942
&
LU
1956**



B. May almighty God bless you the Fa-ther the Son and the Ho-ly Ghost. A-men.

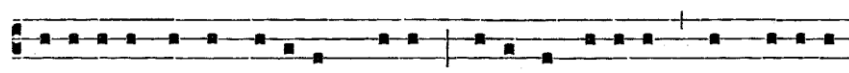
**AELC
1966**



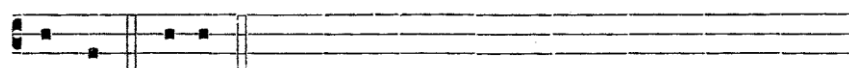
May almighty God bless you, the Fa-ther, and the Son,† and the
Ho-ly Spi-rit. R. A - men.

**AELC
1970**

Ex. 35 Blessings in Order of Mass




Bene-dícat vos omnípo-tens De-us, Pater, et Fí-li-us, et Spí-ri-tus



Sanctus. R. Amen.

MR
1970



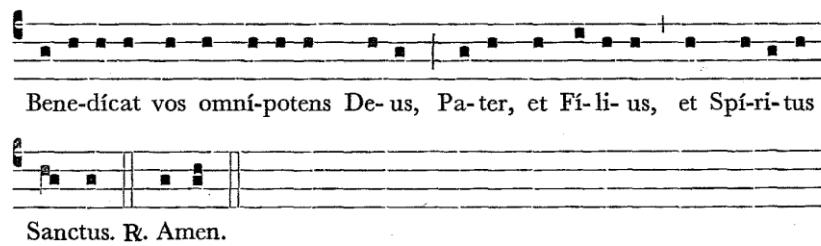
May al-might-y God bless you, the Fa-ther, and the Son, ✠

ICEL
1974



and the Ho-ly Spir-it. C A-men.

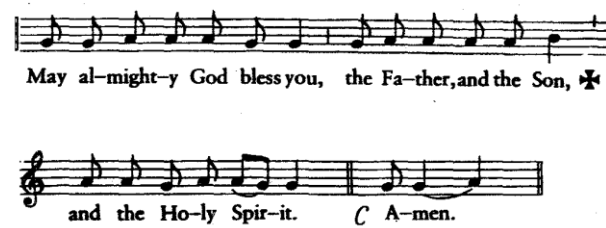
Ex. 35 (contd) Blessings in Order of Mass



Bene-dícat vos omní-potens De-us, Pa-ter, et Fí-li-us, et Spí-ri-tus

Sanctus. R. Amen.

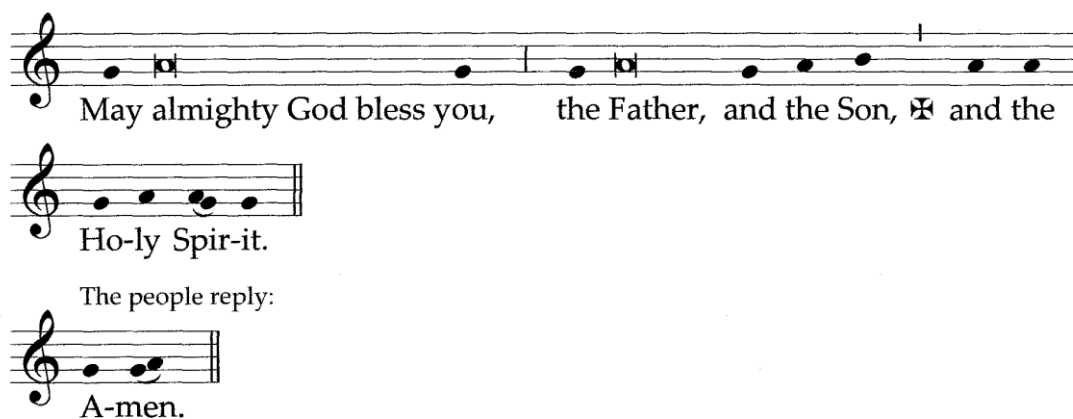
MR
1970



May al-might-y God bless you, the Fa-ther, and the Son, ✠

and the Ho-ly Spir-it. C A-men.

ICEL
1974



May almighty God bless you, the Father, and the Son, ✠ and the

Ho-ly Spir-it.


The people reply:

A-men.

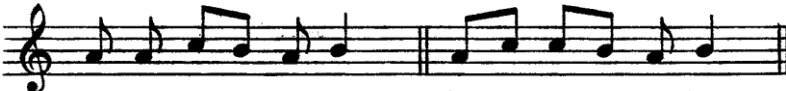
ICEL
2010


Ex. 35 (contd) Blessings in Order of Mass

In the Concluding Rite, both the Dismissal by the priest and the congregational response were changed from the 1966 and 1970 versions. The ICEL 2010 version will change so that it is closer to the Latin original. The fourth optional dismissal in the 2010 version will be closer to the 1970 AELC version, which is probably based on the Response after the Gospel (1970) (Ex. 36; cf. Ex. 29).

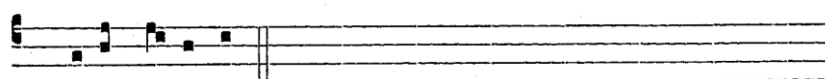
i.  Go the Mass is end - ed. Thanks be to God.

ii.  Go the Mass is end - ed. Thanks be to God.

 Let us bless the Lord. Thanks be to God.

 May they rest in peace. A - men.

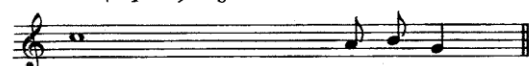
AELC
1966



MR
1970

I-te, mis-sa est.
R. De-o grá-ti-as.

The deacon (or priest) sings:



Go in the peace of Christ.
or The Mass is ended, go in peace.
or Go in peace to love and serve the Lord.
R. Thanks be to God.

AELC
1970

Ex. 36 Dismissals in Order Of Mass

a)
Go in the peace of Christ. C Thanks be to God.
or b)
The Mass is end-ed, go in peace. C Thanks be to God.
or c)
Go in peace to love and serve the Lord. C Thanks be to God.
Let us bless the Lord. C Thanks be to God.

ICEL
1974

V. Go forth, the Mass is end-ed. R. Thanks be to God.
Or:
V. Go and an-nounce the Gos-pel of the Lord. R. Thanks be to God.
Or:
V. Go in peace, glorifying the Lord by your life. R. Thanks be to God.
Or:
V. Go in peace. R. Thanks be to God.

ICEL
2010

Ex. 36 (contd) Dismissals in Order of Mass

The melodic differences between the chants in the 1974 Sacramentary and earlier local adaptations probably accounts for why 38% of respondents believe that uncertainty about the chant melodies is an influential issue regarding whether or not they are sung. The problematic

pastoral implications of multiple versions of the ministerial chants identified by Jordan²⁴ has been raised in relation to the non-singing of ministerial chants in the United States²⁵ suggesting that multiple chant versions is a potential problem. This issue is exacerbated by composers who provide their own versions of some ministerial chants, such as the introduction to the memorial acclamation. The fact that 50% of the respondents to Survey 2 indicated that uncertainty was not an issue implies that some pastoral ministers and musicians may not be aware of the differences between the chant melodies in the Sacramentary and the melodies customarily sung by the congregation. Anecdotal and personal evidence suggests that there have been occasions, particularly at St Patrick's Cathedral, where there is a discrepancy between the 1970 version of the responses sung by the congregation in response to the ICEL chants sung by the celebrant, choir and cantor. This occurs noticeably in relation to the Doxology following the Lord's Prayer and the Amen response to the orations which can be a mixture of the 1966 and 1970 semitone Amen by the congregation and either the 1974 unison or rising whole tone Amen sung by the musicians. The introduction of another revised version of the ICEL chants to accompany the implementation of the revised Order of Mass texts in late 2010, early 2011 indicates that the publication of different versions is perceived at official levels not to be sufficiently problematic. Alternatively, the desire for musical and textual settings more faithful to the Latin chants and texts in the *Missale Romanum* (2002) is of greater priority. According to ICEL, the revised chants have been produced for the new translation of the Mass and will accord as closely as possible with the original Latin chants.²⁶

Other factors that may have influenced the singing of the ministerial chants was their location in relation to the printed prayer texts in the Order of Mass in the Sacramentary, particularly given observations of liturgical practice in other English-speaking countries. It has been

²⁴ William Jordan, "The Ministerial Chants: A View from Australia" in *Pastoral Music* 18:3 (Feb-Mar 1994) 67-69; here, 67.

²⁵ Robert Batastini, "Why Don't Our Presiders Chant?" in *Pastoral Music* 17:5 (June-July 1993) 23-25; here, 25.

²⁶ <http://www.icelweb.org/news.htm> (last accessed 28 September 2009).

observed in the United States that the location of most of the ICEL chants in an appendix to the 1974 Sacramentary, also used in Australia, did not assist presiding celebrants.²⁷ This editorial decision could have been interpreted to imply that the singing of chants located in the Order of Mass (i.e. Preface Dialogue, Preface, Memorial Acclamation, Doxology and Great Amen, Lord's Prayer, Embolism and Doxology) were preferred to those published in the appendix (i.e. Greeting, Presidential Prayers, Blessing, Dismissal) or that presiding celebrants would remember the appropriate chant tones for texts without the need to see the musical notation. Apart from printed versions of the chant, no official recordings of the ministerial chants have yet been produced for parishes in Australia, although there are recordings available in other countries.²⁸ It is likely that recordings of the revised chants will be available via the internet as part of the introduction of the revised Mass texts. This resource will provide a valuable formative resource for training priests and seminarians in singing the ministerial chants.²⁹

6.6 Post-Conciliar Congregational Chant in English

Many of the congregational English chants sung in Melbourne parishes during the liturgical year owe their existence to the work of Percy Jones who was responsible for the first vernacular chant adaptations in Australia following the Council. In 1965, the Catholic Bishops of Australia authorised the publication of *The Plainsong Hymnal* containing plainchant settings of the Mass in English arranged by Jones, including the setting of the Lord's Prayer in English. Also included in this publication were the chant-based hymns and antiphons *O Saving Victim* (*O Salutaris*), *Godhead Here In Hiding* (*Adoro Te*), *Down In Adoration Falling* (*Tantum Ergo*) and *Sing My Tongue the Saviour's Glory* (*Pange Lingua*) for singing during Benediction.³⁰ The same year, the Australian bishops authorised the publication of music for Easter containing

²⁷ Robert Batastini, "Why Don't Our Presiders Chant?" in *Pastoral Music* 17:5 (June-July 1993) 23-25; here, 25.

²⁸ E.g. *Let Us Proclaim the Mystery of Faith: A Guide for Priests Singing the Mass*, CD recording dir. Jeremy de Satgé (Womersley: The Music Makers, 2002); *Chants from the Sacramentary*, CD recording dir. John Flaherty (Schiller Park: World Library Publications, 1998).

²⁹ ICEL, "Music for the English Language Roman Missal: An Introduction" in *Pastoral Music* 33:5 (June 2009) 14-21; here, 21.

³⁰ *Plainsong Hymnal* (Melbourne: Allans Music, 1965).

chant settings in English of the proper chants for Holy Week and the Easter Triduum including *Hosanna to the Son of David* (*Hosanna Filio David*), *The Children of the Hebrews* (*Pueri Hebraeorum*) for Palm Sunday, and the *Litany of the Saints* and *Alleluia* chants (mode VI) for the Easter Vigil. The subtitle indicated that the collection was intended primarily for choirs, whose role was emphasized in the foreword:

It is important that the ceremonies of Holy Week and Easter Sunday should be celebrated with the greatest possible solemnity. The degree to which the solemnity is realized depends in very large measure on the “schola” or choir. The sung texts which are allotted to the choir create the atmosphere and meditative background . . . this book of Holy Week Music for choirs will enable choirs to fulfill this vital function.³¹

6.7 Chant-Based Responsorial Psalms and Gospel Acclamations

In addition to composing English adaptations of the proper chants and hymns for use during Holy Week, Percy Jones was also responsible for composing chant-based settings of the Common Responsorial Psalms and Gospel Acclamations in the Lectionary for Mass for the seasons of the liturgical year. These chant-based settings were published in the *Parish Mass Book* (1970) and provided the congregation with psalm settings that could be used as an alternative to the psalm of the day during the Seasons of the Year and Sundays in Ordinary Time (Ex. 37).

³¹ “Foreword” in *The Liturgy of Holy Week and Easter Sunday in English* (Melbourne: Advocate Press, 1965).

COMMON TEXTS
FOR SUNG RESPONSORIAL PSALMS, ALLELUIAS, ETC.

ADVENT

Responsorial Psalm

Verses

Come, O Lord, and set us free.

Alleluia

Verses

Al-le- lu- ia, al-le- lu- ia.

CHRISTMAS

Responsorial Psalm

Verses

Lord, today we have seen your glory.

Alleluia

Verses

Al-le- lu- ia, al-le- lu- ia.

OR

Verses

Al - le - lu - ia, al - le - lu - ia.

LENT

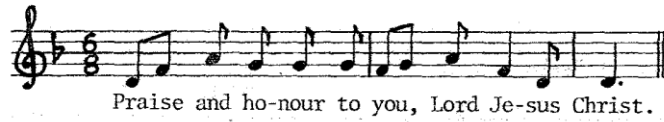
Responsorial Psalm

Re-mem-ber, Lord, your love and your faith-ful-ness.

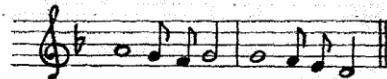
Verses

LENT

Acclamation before the Gospel

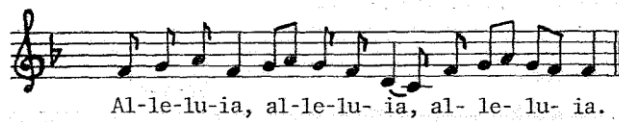


Verses



EASTER & PENTECOST

After each reading

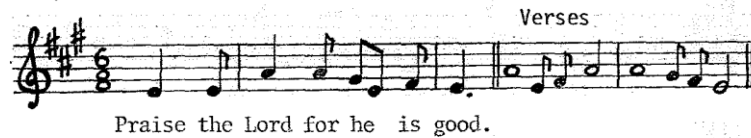


Verses



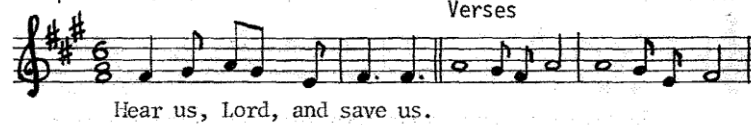
THROUGH THE YEAR

Response for Psalm of Praise



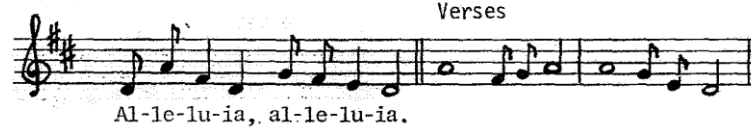
Verses

Response for Psalm of Petition



Verses

Alleluia



Verses

Some of Jones' adaptations, such as the Easter Alleluia (Mode VI), were later published in CWB and GA. However, his chant-based psalm settings have been generally replaced by non chant-based settings of the Common Psalms and Gospel Acclamations by local and international composers such as Christopher Willcock SJ and Marty Haugen. One aspect of the psalm tone adaptations by Percy Jones that may have influenced their use in parishes in recent years is that some of the more common Gospel verses have been inserted into the psalm tone for the Easter Alleluia (mode VI) so that cantors can sing the verses at sight rather than having to "point" the Gospel verse themselves in relation to a separately published tone (Ex. 38).

GOSPEL ACCLAMATION

Refrain

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Verses

1. No one lives on	bread	a	lone,
2. The Spirit of the Lord	is	up	on me;
3. Speak, O Lord, your ser	vant	is	listening;
4. Glory to the Father, the Son and the	Ho	ly	Spirit;
5. I am the living bread from heaven,	says	the	Lord;
6. I am the light of the world,	says	the	Lord;
7. Blessed are you Father, Lord of heav - en	and	earth;	
8. Open our	hearts,	O	Lord,
9. Your word, O	Lord	is	truth;
10. I am the good shepherd,	says	the	Lord;
11. I give you a	new	com	mandment;
12. Go and teach all peo	ple	my	Gospel.
13. Come, Holy Spirit, fill the hearts	of	your	faithful
14. The Lord sent me to bring Good News to	the		poor.

D.C.

but on every word that comes from the	mouth	of	God.
He sent me to bring Good News	to	the	poor.
you have the words of ever	last	ing	life.
to God who is, who was, and who	is	to	come.
Whoever eats this bread will	live	for	ever.
Anyone who follows me will have the	light	of	life.
you have revealed to little ones the mysteries	of	your	kingdom.
to listen to the words	of	your	Son.
make us holy	in	the	truth.
I know my sheep, and	mine	know	me.
love one another as I have	loved	you.	
I am with you always, until the end	of	the	world.
and kindle in them the fire	of	your	love.
and free	dom	to	prisoners.

Music: Gregorian chant; arr. Percy Jones, © ICEL

Ex. 38 Gospel Acclamation (mode VI) arr. Percy Jones (1985, 1995)

This editorial decision differed from earlier publications of Jones' arrangements that provided the psalm tone separately from the proper texts of the day (Ex. 39).

PSALM TONES
Suitable for Mass Propers
Published by Authority of the Catholic Bishops of Australia

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Ex. 39 Psalm Tones arr. Percy Jones (1965)

It should also be noted that in Ex. 38, the preparatory notes in the mode VI psalm tone have been omitted and the melody of the tone has been simplified, which may have also facilitated their use by parish musicians unaccustomed to “pointing” scriptural texts to psalm tone formulae.

The most significant recent contribution of chant settings of liturgical texts in English is by Dr Geoffrey Cox, a successor of Percy Jones as Director of Music since 1999 at St Patrick’s Cathedral. Like Jones, Cox has both a scholarly and practical interest in the adaptation of chant for liturgical use in different ritual traditions. He has composed ministerial and congregational chants in English for use in the Anglican Church³² and is currently a member of the music committee of ICEL responsible for adapting the ministerial chants in English for the revised Roman Missal. His own chant adaptations of music for the Liturgy of the Word comprise Responsorial Psalms, Gospel Acclamations, and Sequences for Sundays and Solemnities of the complete three-year Lectionary for Mass. Some of his settings have been published in local hymnals³³ and a larger collection of compositions for use with the Lectionary for Mass (Year A) has been proposed for publication in Canada. Cox has noted that the psalm tones for the verses are based on those used in the Sarum tradition in England before the Reformation and the melodies of the antiphons have been reworked from traditional chant formulae.³⁴

³² Geoffrey Cox and Graeme Skinner, eds, *Eucharist: Music for the Congregation - Music for An Australian Prayer Book*, melody edition (Melbourne: Fine Music, 1984).

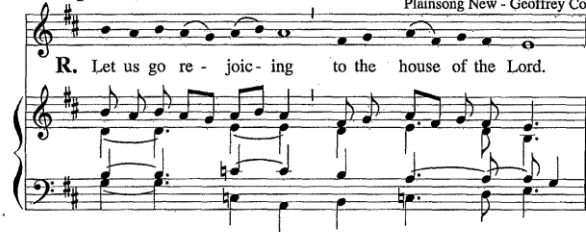
³³ E.g. Psalm 91: *Be with Me, Lord* in *Gather Australia* (1995) #52 and Psalm 8: *O Lord, our God* and Psalm 139: *Guide me, Lord* in *Together in Song* (1999) #4, 88.

³⁴ Geoffrey Cox, “Preface” in *For The Word of the Lord: Responsorial Psalms, Sequences and Gospel Acclamations for Sundays and Solemnities Lectionary Year A* (in preparation) i.

First Sunday of Advent

Antiphon (see verse 1)

Plainsong New - Geoffrey Cox



R. Let us go re - joic - ing to the house of the Lord.

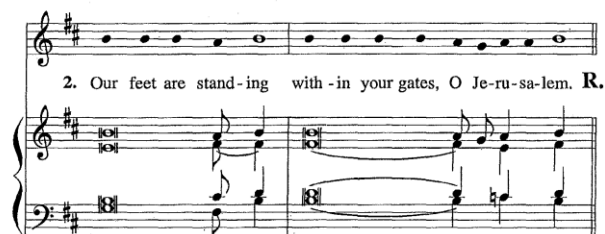
Psalm 122(121)

Laetatus sum

Tone I.4



1. I was glad when they said to me, "Let us go to the house of the Lord!"



2. Our feet are stand - ing with - in your gates, O Je - ru - sa - lem. R.

Ex. 40 Responsorial Psalm, Advent I (A)
by Geoffrey Cox (2009)

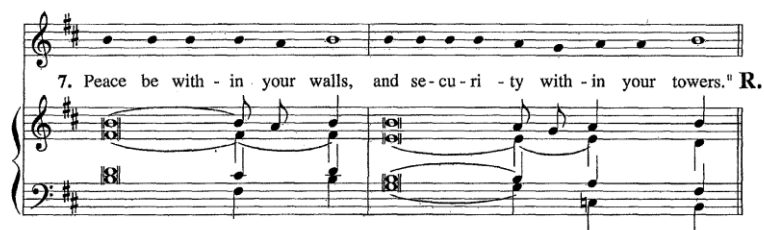
4. To it the tribes go up, the tribes of the Lord, as was de-creed for Is-ra-el,

to give thanks to the name of the Lord. 5. For there the thrones of judge-ment were set up,

the thrones of the house of Da-vid. **R.**

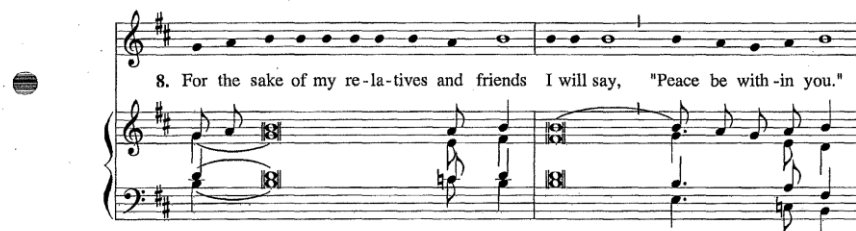
6. Pray for the peace of Je-ru-sa-lem: "May they pros-per who love you.

Ex. 40 (contd) Responsorial Psalm, Advent I (A)
by Geoffrey Cox (2009)



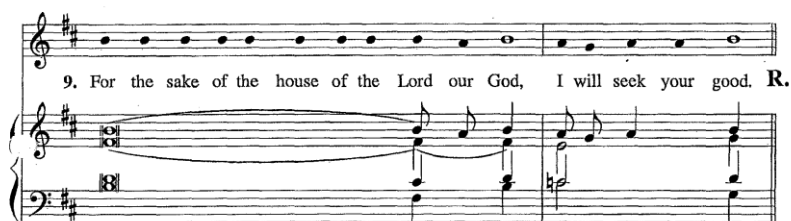
7. Peace be with - in your walls, and se - cu - ri - ty with - in your towers." **R.**

This musical system features a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of a series of eighth notes followed by a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



8. For the sake of my re - la - tives and friends I will say, "Peace be with - in you."

This musical system continues with a vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the previous verse. The piano accompaniment maintains the same harmonic and rhythmic structure.



9. For the sake of the house of the Lord our God, I will seek your good. **R.**

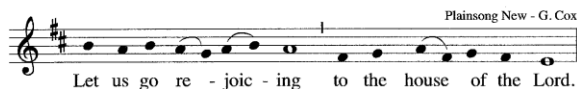
This musical system concludes the set with a vocal line and piano accompaniment. The vocal line follows the same melodic and rhythmic pattern as the preceding verses.

Ex. 40 (contd) Responsorial Psalm, Advent I (A)
by Geoffrey Cox (2009)

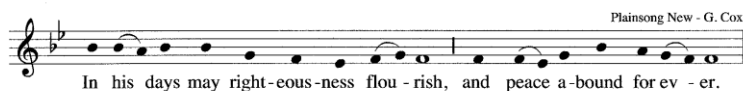
Responses for the Assembly Year A

1. Advent Season

First Sunday
of Advent
(Psalm 122)



Second Sunday
of Advent
(Psalm 72)



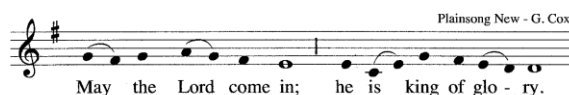
Third Sunday
of Advent
(Psalm 146)



or

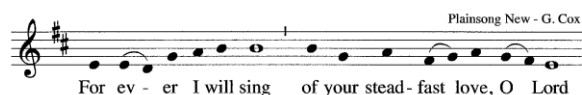


Fourth Sunday
of Advent
(Psalm 24)

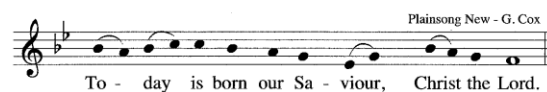


2. Christmas Season

Vigil of
Christmas
(Psalm 89)



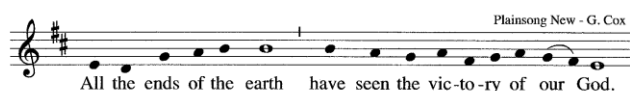
Christmas
During the Night
(Psalm 96)



Christmas
At Dawn
(Psalm 97)



Christmas
During the Day
(Psalm 98)



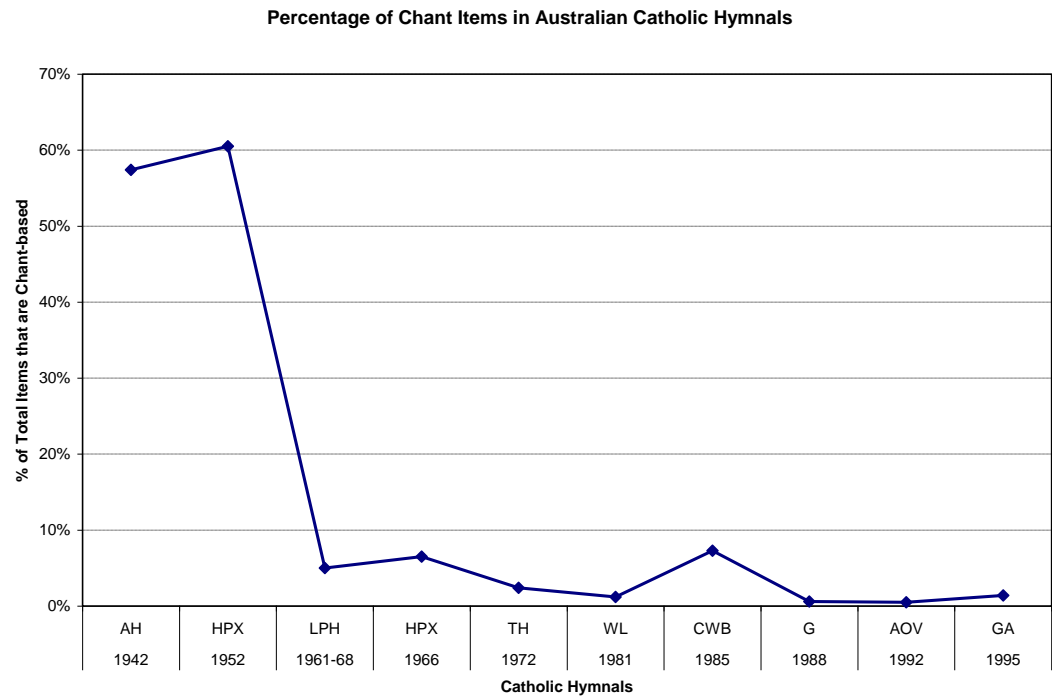
Ex. 41 Responsorial Psalms for Advent and Christmas by Geoffrey Cox (2009)

These chant settings of the psalms have been sung since the mid-1990s at St Patrick's Cathedral due to the influence of Cox but also the presence of competent cantors. For parishes unaccustomed to chant settings of Responsorial Psalms these settings may require a period of familiarisation. The fact that they have not yet been widely published in local collections has no doubt limited their use in Melbourne's parishes. However the likelihood that they will be published as a comprehensive collection with fully pointed verses and helpful performance

notes for both cantors and accompanists should make them a useful resource for chant settings of congregational texts during the Liturgy of the Word and an organic link with the chant tradition of the pre-conciliar era.³⁵

6.8 Influential Post-Conciliar Hymnals

The liturgical reforms of the Second Vatican Council had a dramatic impact on the inclusion of chant in hymnals published and used in Melbourne. This is clearly seen in Figure 12 below which shows the proportion of chant-based compositions in the major collections produced or used in Melbourne between 1942 and 1995:



**Fig. 12 Percentage of Chant Items in Selected Catholic Hymnals
Used in Melbourne**

The most obvious development is the dramatic decrease in chant in the hymnals produced prior to and immediately following the Council. There are several possible explanations for this dramatic shift. Firstly, the latter hymnals were not designed to entirely replace earlier local publications containing chant-based compositions, and the first words-only edition of LP

³⁵ Geoffrey Cox, “Notes on Performance” in *For the Word of the Lord* (in preparation) ii.

contained references to *The Australian Hymnal* and HPX (1952) containing accompaniments for many of the hymns, including eight chant-based hymns for high Mass.³⁶ Secondly, Percy Jones in his foreword to HPX (1966) justified the absence of chant settings of post-conciliar liturgical texts due to their separate publication in official sources such as *The Plainsong Hymnal* (1965).³⁷ Thirdly, Jones indicated that the increased use of hymns at Mass and other services had made it imperative that a wider selection of hymns be made available.³⁸

The conciliar call for participation in the liturgy through music inspired local editors of LP and HPX to look beyond Australia to the established European Catholic and ecumenical tradition of congregational hymnody, represented especially in the *Westminster Hymnal* and the *English Hymnal*, to provide a wider musical selection. The reliance upon ecumenical sources also worked at a local level. A decade after HPX was published in 1966, the Catholic Archdiocese of Sydney arranged with the editors of the ecumenical *Australian Hymn Book* [AHB] (1977) for a supplement of Catholic hymns to be included. Cardinal James Freeman's Preface to the Catholic Supplement in AHB notes that whilst the singing of liturgical texts still needs to be implemented in many Australian parishes and religious communities, hymn singing was very common; however, the quality of words and music "often leave a lot to be desired."³⁹ Whilst Survey 1 indicated that AHB is used as the congregational hymnal in one parish only, its ecumenical content and that of LP and HPX reflected attempts to improve Catholic congregational singing by supplementing it with the best hymns from non-Catholic traditions. Parishes were introduced to hymns from the German chorale tradition such as *Praise to the Lord* (LOBE DEN HERREN), *Now Thank We all our God* (NUN DANKET), and Genevan Psalter tunes such as OLD 100th for *All People That On Earth Do Dwell* and English folk tunes such as

³⁶ "Index to First Lines" in *The Living Parish Hymn Book* (Sydney: Living Parish Series, 1961) 137.

³⁷ Percy Jones, "Foreword," in *The Hymnal of St Pius X* (Melbourne: Allans, 1966) 3.

³⁸ Jones, "Foreword," in *The Hymnal of St Pius X*, 3.

³⁹ James Freeman, "Preface" in *Australian Hymn Book: With Catholic Supplement* (Sydney: Collins, 1977) 722.

O WALY, WALY for *An Upper Room did Our Lord Prepare*. LP was also the first major hymnal to introduce Responsorial settings of the Gradual Psalm in Australia (see Fig. 15).

In contrast to the more traditional Catholic approach towards liturgical repertoire in pre-conciliar hymnals, the post-conciliar editors of hymnals appear less concerned with chant in Latin and more open to absorbing new compositions from local and international Catholic and ecumenical sources in order to foster congregational participation. Even though HPX did not contain any items in Latin it did contain four chant-based hymns in English: *O Come, O Come Emmanuel (Veni Emmanuel)*, *Creator of the Stars of Night (Creator Alme Siderum)*, *O Hear Us, Lord and Show Your Mercy (Attende Domine)* and *O Sons and Daughters (O Filii et Filiae)* which probably reflected the editor's concern to preserve the chant tradition in vernacular celebrations for which he showed a keen scholarly and pastoral interest.⁴⁰ It seems that the common pre-conciliar practice of celebrating low Mass with hymns continued immediately following the Council with the assistance of LP and HPX. Even so, the editorial introduction to HPX continued to highlight the ideal of a sung liturgy and suggested that participation through hymns was a means to this end:

While dialogue Masses with appropriate hymns have their value, such participation must remain only a step towards a fuller participation in the liturgy. The sung liturgy has always been and will remain the Church's norm of worship.⁴¹

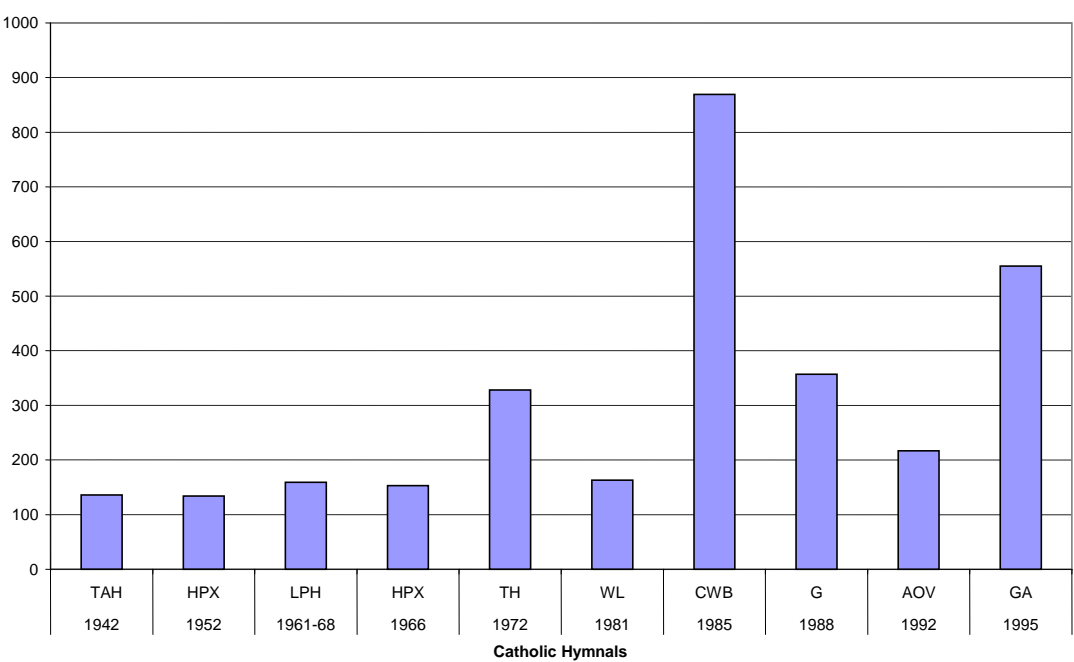
LP and HPX provided hymns for low Mass in an essentially traditional style enriched by more recent compositions, however, they were eventually overshadowed by new collections featuring a greater mixture of traditional and post-conciliar liturgical songs. Percy Jones believed the reasons HPX went out of print were unclear but that one possibility was the advent of music in a more popular style: "I can't remember why it was stopped, except that all

⁴⁰ Percy Jones, *English in the Liturgy: Some Aesthetic and Practical Problems* (London: Geoffrey Chapman, 1966).

⁴¹ "Foreword" in *Plainsong Hymnal* (Melbourne: Allans Music, 1965) 1.

this guitar music had taken over and there was not the same demand for the traditional style.”⁴²

From the early 1970s until the early 1980s, there was a movement away from Latin and chant-based material towards an emphasis on post-conciliar music in popular styles. This movement is reflected in the following table which shows the extent to which hymnals expanded in size after 1970:



**Fig. 13 Total Number of Items in Selected Catholic Hymnals
Used in Melbourne**

The Treacy Hymnal (1972)⁴³ and *Walk in the Light* (1981)⁴⁴ were among the first two locally produced hymnals to contain folk-style liturgical music following Vatican II. Like their predecessors, they were designed to meet the needs of Catholic parishes and schools. Both contained new works in a folk-style by composers such as Sebastian Temple, Gregory Norbert OSB and local writer Anne Kelly IBVM. In addition to hymns and liturgical songs for use at Mass, these two collections were the first to include service music such as the *Jubilee Mass for Pope Paul VI* by Percy Jones, *Mass for Moderns* by Stephen Robinson, and an untitled setting

⁴² Cave, *Percy Jones*, 46.

⁴³ Peter Richardson, ed., *The Treacy Hymnal* (Parkville: Christian Brothers, 1972, 1974, 1976).

⁴⁴ Michael Wood, ed., *Walk in the Light: A Resource Book for Catholic Worship* (Preston: Desbooks, 1981).

by Lucien Deiss.⁴⁵ Also included were non chant-based Responsorial Psalms, General Intercessory Prayers, and various settings of the Eucharistic Acclamations that had been introduced in the Sacramentary (1974). Of the 2.4% of items in TH which are chant-based, six are seasonal hymns published in earlier collections such as HPX. The six ministerial chants for the Eucharistic acclamations were written by composers such as Lucien Deiss (Ex. 42).

Guitar: Capo 1
Priest

Let us proclaim the mystery of faith:

Chord symbols: A, E, D, A, F#m, D, A, E, F#m, E, A

Christ has died, Christ is risen, Christ will come again.

Ex. 42 Memorial Acclamation by Lucien Deiss (1970)

None of the AELC 1970 chants was included except the Memorial Acclamation and Lord's Prayer. On a practical level, the dissemination of additional settings of the ministerial introductions for Eucharistic acclamations was a mixed blessing: the new melodies fostered musical and idiomatic continuity between the sung invitation and responses; however, they were not necessarily interchangeable with other acclamations in different keys or styles and may therefore have generated a degree of confusion amongst musically insecure priests and parish musicians.

Walk in the Light, approximately half the size of TH, represented an attempt to provide parishes and schools with "essential texts" such as psalms, four non-chant Mass settings and

⁴⁵ From Lucien Deiss, *Biblical Hymns and Psalms*, Vol. 2 (Cincinnati: World Library Publications, 1970, 1973).

acclamations that could be led by a cantor in addition to Entrance and Communion hymns.⁴⁶

Walk in the Light was the first local hymnal following the Council to significantly highlight the importance of singing the Gospel Acclamation, a development represented in the following table:

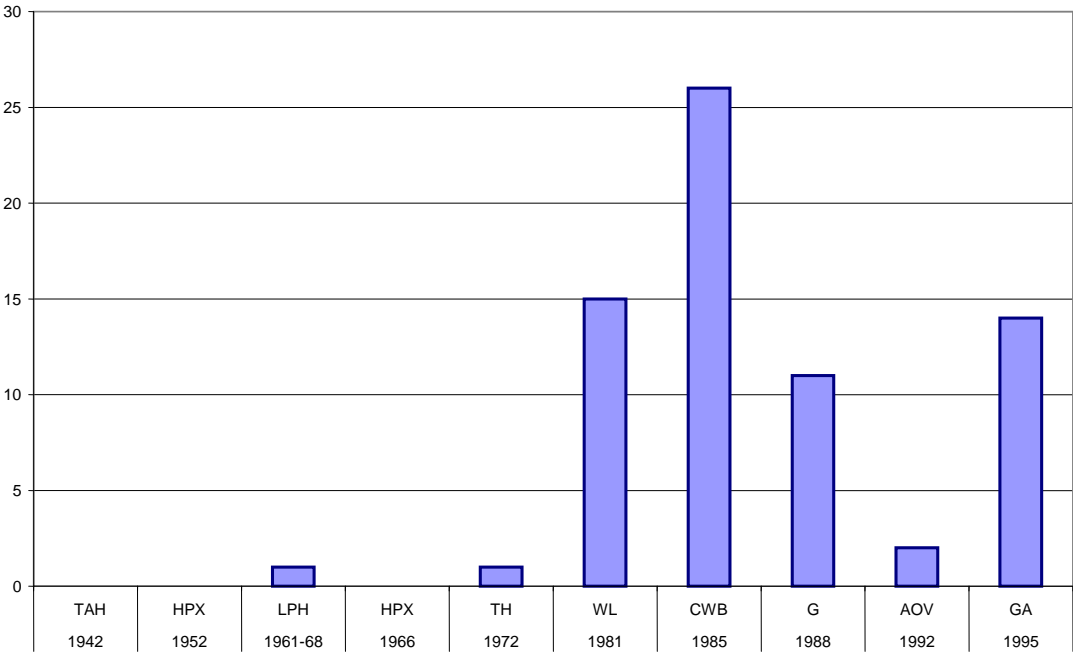


Fig. 14 Number of Gospel Acclamations in Selected Catholic Hymnals Used in Melbourne

Even though fifteen different Gospel acclamations are provided in WL, no psalm tones are included for the chanting or singing of the verse, perhaps because of the availability of psalm

⁴⁶ Michael Wood, “A New Songbook: Walk in the Light” in *The Summit* 9:1 (Feb. 1982) 3.

tones in earlier publications.⁴⁷ Such an editorial practice, however, could have led to the perception that the verse could or should be spoken by a commentator rather than sung by a cantor. In relation to liturgical singing in general, the editorial introduction to WL quotes the *General Instruction of the Roman Missal* (1975) on the importance of singing; however, it perhaps narrowly interprets article #19 in GIRM (1975) to refer to the important parts of the Liturgy of the Word and Liturgy of the Eucharist such as the Responsorial psalm, Gospel acclamation, and Eucharistic acclamations, in addition to the entrance and communion hymns, without also mentioning the ministerial chants.⁴⁸ The four ministerial chants provided for the *Mass of St Augustine* were written by the Perth-based composer, Fr Albert Lynch. Whilst they help to unify the invitation and response, their inclusion represents another example of multiplying the musical invitations sung by priests possibly leading to confusion (Ex. 43).

⁴⁷ E.g. *Psalm Tones and Alleluia Melodies: Accompaniments by Dr Percy Jones* (Melbourne: Allans, 1965).

⁴⁸ Frank O'Loughlin and Michael Wood, "Introduction" in *Walk in the Light* (Preston: Desbooks, 1981) n.p.

133

Celebrant *f* *People*

Let us proclaim the myster-y of faith. Christ has died,
Christ is ris-en, Christ will come a - gain.

134

Celebrant *mf* *People*

Let us proclaim the myster-y of faith. Dying you de-stroyed our
death. Rising you re-stored our life. Lord Je-sus come in glo-ry.

135

Celebrant *mf* *People*

Let us proclaim the mys-ter-y of faith. When we eat this bread and
drink this cup, We proclaim your death Lord Je-sus, un-til you
come in glo- ry.

Celebrant *mf* *People*

Let us proclaim the myster-y of faith. Lord, by your death and resur-rec-tion,
You have set us free, You are the sa-viour of the world.

Ex. 43 Memorial Acclamations by Albert Lynch (1973)

The publication of the *Catholic Worship Book* [CWB] in 1985 reflected an effort to establish a common repertoire of liturgical music in Australia following the proliferation of liturgical music that occurred after the Council. Compiled by an editorial team comprising four local musicians, Fr William Jordan (chairman), Fr Percy Jones, Mr Michael Wood, Sr Geraldine Wilson RSM, and two liturgists Fr (now Archbishop) Denis Hart and Fr Frank O'Loughlin,

CWB was similar in scope to hymnals produced in other English-speaking countries.⁴⁹ In addition to 250 hymns, CWB also contains a selection of music for all aspects of Catholic worship including the various sacraments and rites of the Church; Psalmody and Gospel Acclamations for the Liturgy of the Word on Sundays and feasts of the three-year lectionary cycle; music for the Order of Mass including the ministerial chants by ICEL and some by AELC and eight non chant-based Mass Settings, including the *Jubilee Mass for Pope Paul VI* and *Mass Shalom*. The CWB was the first hymnal to contain musical settings of the Responsorial psalm for all Sundays, sacraments and rites of the Church, by composers such as Joseph Gelineau SJ, Kathleen Boschetti MSC, Christopher Willcock SJ, Noel Ancell and Richard Proulx. This development is represented in the following table:

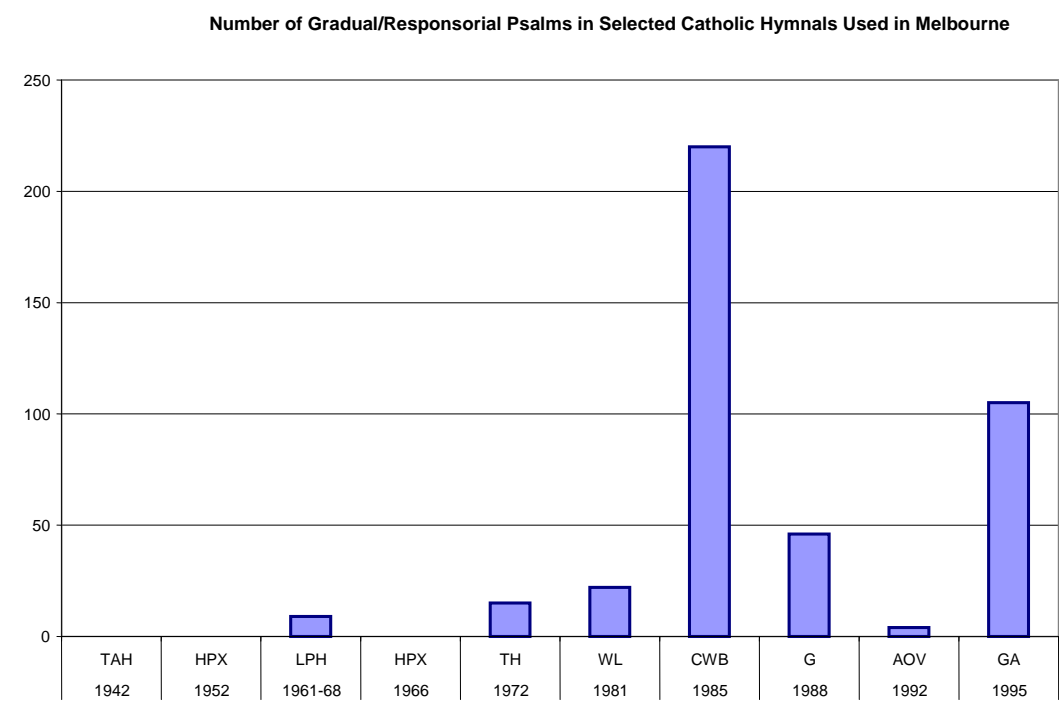


Fig. 15 Number of Gradual/Responsorial Psalms in Selected Catholic Hymnals Used in Melbourne

The inclusion of commendations from Australia’s archbishops demonstrated support towards fostering a common repertoire of liturgical music. The desirability of a common repertoire is represented by the editor of CWB, who commented that since the 1960s

⁴⁹ E.g. *Worship II* (Chicago: GIA, 1975) and *Catholic Book of Worship II* (Ottawa: CCCB, 1980).

liturgical music has embraced a great diversity of musical idioms. While this greater flexibility of musical idioms has helped many people to feel more at home with their worship, it has also made it more imperative that at least a core of liturgical music be known in common across Australia. This book was designed to provide that common source of faith expression in music.⁵⁰

In terms of ministerial and congregational settings of chant-based texts, one can observe the re-inclusion of Latin chants and hymns [e.g. *Kyrie Eleison* (Mass XVI) melody for the Intercessory Prayers, Credo III, *Salve Regina*, *Regina Caeli Laetare* and *Veni Creator Spiritus*) which had been omitted from Australian hymnals since the 1960s and, at the same time, other folk-style collections imported from international sources such as *Glory and Praise* (1977-1981). The CWB also included previously-published chant adaptations into English such as *O Sons and Daughters* (*O Filii et Filiae*), *Sing My Tongue* (*Pange Lingua*) and *O Come, O Come Emmanuel* (*Veni Emmanuel*) in addition to some adaptations from overseas collections such as *A Child is Born in Bethlehem* (*Puer natus*).⁵¹ Similar inclusions of English chant adaptations were made in *The New Living Parish Hymn Book* published two years later in Sydney.⁵² The reintegration of chant reflected a retrieval of selected chants from the Church's tradition omitted from earlier collections such as LP and HPX. This approach was not confined to Melbourne or Sydney; similar editorial practices were followed in the United States and the United Kingdom.⁵³ Unfortunately, many post-conciliar liturgical music compositions (e.g. those by St Louis Jesuits, St Thomas Moore Centre, London and the Taizé Community) were not included in CWB due to copyright restrictions.⁵⁴ This may account for why CWB is not as

⁵⁰ William Jordan, "Editor's Introduction" in *Catholic Worship Book: Full Music Edition* (Sydney: E. J. Dwyer & London: Collins Liturgical, 1985) xvii-xviii.

⁵¹ arr. Theodore Marier in Peter Finn, ed. *ICEL Resource Collection* (Washington: ICEL, 1980) #252.

⁵² John de Luca, ed., *The New Living Parish Hymn Book* (Sydney: E. J. Dwyer, 1987).

⁵³ E.g. Robert Batistini, et al., "Preface" in *Worship*, 3rd edn (Chicago: GIA, 1986). *Worship*, 3rd edn contained one complete setting of chants for the new Order of Mass (*Cantus Missae*) in Latin, nos 340ff. See also *Laudate* (Suffolk: Decani, 1999) ##497ff.

⁵⁴ William Jordan, "Editor's Introduction" in *Catholic Worship Book* (1985) xvii; John de Luca, "Preface" in *The New Living Parish Hymn Book* (Sydney: E. J. Dwyer, 1987) n.p.

widely used as AOV and GA; however, it was identified as being used in 51.8% of the parishes surveyed.

Of all the hymnals produced between 1942 and 1995, CWB contains the most ministerial chants sung between the priest and people during the Order of Mass beginning with the Sign of the Cross through to the Dismissal. A comparison with other hymnals is provided in the following table:

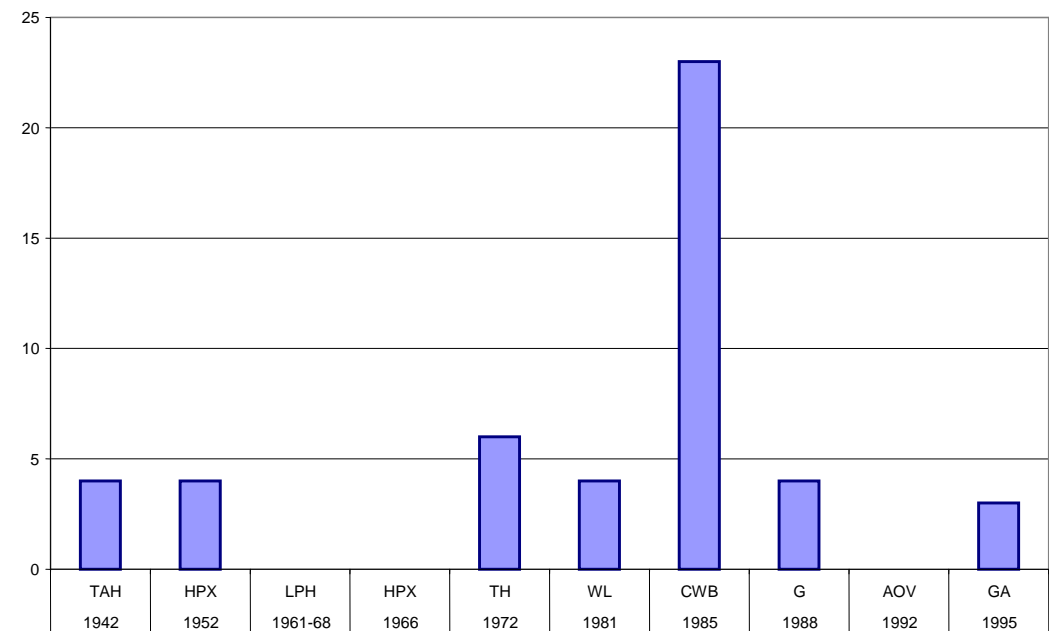
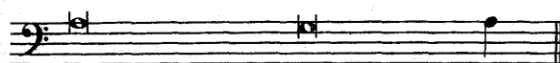


Fig. 16 Number of Ministerial Chants in Selected Catholic Hymnals Used in Melbourne

The CWB is also the only hymnal to offer guidelines about the singing of ministerial chants during the liturgy. Following the editorial approach adopted in *Walk in the Light*, the CWB suggests that music should be used to highlight the Liturgy of the Word and Liturgy of the Eucharist, particularly the Psalm, Alleluia, and Eucharistic acclamations. The editors suggest that music should serve to deepen the participation of the people at the high points of the liturgy rather than to overload the whole celebration.⁵⁵ It is recommended that music for the

⁵⁵ “Order of Mass: The Use of Music at Mass” in *Catholic Worship Book: Full Music Edition* (1985) 487.

Eucharistic Prayer be composed in a unified idiom, rather than being a largely spoken text punctuated by acclamations from different sources. In keeping with this direction, each of the memorial acclamations in the service music section contains its own musical version of the ministerial introduction (Ex. 44).



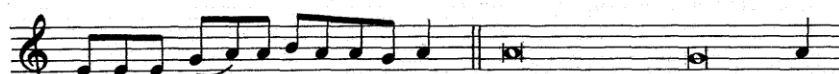
Cel. Let us pro-claim the my-ste - ry of faith.

AELC
(1970)

f Christ has died. Christ is ris - sen. Christ will come *ff* a - gain.

Ped.

Stephen Somerville. Harm. John Mallinson



Cel. Let us pro-claim the my-ste-ry of faith: Let us proclaim the mystery of faith:

ICEL
(1974)
&
AELC
(1970)

Lord, by your cross and re-sur - rec - tion you have set us

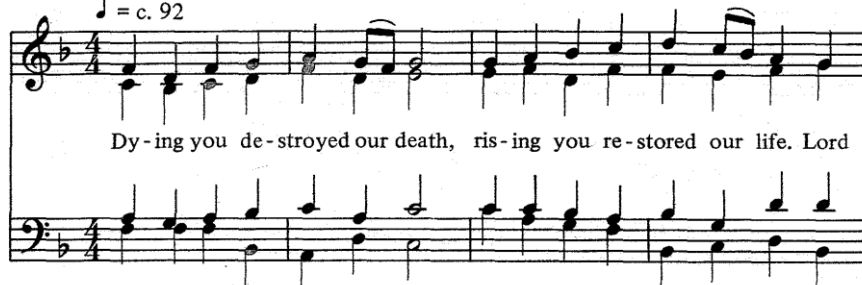
free. You are the Sa - viour of the world.

Ex. 44 Memorial Acclamations in *Catholic Worship Book* (1985)



Cel. Let us pro-claim the mys-te - ry of faith:

$\text{♩} = \text{c. } 92$



Dy - ing you de - stroyed our death, ris - ing you re - stored our life. Lord



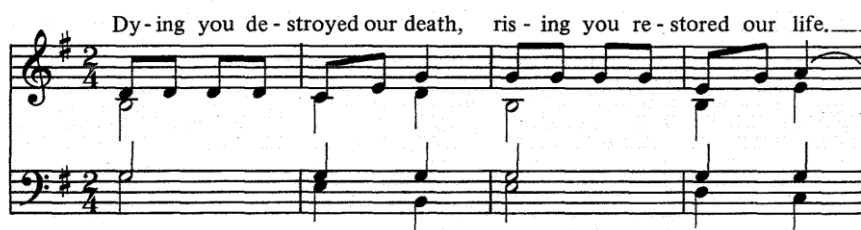
Je - sus, come in glo - ry.



Let us proclaim the mys - te - ry of faith:

Organ Introduction
when invitation is spoken

or



Dy - ing you de - stroyed our death, ris - ing you re - stored our life. —



— Lord Je - sus, come in glo - ry.

Congress
Mass
(1980)
by
Allan Rees
OSB

Ex. 44 (contd) Memorial Acclamations in *Catholic Worship Book* (1985)

As noted earlier, whilst the practice of providing in hymnals a range of ministerial introductions to match the following congregational response undoubtedly helps to unify the sung dialogue, it is possible such an approach could create confusion amongst clergy who are unable to distinguish the different musical introductions and their corresponding acclamations. Whilst the inclusion of ministerial chants for the Order of the Mass in locally used hymnals has been the exception rather than the rule, a more normative practice in hymnals has been the provision of musical settings of the Memorial Acclamation and Great Amen during the Eucharistic Prayer, represented in the following tables:

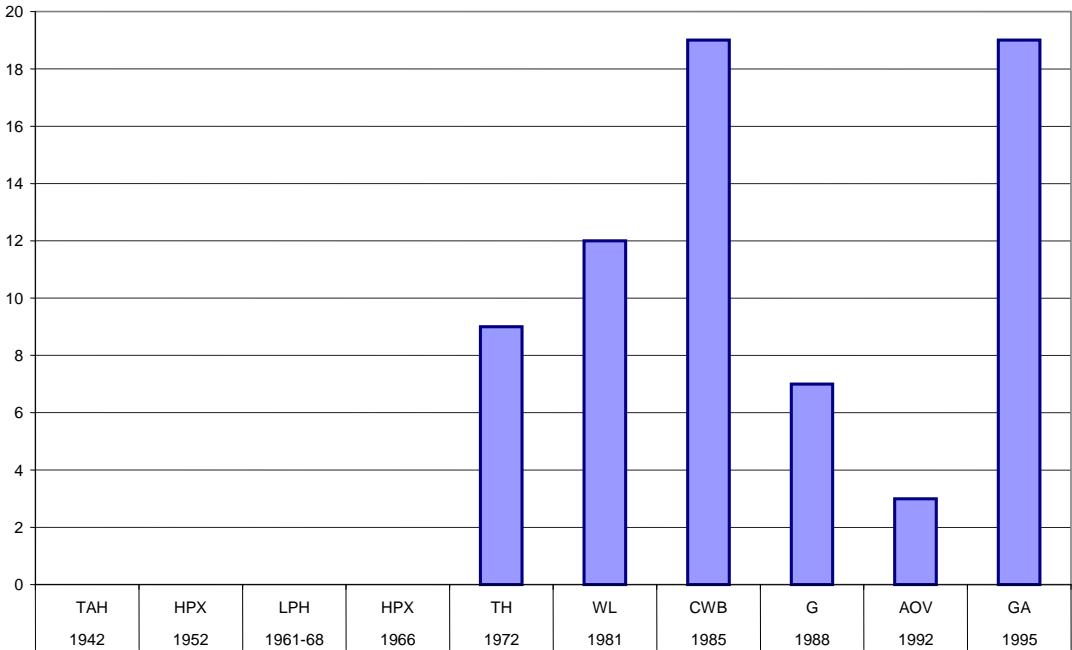
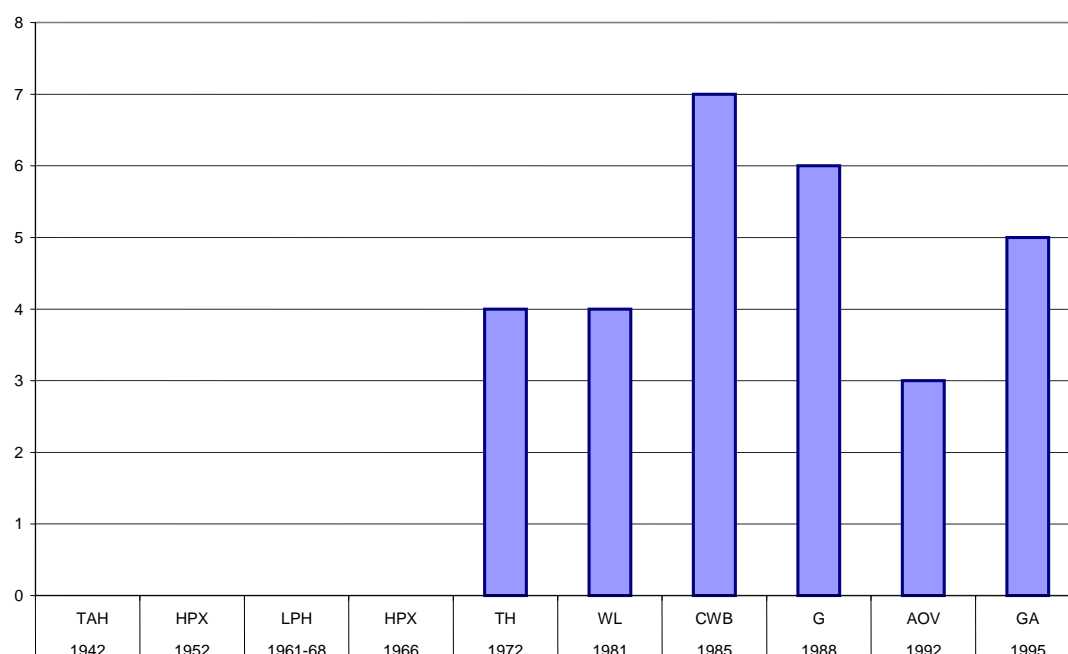


Fig. 17 Number of Memorial Acclamations in Selected Catholic Hymnals Used in Melbourne



**Fig. 18 Number of Great Amens in
Selected Catholic Hymnals Used in Melbourne**

It is likely that the consistency with which musical settings of the Gospel Acclamation, Eucharistic Acclamation and Great Amen have been published in locally used hymnals has facilitated their singing by the congregation in the post-conciliar era and perhaps overshadowed the singing of other liturgical texts such as the ministerial chants.

Despite the fact that some post-conciliar hymnals in the English-speaking world have incorporated Latin settings of the Mass in harmony with Vatican guidelines,⁵⁶ recent local hymnals such as *As One Voice* and *Gather Australia*, which are used in 58.4% and 59.9% of parishes surveyed, do not include *any* settings of the Ordinary of the Mass in Latin based on chant or non-chant musical styles. This omission is perplexing in light of the reference to “traditional” seasonal music in the subtitle of AOV and the importance of retaining the

⁵⁶ *Worship*, 3rd edn (Chicago: GIA, 1986) ##340ff, *Catholic Book of Worship III* (Ottawa: Novalis, 1994), *Laudate* (Suffolk: Decani, 1999) ##496-510.

“collective memory” in the Preface to GA.⁵⁷ The “traditional” music included in both collections includes hymnody from the Lutheran, Anglican and Methodist traditions in addition to compositions from the Iona Community, comprising new texts set to traditional Irish and Scottish folk tunes. AOV was produced by Willow Connection, a non-Catholic, independent ecumenical publisher of Christian resources. Therefore, it is conceivable that the term ‘tradition’ refers not simply to ‘Catholic tradition’ but the broader, albeit, recent ecumenical tradition of Christian hymnody. In case of GA, the incorporation of liturgical music based on traditional folk tunes by composers such as John Bell, may reflect an interest in folksong on the part of the editor Jane Wood. Prior to the publication of GA, Wood highlighted the educational value of folksong in the musical philosophy of Hungarian composer Zoltán Kodály, who suggested that folk songs from different cultures are an effective way for people from all walks of life to understand melody and rhythm and thus participate in music.⁵⁸

In terms of historical representation, both AOV and GA are heavily slanted towards post-conciliar composition. For example, 79.2% of the 197 items in AOV have copyright dates between 1960 and 1992; whilst in *Gather Australia* 77.9% of its 544 individual titles carry copyright dates between 1960 and 1995.⁵⁹ GA does contain some chant-based service music for Holy Week and the Mass previously published in the CWB (e.g. *Hosanna to the Son of David*, *This is the Wood of the Cross*, Litany of the Saints, Plainsong Alleluia (mode VI), Easter Dismissal and the Lord’s Prayer). In addition, new chant-based adaptations in English include some hymns in bi-lingual formats (e.g. *Adoro Te/God with Hidden Majesty*, *Regina Caeli/O Queen of Heaven*, *Salve Regina/Hail Queen of Heaven* that were based on arrangements from the GIA series of hymnals such as *Worship*, 3rd edn [1986]).⁶⁰ By contrast,

⁵⁷ Jane Wood, ed., “Preface” in *Gather Australia* (1995) n.p.

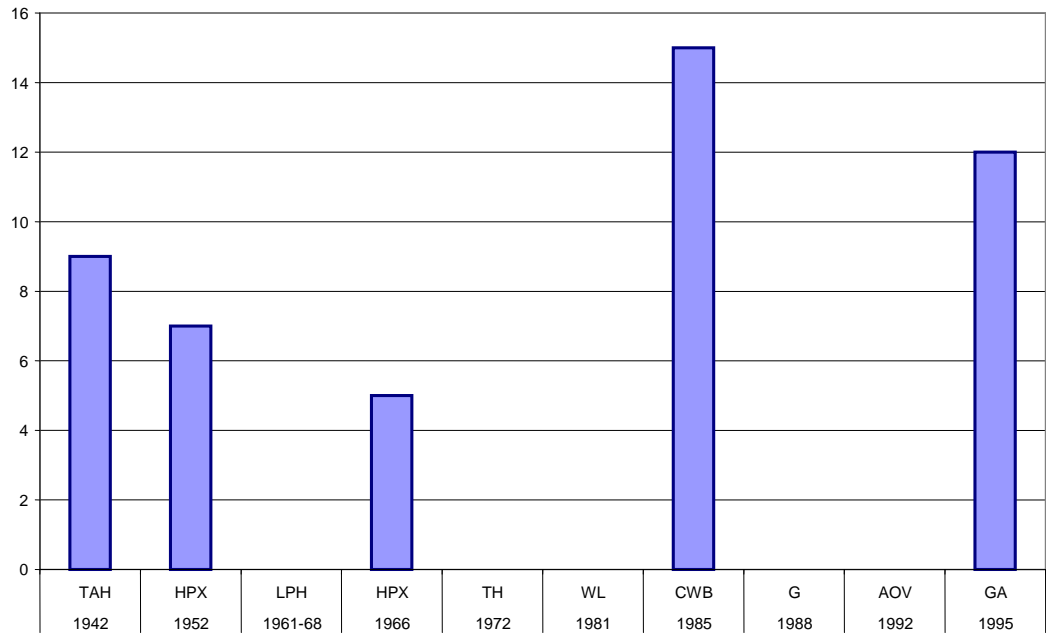
⁵⁸ Jane and Michael Wood, “Music in the Formation of Children” in *The Summit* 11:3 (Aug 1984) 11-15; here, 12, 15.

⁵⁹ Paul Taylor, “Hymns, Psalms and Liturgical Songs: A Study of Selected Australian Catholic Hymnals 1960-2000,” MMus Thesis (Melbourne: Australian Catholic University, 2001) 96, 101.

⁶⁰ These hymns were published previously in bilingual formats in *Worship*, 3rd edn (Chicago: GIA, 1986).

the only chant-based item in AOV is *O Come, O Come Emmanuel* and there is a complete omission of Latin texts. A possible explanation for this is captured in the following comment by a member of the AOV editorial committee, Kevin Bates SM who stated that “God’s people are also looking for music which speaks to them with immediacy, with language and sounds that find a home in their hearts without need for explanation and *translation*, just as the stories and teachings of Jesus did when He sang His song among us so many years ago (emphasis added).”⁶¹

The variable inclusion of chant settings of seasonal proper texts (e.g. *Veni Creator*) in recent Catholic hymnals is represented by the following table.



**Fig. 19 Number of Seasonal Proper Texts
in Selected Catholic Hymnals Used in Melbourne**

In general, there has been inconsistency regarding the publishing of seasonal proper chant-based texts since the Council which may reflect the differing editorial policies of respective publications. Whilst some publications helped to broaden parish repertoires through the

⁶¹ Kevin Bates, “Foreword” in *As One Voice*, Vol. 1 (Manly Vale: Willow Connection, 1992) n.p.

provision of traditionally styled hymnody (e.g. LP) or new post-conciliar liturgical songs (e.g. AOV), others were designed to be comprehensive, providing a small selection of chant-based material amongst a collection of essentially non chant-based compositions for the seasons and feasts of the year. Parishes that rely solely on hymnals without any seasonal chant items are obviously those whose practice of chant will be most directly affected.

Unlike CWB, neither AOV nor GA contains the ministerial chants for the Order of Mass in the Sacramentary. Based on the estimation that AOV has been sold to 80% of Australian Catholic parishes⁶² and is used in 58.4% of Melbourne parishes surveyed, it is clearly an influential collection on parish practice. However, given that only 0.5% of AOV is chant-based, this suggests that a majority of parishes are drawing liturgical music from a post-conciliar repertory of new, non chant-based compositions. Despite the fact that only 1.4% of the 555 items in GA are chant based, 61.8% of respondents in Survey 2 indicated that GA has shaped their use of chant in the parish. Given the low proportion of chant in the collection, it is more likely that GA has influenced their non-use of chant rather than the regular practice of it. By contrast, only 35.3% of participants indicated that *The Australian Hymnal* [TAH] (1942) was influential on their use of chant prior to the Council. The lower percentage may be related to the age of respondents and their familiarity with this pre-conciliar resource. The fact that 57.4% of the content of TAH is chant-based suggests that it did influence the use of chant by congregations in parishes between 1942 and the mid-1960s. In general, pre-conciliar collections of liturgical music that included chant possibly facilitated its use in the parish, whereas post-conciliar collections of liturgical music that do not include a core repertory of chant settings of liturgical

⁶² Brian Coyne, "A Conversation With Three Leading Liturgical Composers" [Monica O'Brien, Gina Ogilvie and Amanda McKenna] at http://www.catholica.com.au/media/013_aov_070508.php (last accessed 8 October 2009).

texts influence its non-use by precluding the possibility of singing or accompanying chant-based texts.⁶³

6.9 Mass Settings in English after 1970

The introduction of the new Order of Mass in English in Advent 1969 strongly influenced the demise of chant in Melbourne's Catholic parishes. This is reflected in the finding from Survey 1 that chant Masses associated with the pre-conciliar era, such as *Missa de Angelis*, are sung in only 5.8% of parishes and that Mass XVIII and the Requiem Mass are sung in as little as 2.9% of those parishes who participated. The chant Masses that had been published in Latin and English prior to 1969 were replaced by a range of new, non chant-based Mass settings promoted by publishers locally and overseas.⁶⁴ In 1970, Allans Music in Melbourne published the *Jubilee Mass for Pope Paul VI* by Percy Jones which, as noted in Chapter 4 (p. 135), is still used in 46.3% of parishes. Jones' Mass, together with *Mass Shalom* (1974) by Sydney composer Br Colin Smith CFC, reflects an accessible musical style and was arranged for organ accompaniment, without guitar chords, and congregational voices in unison. Since its first publication, *Mass Shalom* has been published more widely than the *Jubilee Mass*⁶⁵ and this may have facilitated its use in 48.5% of the parishes surveyed. The fact that both of these non-chant Masses are commonly sung in parishes suggests that they have played an influential part in the post-conciliar repertory of Mass settings. It is conceivable that for many parish musicians, these Mass settings were perceived to replace the earlier chant settings of the Ordinary in Latin.

⁶³ For a more detailed discussion of Catholic hymnody in Australia after Vatican II, see Paul Taylor "Liturgical Hymns and Songs in Australian Catholic Parishes: An Analysis of Post-Conciliar Trends" in *The Australasian Catholic Record* 86:3 (July 2009) 277-296.

⁶⁴ For a detailed overview of this early period, see Beverley Phillips, "The Impact of Vatican II on Musical Settings for the Mass of the Roman Rite by Australian Composers Published Before 1973," BMus(Hons) Thesis (Melbourne: Australian Catholic University, 1992).

⁶⁵ *Catholic Worship Book* (1985) 537ff, *New Living Parish Hymn Book* (1987), *As One Voice* (1992) 195ff, *Gather Australia* (1995) 123ff.

In addition to the compositions by Jones and Smith, other non-chant congregational Mass settings by local and international composers were used in Melbourne and around Australia through the hymnals provided. The diversity of settings is indicated in the following list:

- Treacy Hymnal*** (1972-76): *Second Mass for Young Americans* (Repp) (c.1966)
Jubilee Mass for Pope Paul VI (Jones) (1970)
 Deiss Mass (1970)
Israeli Mass (anon.) (c. 1972)
Mass for Moderns (Robinson) (1973)
- Walk in the Light*** (1981): *Mass of the Bells* (Peloquin) (1972)
Mass of St Augustine (Lynch) (1973)
Mass of St Bernard (Heagney) (1974)
Pentatonic Mass (Wood) (c.1980)
Trocaire (Willcock) (1981)
- Catholic Worship Book*** (1985): *Mass of the Unsung Saints* (Lynch) (1969)
 Deiss Mass (1970)
Jubilee Mass for Pope Paul VI (Jones) (1970)
A Community Mass (Proulx) (1971, 1977)
Mass of St Bernard (Heagney) (1974)
Mass Shalom (Smith) (1974, 1977)
A Setting for Eucharist (Dudman) (1978)
Congress Mass (Rees) (1980)
- Gather*** (1988): *Mass of Creation* (Haugen) (1984)
Mass of Light (Haas) (1987)
Mass of Remembrance (Haugen) (1987)
The Psallite Mass (Joncas) (1988)
- As One Voice*** (1992): *Mass for Moderns* (Robinson) (1973)
Mass Shalom (Smith) (1974, 1977)
Mass of Creation (Haugen) (1984)
Mass of Freedom (Russell) (c. 1992)
- Gather Australia*** (1995): *Mass Shalom* (Smith) (1974, 1977)
Mass of Creation (Haugen) (1984)
Mass of Hope (Farrell) (1985)
Agapé (Haugen/Mensah) (1993)
Lonsdale Setting (Way) (1994)

**Fig. 20 Mass Settings in Selected
 Australian Catholic Hymnals (1972-1995)**

It is evident that over a twenty-five year period, Catholic parishes in Melbourne (and other dioceses) have been exposed to 23 different Mass settings. Perhaps not surprisingly, the

settings most widely used (e.g. *Jubilee Mass*, *Mass Shalom*, *Mass of Creation*) tend to be those that are most widely published. The availability of so many different Mass settings has a pre-conciliar precedent whereby 18 different Masses were provided in the *Liber Usualis* (1956), although as little as three or four were commonly published in congregational hymnals. Apart from obvious differences between chant and non-chant settings, another significant difference is that the chant settings in LU were assigned to particular seasons or categories of feasts, for example, Mass IX *Cum Jubilo* was assigned to Feasts of the Blessed Virgin (first class), and Mass XI *Orbis Factor* for Sundays throughout the year. In contrast, the non-chant Masses printed in the above hymnals are not associated with any particular season or feast in those collections. A retrieval of the pre-conciliar practice of associating certain chant Masses has been made by Richard Proulx in the United States. Survey 1 has indicated, for example, that his *Missa Emmanuel* (1991) based on VENI EMMANUEL and *Paschal Mass* (2000) based on FILII ET FILIAE have been sung during the seasons of Advent and Easter.⁶⁶

Just as the ministerial chants have changed since 1966 in order to accommodate changes to the translation of the Order of Mass, the current revision of the Roman Missal will also require new Mass settings or the re-working of existing works in order to accommodate the revised translation. Clearly composers within Australia and overseas have responded to the opportunity to set the customary “five movements” with many setting additional acclamations in order to develop congregational participation. In contrast to the pre-conciliar era when there was a degree of stability in terms of chant-based Mass settings, it could be suggested that the post-conciliar era has experienced a degree of regular change and experimentation with a variety of new settings. The provision of choice certainly caters for a diversity of taste; however, it could be argued that the need for publishers and composers to capitalise on sales of new works sometimes outweighs any genuine need for new settings. It is relevant to note here the views of

⁶⁶ Richard Proulx, *Four Masses for Cantor, Assembly and Organ* (Chicago: GIA, 2002).

Olivier Messiaen, a famous twentieth-century Catholic composer who was once asked why he did not compose musical settings of the liturgical texts currently used in France. In response, Messiaen remarked that all the liturgical texts had already been set to music. By this, it has been suggested that he meant that the tradition of Latin chant was all that the church needed for its worship.⁶⁷ Whilst Messiaen's comments represents an arguably conservative view, they do at least imply that what some parishes need are not so much new Mass settings and other liturgical compositions but competent musical ministers to play and sing the liturgical music that already exists.

The introduction of Marty Haugen's *Mass of Creation* [MC] into the Melbourne Archdiocese in the mid-1980s represented an expanded concept of the Mass setting genre. In contrast to pre-conciliar Masses which normally comprised five texts (i.e. *Kyrie, Gloria, Credo, Sanctus-Benedictus and Agnus Dei*) the MC contains these texts in English translation (except the Creed) in addition to music for the Sprinkling and Penitential Rites, Gospel Acclamation, General Intercessions, Preface Dialogue, Preface, Eucharistic Prayer III (including invitations), Memorial Acclamation, Great Amen, and Lord's Prayer. The music for the Memorial Acclamation, Doxology and Great Amen in MC are set to quasi-chant melodies, comprising call and response dialogues, reciting tones and repeated cadential formulae. Anecdotal evidence suggests that MC is very rarely, if ever, sung in its entirety and that the sections that are known well are the Holy, Holy, Memorial Acclamation, Great Amen and Lamb of God. The MC, as noted in Chapter 4 (p. 135), is the most popular setting in the Archdiocese. This is not surprising as John Foley and Edward Schaefer have suggested that MC is also the most popular setting in the United States.⁶⁸ It is therefore possible that those participants who

⁶⁷ Quoted in Christopher Willcock, "What's this Composer think he's Doing?" in *The Summit* 23:2 (May/June 1996) 9-10; here, 10. For a recent analysis of Messiaen's own contribution to liturgical composition, see David Pitt, "The Liturgy and Music of Messiaen" in *Assembly: A Journal of Liturgical Theology* 35:5 (Sept. 2009) 6-73.

⁶⁸ John Foley, "All at Once the Music Changed: Reflections on Liturgical Music in the United States Since Vatican II" in Gabe Huck, et al., *Toward Ritual Transformation: Remembering Robert Hovda* (Collegeville: Pueblo, 2003) 109-128; here, 123; Edward Schaefer, *Catholic Music*, 153.

indicated they sing the ministerial chants during the Eucharistic Prayer, use the relevant sections of MC rather than the AELC chants or the ICEL chants. In some parishes, both versions may be used together because the limited range (of a fifth) in the Eucharistic Acclamations in MC sits comfortably with the chant versions in the Missal which can be transposed into the G-minor tonality of the Mass. The use of sung invitations to the Eucharistic Acclamations in MC may have helped local communities to retrieve some notion of the sung Mass by re-introducing sung settings of ritual texts that may previously have been spoken. Even though recent Roman instructions have sought to limit the use of instrumental accompaniment during the presidential texts of the Eucharistic Prayer,⁶⁹ it is possible that the accompaniment of invitations to the Memorial Acclamation and Great Amen may assist in the singing of ministerial chants, albeit to melodies that are not technically based on traditional chant formulae.

The insertion of MC into the Order of Mass section of *Gather* (1988) and *Gather Australia* (1995) illustrates the potential influence that editors and publishers of hymnals can exercise on singing the Ordinary of the Mass and ministerial chants. Both hymnals contain a selection of “Mass settings” in different styles and a separate section of service music containing music for additional parts of the Mass such as the Gospel Acclamation and additional Eucharistic Acclamations. However, whereas the music for the Order of Mass in the CWB contains ministerial chants from ICEL (1974), the music for the Order of Mass in *Gather* and GA is taken from MC. Moreover, no music from the Sacramentary and no ministerial chants based on chant formulae are included in either collection. Robert Batastini has indicated that MC was included due to its popularity: the octavo edition of MC is the best selling GIA edition in history.⁷⁰ This editorial policy is potentially influential in two ways. Firstly, it can suggest to users of the hymnal that MC is the Mass setting that is or should be ordinarily sung; secondly,

⁶⁹ GIRM (2002) #32 in TLD (2004) 43.

⁷⁰ Robert Batastini, personal correspondence with author (10 November 2009).

that those ministerial chant texts printed without music in GA should ordinarily be spoken. One could argue that, on the basis of Survey 1, this is what seems to have happened in many parishes: 78.7% of parishes use the MC and, as it has been noted (p. 105), only 8% of parishes sing the majority of the ministerial chants. There appears to be a possible correlation between the way in which Mass settings and ministerial chants are published and the extent to which these same chants are used in parishes. It should be acknowledged that whilst the location of Mass settings in hymnals may influence those who choose music, it is probably less influential on congregations who generally sing familiar Mass settings and ministerial chants from memory.

6.10 Instrumental and Compositional Styles

Provision for the use of instruments in the liturgy other than the organ occurred seven years prior to the Council. In his encyclical *Musicae sacrae disciplina* (1955), Pius XII described the organ as occupying the “principal position” in the liturgy because of its suitability for accompanying the chant and the sacred rites.⁷¹ In the same document, however, it is noted that “other instruments can be called upon to give great help in attaining the lofty purpose of sacred music, so long as they play nothing profane, nothing clamorous or strident and nothing at variance with the sacred services or the dignity of the place.”⁷² Similar permission for instruments other than the organ was given in subsequent liturgical documents which emphasised that various instruments could be used provided they were played in a manner conducive to the sacred context.⁷³ The post-conciliar era witnessed not simply new Mass settings in English but also new styles of instrumental accompaniment traditionally unassociated with chant. An indication of the varied use of musical instruments has been noted in Chapter 4 (p. 143) which indicated that parishes use instruments associated with popular

⁷¹ Pius XII, *Musicae sacrae disciplina* [MSD] (1955) #58 in Hayburn, *Papal Legislation*, 353.

⁷² MSD (1955) #59 in Hayburn, *Papal Legislation*, 353.

⁷³ See CSL (1963) #120 in TLD (2004) 26 and MS (1967) #62-63 in Hayburn, *Papal Legislation*, 555-556.

musical styles, for example, the guitar (56.2%), orchestral instruments (28.5%) and the piano (24.1%).

The authorisation of instruments employed in the broader culture inevitably influenced the style of musical arrangements provided by post-conciliar composers. One influential group of artists was the American-based St Louis Jesuits, comprising Dan Schutte (SJ), Bob Dufford SJ, Tim Manion SJ, Roc O'Connor SJ and John Foley SJ. Liturgical songs by various members of their group including *Glory and Praise to Our God* (Schutte), *Sing a New Song* (Schutte), *Here I am Lord* (Schutte), *Be Not Afraid* (Dufford), *One Bread, One Body* (Foley), *City of God* (Schutte) are still popular in Australia.⁷⁴ Dan Schutte has described Simon and Garfunkel; Peter, Paul and Mary; Rogers and Hammerstein; Lerner and Lowe and later, the Beatles, as some of the early influences on his music. Schutte believes many of these composers were influenced by the folk tradition which was characterised by music that people would learn by heart and sing together rather than simply listen to.⁷⁵ The first collection by the St Louis Jesuits was entitled *Neither Silver, Nor Gold* and was published with melodies and guitar chords only. This may have fostered perceptions that the music was essentially written for guitar-style accompaniment. Eventually, the compositions of the St Louis Jesuits were published with full keyboard accompaniments and disseminated around the English-speaking world with music by other American composers in *Glory and Praise*, Vols 1-3 (1977-1981) and *Gather* (1988) which, as has been noted, are still used locally. The Mass setting by Bob Dufford SJ is still used in 9.6% of Melbourne parishes, however, the focus of the St Louis Jesuits' output has generally been on new liturgical songs rather than Mass settings.

⁷⁴ See Office for Worship, *Survey of Liturgical Music at Sunday Celebrations of the Eucharist* (Melbourne: Office for Worship, 2004) Q. 6; see also Top 100 Popular Liturgical Songs on the Word of Life International Copyright Website <http://www.freelink.com.au/top100.htm> (last accessed 3 November 2008).

⁷⁵ Quoted in Mike Gale, *The St Louis Jesuits: Thirty Years* (Portland: OCP, 2006) 131.

It is estimated that during the 1970s, the St Louis Jesuits produced one album of new music each year.⁷⁶ Their style of liturgical music has been described as one of the middle phases of the “folk/popular” idiom of Catholic liturgical music in the English-speaking world since the Second Vatican Council, a midway point between the simpler folk music of Joe Wise and Miriam Therese Winter MMS on the one hand and the more sophisticated popular liturgical music of Marty Haugen, David Haas and Michael Joncas on the other.⁷⁷ Liturgists and scripture scholars have praised the music of the St Louis Jesuits for its biblical freshness, engaging musicality, artful liturgical sensibility and its perceived support of Eucharistic ritual in the vernacular.⁷⁸ However, Thomas Day has suggested that the *Glory and Praise* collections, including music by the St Louis Jesuits and others, made a complete break with the past by providing little service music and no ministerial chants for the priest and people.⁷⁹ In some respects, both positive and negative appraisals of the St Louis Jesuits compositions can be justified. The “freshness” of their songs helped parishioners participate in vernacular liturgies and provided a revitalised appreciation of the scriptural sources of worship called for by the Council.⁸⁰ It has been suggested that one negative aspect of the folk repertory of liturgical songs by the St Louis Jesuits and others was that it promoted the practice of singing *at Mass*⁸¹ in much the same way that the splendid responsorial hymns of James McAuley and Richard Connolly were used to punctuate the spoken or “low Mass” two decades earlier.⁸²

One Australian composer whose liturgical songs resembled the musical style adopted by the St Louis Jesuits is Frank Andersen MSC, a musician and liturgist based in the Melbourne suburb

⁷⁶ Donald Boccardi, *The History of American Catholic Hymnals Since Vatican II* (Chicago: GIA, 2001) 56.

⁷⁷ M. Francis Mannion, “Paradigms in American Catholic Liturgical Music” in *Masterworks of God: Essays in Liturgical Theory and Practice* (Chicago: Hillenbrand Books, 2004) 116-143; here, 122.

⁷⁸ James Empereur and Donald Trautman, Letters of Commendation in Mike Gale, ed., *The Saint Louis Jesuits: Thirty Years* (Portland: OCP, 2004) 15, 99.

⁷⁹ Thomas Day, *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: Crossroad, 1990) 70.

⁸⁰ CSL (1963) #121 in TLD (2004) 26.

⁸¹ Virgil Funk, “Foreword” in Ken Canedo, *Keep the Fire Burning: The Folk Mass Revolution* (Portland: Pastoral Press, 2009) 7-8.

⁸² E.g. Richard Connolly, *We Offer the Mass: Hymns for Use at Low Mass* (Sydney: Living Parish Series, 1959).

of Sunshine.⁸³ Andersen's first collection, *Eagle's Wings*, was first published in 1978 and, like his American counterparts, his music was originally published as melody lines with guitar chord symbols.⁸⁴ He suggests that his music can also be adapted by other instruments. At the same time, however, he requested that the definite rhythmic characteristics of each piece be retained as a reflection of "good folk music."⁸⁵ Andersen notes that his music was designed to help people prayerfully sing the scriptures rather than the liturgical texts as such, as a way of deepening their participation in the post-conciliar liturgy.⁸⁶ Some of his songs are written in responsorial form; others are in non-metrical, strophic style. The accompaniments were initially conceived for guitar and piano because, according to Andersen, "Australians sing both more easily and more readily to a piano than to an organ, which many identify as "churchy" in the wrong sense of that word."⁸⁷

Interestingly, Andersen's approach to liturgical composition changed during the next decade. By the early 1990s, he suggested that the primary concern of liturgical musicians should focus not on hymns, like those he had composed in the later 1970s, but singing the ritual texts themselves, for example, the *Kyrie Eleison*, the responses to presidential prayers, greetings and acclamations around the readings. Andersen was particularly supportive of the chant setting of the Lord's Prayer. He claimed that

the Our Father is not a musical problem, but represents something of a clue to ways forward. It would have to be one of the better musical pieces we currently possess; the Gregorian melody we use is well known (it is truly a ritual) it needs little or no instrumentation (when sung unaccompanied it belongs entirely to the people) and the melodic construction is thoroughly prayerful. So matured is

⁸³ See *Survey of Liturgical Music at Sunday Celebrations of the Eucharist*, unpublished MS (Melbourne: Office for Worship, 2004) Q. 6; see also Top 100 Popular Liturgical Songs on the Word of Life International Copyright Website <http://www.freelink.com.au/top100.htm> (last accessed 3 November 2008).

⁸⁴ Frank Andersen, *Eagle's Wings: Scripture in Song* (Kensington: Chevalier Press, 1978).

⁸⁵ Andersen, "Notes for Instrumentalists" in *Eagle's Wings*, 29.

⁸⁶ Andersen, "Preface" in *Scripture in Song* [Accompaniment Book for *Eagle's Wings*, *Everything I Possess* and *Rising Moon*] (Kensington: Chevalier Press, 1985) n.p.

⁸⁷ Andersen, "Preface" in *Scripture in Song*, n.p.

its musical form that it is readily recognizable (and therefore useable) in situations other than Eucharist. It is good ritual music.⁸⁸

The scripturally inspired compositions of Andersen and other composers such as the St Louis Jesuits reflected the emphasis that Vatican II placed upon Christ's presence in the proclamation of the word and the conciliar call for composers to employ scriptural and liturgical texts in their compositions.⁸⁹ Andersen believes that since the Council, the Word of God has become increasingly foundational in Catholic life, and that all the sacraments, including the Eucharist, are expressions of that Word.⁹⁰ He believes that unlocking the passion within the readings by giving them poetic and prayerful expression lies at the heart of bringing the Catholic liturgy to life.⁹¹ Andersen's works and the compositions by other local musicians such as Deirdre Browne IBVM, Brian Boniwell, Kevin Bates SM and Phil Bates, who also set scripturally inspired words in a popular folk idiom, arrived on the doorsteps of Catholic parishes at a time when musicians were looking for liturgical songs that would facilitate congregational singing in English. It would seem that the music of Frank Andersen, like the compositions from the St Louis Jesuits and others, has provided a deliberate folk-style of liturgical music for singing essentially *scriptural*-based texts at Mass rather than the liturgical texts of the Mass itself.

6.11 Promotion of Liturgical Music

It has been observed that the era of liturgical composition that followed the Council coincided with developments in the burgeoning popular music industry.⁹² Liturgical publishers issued both print music and also recordings to accompany new collections. As technology progressed, records were replaced by cassette tapes and then compact discs. New compositions are now generally released in both a printed and recorded version. Recordings help to promote liturgical

⁸⁸ Frank Andersen, "On Liturgical Music," in *The Summit* 20:1 (Feb. 1993) 8-9

⁸⁹ CSL #7 in TLD (2004) 4-5; CSL #121 in TLD (2004) 26.

⁹⁰ Frank Andersen, *Eucharist: Participating in the Mystery* (Melbourne: John Garratt, 1998) 96.

⁹¹ Andersen, "Preface" in *Scripture in Song*, n.p.

⁹² M. Francis Mannion, "Paradigms in American Catholic Liturgical Music" in *Masterworks of God: Essays in Liturgical Theory and Practice* (Chicago: Hillenbrand Books, 2004) 121.

music by showing how the music can sound with the services of competent singers and instrumentalists. Fine quality recordings of composers associated with GIA Publications (e.g. Marty Haugen, David Haas, Jacques Berthier and the Taizé Community) and Oregon Catholic Press (e.g. Christopher Walker, Bernadette Farrell and Christopher Willcock SJ) have been promoted by the Central Catholic Bookshop, Lonsdale St, Melbourne; Pauline Books and Media in East Hawthorn and John Garratt Publishing in Mulgrave. Each of these retailers has also served as an outlet for local publishers of liturgical music such as Spectrum Publications in Richmond VIC (e.g. Michael Herry FMS) and Chevalier Press in Kensington, NSW (e.g. Frank Andersen MSC). The publication of liturgical music by independent publishers has meant that the dissemination of liturgical music is less tightly regulated than it was before the Council. Whilst it was customary for pre-conciliar Catholic hymnals to include a *Nihil obstat* and *Imprimatur* as signs of Church approval that nothing stood in the way of the book being printed and used in the liturgy, post-conciliar collections do not necessarily include the same ecclesial approvals. In general, much of the music promoted tends to be new music not based on chant, although some retail outlets such as the Central Catholic Bookshop - whose website describes the shop as “proudly Catholic”⁹³ - are increasingly selling both books and recordings of Gregorian chant. It is not clear how influential the supply of these resources is on the practice of chant in parishes of the Archdiocese; however, one respondent in Survey 2 reported that recordings of chant have proved helpful in facilitating a quiet atmosphere and reverence prior to liturgical celebrations (Q11, R22, PA).

It is perhaps not surprising that a commercial culture has been identified as influencing the practice of liturgical music in Catholic parishes.⁹⁴ Publishers of liturgical music produce what they believe will sell in relation to what pastoral ministers and parishioners want. On the other hand, parishes trust or hope that musical resources promoted by publishers will serve their

⁹³ <http://www.catholicbookshop.com.au/aboutus.html> (last accessed 10 November 2008).

⁹⁴ Geoffrey Cox, “Church Music” in Warren Bebbington, ed., *The Oxford Companion to Australian Music* (Melbourne: Oxford University Press, 1997) 123.

particular needs. Acknowledging the mutual relationship that exists between liturgical suppliers and communities, it could also be suggested that publishers and promoters have influenced the use of various styles of music by the way music is published. Prior to the Council, models of liturgical music ministry were limited because there were less options available to parishes in terms of musical instruments and ministries and what could legitimately be sung in terms of the settings of the Proper and Ordinary of the Mass and hymnody in Latin and English. Following the Council, musical repertoire, ministries and styles of instrumental accompaniment expanded. Pre-conciliar liturgical rubrics gave way to broader pastoral concessions. Parishes invested in resources targeted at music for folk and youth groups and music embracing guitars and other instruments previously excluded from liturgical use. The composition and promotion of scripturally inspired liturgical songs in a popular folk idiom has shifted the attention of pastoral ministers away from the use of chant in parishes.

6.12 Overhead and PowerPoint Projectors

Catholic hymnals and collections of liturgical music have increased in size since the Council, however, it seems that they are not as commonly used in parishes as they were prior to Vatican II due to developments in information technology. In her study of the use of media in the liturgy, Eileen Crowley has documented how overhead projectors were used in the mid-1950s in association with learning the Latin Mass propers and English hymns.⁹⁵ According to Crowley, Pentecostal churches later began using projection technologies to display words of choruses in order to free people from holding hymnals so they could express their bodily experience of the Spirit. She also observes that after the Council, Catholic and Protestant churches began experimenting with the use of projected images in order to foster participation amongst people familiar with and formed by the “visual” culture promoted by television and film. The use of audio visual resources was referred to in Melbourne in 1975 as a way of

⁹⁵ Eileen Crowley, *Liturgical Art for Media Culture*. American Essays in Liturgy (Collegeville: The Liturgical Press, 2007) 22.

fostering communication and illustrating various scriptural and religious themes in the liturgy and para-liturgical services.⁹⁶ The local Diocesan Liturgical Centre even contemplated the establishment of a collection of hymn transparencies for parishes to borrow and use locally.⁹⁷

Crowley makes the important point that churches were influenced by educational and business contexts in their use of media.⁹⁸ One implication of this observation is that just as parishes and schools before the Council used *The Australian Hymnal* (1942) and *The Hymnal of St Pius X* (1952) that contained both texts and melodies of chant-based hymns and songs, parishes and schools are commonly utilising PowerPoint and other visual media to display texts and accompanying images, possibly influenced by pastoral ministers with experience in Catholic education. Survey 1, for example, indicates that while 54.7% of parishes surveyed still use a hymnbook, 38% of parishes use some form of electronic display (e.g. PowerPoint), 24.8% use overhead transparencies and 19.7% use bulletins, service sheets or booklets for reproduction of scripture readings and liturgical songs. The electronic projection of liturgical texts and images on screens can certainly free the congregation to focus on a screen rather than look down at a hymnal. For all its practical benefits, however, the practice of projecting texts has attracted some criticism on the grounds that the visual image can distract worshippers from the liturgical action it is accompanying.⁹⁹

In practice, it is customary for the texts (and occasionally melodies) of liturgical songs rather than service music and ministerial chants to be projected. An indication of which items are commonly reproduced around Australia is provided by copyright companies which act as licensing agencies for liturgical publishers. For example, of the top 100 most popular items listed on the Australian Word of Life International License website, 94 are liturgical songs,

⁹⁶ Laurie Pearson, "Audio-Visual Report" in *The Summit* 2:4 (Nov. 1975) 3.

⁹⁷ "Hymn Transparencies" in *The Summit* 5:2 (May 1978) 2

⁹⁸ Crowley, *Liturgical Art*, 23.

⁹⁹ *The Milwaukee Symposia for Church Composers: A Ten-Year Report* (Chicago: LTP and Washington: Pastoral Press, 1992) #80.

whilst only 6 items are Mass settings.¹⁰⁰ It should be noted that the Word of Life listing does not contain traditional hymns that may be sung in parishes and which are in the public domain in terms of copyright. It would appear that shorter ministerial chant texts are not generally reproduced on an electronic screen, however, from this author's experience, longer congregational liturgical texts such as the *Glory to God* and Creed are sometimes projected for the benefit of those for whom English is a second language.

Data from Survey 1 does not give conclusive evidence to establish whether there is a direct connection between the use of overhead projectors, electronic projectors (e.g. PowerPoint), bulletins, service sheets/booklets and hymnals and the chanting of liturgical texts. It should be noted, however, that ten out of the eleven parishes in Survey 1 that sing most of the ministerial chants in the Order of Mass indicated that they also use hymn books, whereas only four use PowerPoint projection and two use overhead projectors. This suggests that the singing of ministerial chants, an arguably conservative practice in the post-conciliar era, may be associated with other 'conservative' practices such as the use of hymnals as opposed to more contemporary practices such as the use of PowerPoint projectors. The texts that are projected electronically tend to be liturgical songs, or liturgical prayers that are spoken. The custom of projecting liturgical song texts without melodies implies that the songs chosen are ones that are familiar to the congregation or at least well led by the musicians. It should be noted that the use of electronic forms of textual reproduction are not always used in those situations where ministerial chants are sung, perhaps because this form of media is deemed to be aesthetically inappropriate to the more formal style of liturgy that is being celebrated, particularly in churches renowned for their architectural or artistic qualities, such as St Patrick's Cathedral.

¹⁰⁰ "Top 100 Most Popular Hymns and Songs" on Word of Life International website at <http://www.freelink.com.au/top100.htm>. The most popular Mass settings/service music listed are: *Mass of Creation* (no. 1), *Celtic Alleluia* (no. 11), *Mass for Moderns* (no. 45), *Mass of Freedom* (no. 50), *Mass of Remembrance* (no. 69) and *Mass Shalom* (no. 70) (last accessed 23 November 2008).

The emerging use of electronic forms of textual reproduction such as PowerPoint with its facility to juxtapose texts and images indicates that parishes are placing increasing emphasis on the use of visual media to supplement the liturgical readings, prayers and actions. It is conceivable that for some parishes in the post-conciliar context, electronic forms of textual reproduction are associated with a new liturgical era separate from the pre-conciliar period, marked sometimes by a newly built or refurbished church, and relatively new liturgical rites, musical ministries and instrumentation and, as has been noted, post-conciliar compositions. This does not imply that chant-based texts are not used at all, but rather that the emphasis is on relatively recent liturgical music rather than music perceived to be traditional such as chant. Electronically produced texts certainly provide parishes with greater flexibility to display liturgical songs they choose, rather than those that have been chosen in advance and published in a hymnal. In the future, particularly, with the advent of the revised ministerial chants, PowerPoint may become more associated with ministerial chant as a possible medium for introducing congregations to the newly revised chant settings of liturgical texts in the Order of Mass. As Eileen Crowley has suggested in relation to the use of popular media, the juxtaposition of traditional symbols [e.g. chant] with symbols found in popular media [e.g. electronic images] “may revitalize traditional symbols and may help in the communication of the gospel.”¹⁰¹

6.13 Conclusion

The discussion of post-conciliar liturgical and musical resources in this chapter has pin-pointed various influences on the singing of ministerial and congregational chant settings of liturgical texts in Melbourne’s Catholic parishes. Firstly, the Second Vatican Council’s policy to extend the use of the vernacular necessitated changes to both the translation of the liturgical texts from Latin into English and the accompanying ministerial chants. This process of revision is still

¹⁰¹ Eileen Crowley, *Liturgical Art*, 46.

unfolding with the revision of the Roman Missal and the ministerial chants. Since the issue of uncertainty regarding which version of ministerial chants is known in parishes was raised in the survey data, and has also been raised in scholarly literature, it would seem that this is a significant influence on both the ministerial and congregational singing and non-singing of chant. Musical uncertainty can lead to vocal insecurity amongst priests and parish musicians which, in turn, affects the level and quality of congregational participation.

On the other hand, those chants used on an annual basis are the seasonal congregational chant adaptations in English that have remained unchanged since the 1960s. The proper chants for the seasons of the year that are included in some hymnals relate to Advent, Holy Week and Easter or other annual or seasonal celebrations associated with the Solemnities of the Lord or the Blessed Virgin Mary. The fact that these have remained essentially unchanged encourages an experience of musical familiarity and vocal security which encourages congregational singing, a phenomenon that also occurs with the singing of carols at Christmas. An implication here for parish musicians is that musical participation is fostered as much by respecting a congregation's need for familiarity and repetition as by appealing to the natural desire for variation in parish liturgical rituals.

It has been found that the production and promotion of comparatively large post-conciliar hymnals containing popular styles of hymnody based on scripture with a minimal inclusion of chant-based texts ultimately influences pastoral perceptions and practice. Since the latest hymnals that have been produced in Australia contain the lowest proportion of chant, alongside a predominant inclusion of post-conciliar composition, this editorial policy influences the minimal practice of chant in parishes. It could also foster a perception that chant belongs to hymnals and liturgical practices of the pre-conciliar era rather than as part of a broader repertoire that reflects continuity with the Church's tradition. One aspect of current parish

practice that does represent a link with the pre-conciliar era is the common practice of singing hymns 'at Mass' during Introductory, Communion Rites and sometimes during the Preparation of the Gifts and as a Recessional.

By contrast, in terms of singing the Mass itself, it was shown that the movement in local hymnals has been to provide a range of non chant-based Mass settings comprising music for the principal acclamations during the Liturgy of the Word and the Liturgy of the Eucharist as a way of fostering the participation of the congregation in the most important parts of the rite. The emphasis placed upon the ideal of singing acclamations is a relatively new practice in parishes that requires musical leadership from cantors, choirs and instrumentalists. Perhaps for some priests and pastoral ministers, the singing of ministerial chants is considered unnecessary if hymns and important acclamations are already sung, and a practice better reserved for special occasions than for each Sunday.

The instrumental and compositional styles promoted in locally-used hymnals reflect a post-conciliar repertory of liturgical music, influenced by various proponents of the popular folk-style of liturgical music. This suggests that parishes have embraced the folk-style compositions promoted by international and local publishers and retailers because they are considered to appeal to congregations, often with modest musical forces. An implication of this development is that chant settings are perhaps considered musically or textually inaccessible, more a remnant of the past, or at most a style of liturgical music reserved for solemn celebrations such as Holy Week when parishes invest more in terms of musical ministries and special rehearsals.

Finally, it was found that the use of overhead projectors and PowerPoint software to display liturgical texts in parishes reflects a new style of liturgical worship influenced by visual media. One significant implication in relation to this technological development is that in

comparison to Catholic hymnals that contain musical notation for chant-based items in the pew edition, the use of electronically projected texts only, rather than text and melody, will foster a repertoire that is dependent largely on musical memory, instrumental accompaniment and ministerial leadership, because of the absence of visual musical notation. The current omission or minimal inclusion of chant-based liturgical texts in locally used Catholic hymnals means that congregations may not normally see the chant melodies in print as they did in the past, either on four- or five-line notation, and will be increasingly reliant upon the skilled and competent leadership of musicians, an aspect of Catholic parish music ministry that, regrettably, cannot be presumed.

Having explored the influence of liturgical repertoire on the practice and perceptions of chant in parishes, the next chapter will focus on the influence of Archdiocesan agencies; formation programs for priests, pastoral associates and musicians; and local pastoral customs on the practice and perceptions towards chant.

Chapter 7

The Influence of Archdiocesan Agencies, Ministerial Formation and Local Liturgical Customs on the Use of Chant

7.1 Introduction

The extent to which chant is used by ministers and congregations in the Catholic Archdiocese of Melbourne is influenced not only by the post-conciliar repertoire and resources that were discussed in the previous chapter but also by agencies, formation programs and ecclesial associations designed to prepare and support pastoral ministers and priests in their respective liturgical roles. Local liturgical customs that have evolved since the Council will also be canvassed as these can influence pastoral musical practices in parishes.

In order to complete the analysis of results from Survey 2 this chapter will focus on the influential role played by various people associated with the Melbourne Diocesan Liturgical Commission, Corpus Christi College and Australian Catholic University, Fitzroy Campus (ACU), in addition to analysing some of the predominant approaches that have evolved since the Council in relation to choosing music for the liturgy, and other pastoral issues such as the training, location and budget provision (a finding from Survey 1) for the liturgical music ministry.

This chapter will investigate the following questions:

- 1) How have Archdiocesan agencies such as the Diocesan Liturgical Commission influenced the use of chant in parishes?

2) How do existing pastoral customs and preferences regarding the choice of parts of the Mass to be sung influence the practice of ministerial chants in particular?

3) What role has ministerial formation, clerical associations and musical education played on the practice and perceptions towards chant by priests, pastoral associates and musicians?

Answers to these questions will help shed light upon why some ministers and congregations sing chant settings of liturgical texts in parishes and others do not.

7.2.1 Diocesan Liturgical Commission and Diocesan Liturgical Centre

To assist with the implementation of the liturgical reform, the Second Vatican Council underscored the important role of Diocesan Commissions on Sacred Liturgy, Music and Art in promoting pastoral and liturgical action in dioceses, in addition to promoting studies and necessary experiments regarding possible liturgical adaptations.¹ The Archdiocese of Melbourne had already been served since 1937 by a Diocesan Committee for Sacred Music which provided lists of music approved for liturgical use.² Following Vatican II, the Diocesan Liturgical Commission (DLC) in Melbourne played an important formative role in helping pastoral ministers and parishioners understand and celebrate the revised liturgical rites, including the integration of appropriate music. In light of Survey 2 which indicated that 41.2% of respondents believed that the Diocesan Liturgical Centre helped to shape attitudes towards the use of chant in the liturgy, it is appropriate to trace the development of the Centre which has served since 1974 as an executive arm of the Diocesan Liturgical Commission.

In the years immediately following the Council, the DLC embarked on the promotion of the sung Mass and the use of chant in the liturgy. For example, from 21-27 January 1968, a

¹ CSL (1963) ##44-46 in TLD (2004) 13.

² *Sacred Music: Approved List for use in the Diocese of Melbourne* (Melbourne: St Patrick's Cathedral, 1937).

National Liturgical Convention was conducted at the Exhibition Buildings in Melbourne under the patronage of Archbishop James Knox and the presidency of Fr Percy Jones. The focus of the convention was broad and encapsulated the reforms in theology, liturgy, music and sacred art inaugurated by the documents of the Second Vatican Council. Fr Godfrey Diekmann OSB, an American patristics scholar and editor of *Worship* from St John's Abbey in Collegeville, was the keynote speaker on issues associated with liturgical participation. In his lecture on liturgical music, Percy Jones emphasised the ministerial role of sacred music according to the *Constitution on the Sacred Liturgy* (1963), particularly the notion of a "sung liturgy," before suggesting several corollaries for the various ministers involved. Jones noted that a sung liturgy meant singing the Mass, not simply singing hymns at Mass. He highlighted four groups of people who were potentially influential. Firstly, priests were deemed to have a heavy responsibility to set the example of a sung liturgy and to organise their parishes accordingly. Secondly, it was stated categorically that if school teachers did not prepare youth for the sung liturgy of a parish, they were failing in one of the main purposes of a Christian education. Thirdly, Jones highlighted the vital role played by the laity, especially choir masters, choirs, cantors and organists in parishes. Finally he suggested composers of meaningful and worthwhile music are most necessary if the Church is to have a living liturgy.³ In a paper on the post-conciliar Instruction *Musicae sacrae* (1967), Sydney priest Fr John Walsh outlined the principle of progressive solemnity and suggested that tolerance and prudence are required in the interpretation of the Instruction due to the limitations of musical ability and experience amongst priests and laity.⁴

In preparation for the introduction of the new order of Mass in Advent 1969, the Diocesan Liturgical Commission offered opportunities to study the new liturgical and musical changes

³ Percy Jones, "The Sung Liturgy" [summary of lecture given at National Liturgical Convention] in *The Advocate* (25 January 1968) 11.

⁴ John Walsh, "New Instruction on Sacred Music" [summary of lecture given at National Liturgical Convention] in *The Advocate* (25 January 1968) 11.

through seminars on liturgical music at Presentation Convent, Windsor.⁵ The demonstration of vernacular texts and musical settings to priests, religious and laity included a celebration of sung Mass according to the new order. Around the same time, the DLC hosted presentations by a series of renowned international liturgists such as Fr Clifford Howell SJ (UK), Fr Frederick McManus (USA), Fr Godfrey Diekmann OSB (USA), Fr Bruce Vawter CM (USA) and Archbishop Annibale Bugnini CM (Italy).⁶ One can detect from this early period, however, a shift of emphasis away from chant towards the use of vernacular liturgical songs in the formation that was provided. In 1972, a member of the DLC, Fr Barry Gwillim, organised three two-day seminars attended by 1500 priests, religious and lay people led by Lucien Deiss CSSp. One report of the seminar noted that

there was a happy blending of beautiful music with full participation by everyone present. His Masses answered the objection of those who say that an intense religious experience is possible only in a small group Mass. Fr Deiss did not sing any solo parts himself, to demonstrate that even the priest who cannot sing can still promote a sung liturgy.⁷

This last comment is revealing. The demonstration by Deiss illustrated what can be achieved by a priest who cannot or does not sing. It may have also been interpreted by those present as a desirable form of celebrating the new Order of Mass, namely, as an essentially spoken liturgy, into which hymns, sung psalms and parts of the Mass could be inserted at appropriate points. Clearly a spoken Mass with music is one of the possible options for a Mass with music in keeping with the broad norms of GIRM. The integration of hymns, and sung parts of the Ordinary into an otherwise spoken liturgy would increasingly become the predominant paradigm in the Archdiocese during the years that followed, in continuity with the practice of low Mass in the pre-conciliar era. This is certainly the custom in the majority of parishes represented in the surveys.

⁵ “Seminar on music for the New Order” in *The Advocate* 100:5965 (Thursday, 13 November 1969) 1

⁶ Paul Ryan, “The Liturgical Movement in Melbourne” in *The Summit* 11:1 (Feb 1984) 4-7; here, 5.

⁷ “Deiss Liturgical Seminar was Biggest and Best” in *The Advocate* (Thursday 30 March 1972) 11.

7.2.2 Diocesan Liturgical Centre and Office of Sacred Music

In February 1974, a year after the International Eucharistic Congress was held in Melbourne, a Diocesan Liturgical Centre was established at 406 Albert Street, East Melbourne opposite St Patrick's Cathedral, to serve as a secretariat and executive arm for the Diocesan Liturgical Commission.⁸ For parishes in the Archdiocese and around Australia, the Centre was influential in shaping opinion through its quarterly liturgical journal *The Summit: Journal of the Liturgical Commission* that was first published the same year.⁹ As noted above, Survey 2 indicated that 41.2% of participants found the DLC has been influential in shaping attitudes toward the place of chant in the liturgy. In its very first issue, *The Summit* included ten liturgical suggestions from an address given by Pope Paul VI in August 1973, the last of which read:

Singing. What a problem this is. Take heart, it is not insoluble. A new age of sacred music is at hand. Many are asking that the Latin and Gregorian chant be preserved in all countries for the Gloria, the Creed, the Sanctus, and the Agnus Dei. May God so will. Just how it can be done might be restudied.¹⁰

The Summit served not only to promote the work of the Commission but also its subcommittee on music. Reference is made to Spring Choral Workshops in 1975 during which parish choirs learnt a varied repertoire of Mass settings, Responsorial Psalms, Gospel Acclamations, Eucharistic Acclamations, Great Amens, Lord's Prayers and motets and hymns by local and international composers.¹¹ The chant items were limited to Mass XI (*Orbis Factor*), Credo III and *Ave Maria* in an otherwise rich and varied programme that featured 16 different non-chant Mass settings.¹² These formative occasions were supplemented by a liturgical music workshop

⁸ Leo Clarke, "Liturgical Centre Opens" in *The Summit: Newsletter of the Liturgical Commission*, Archdiocese of Melbourne 1:1 (Feb. 1974) 1.

⁹ Leo Clarke, "Liturgical Centre Opens" in *The Summit* 1:1 (Feb. 1974) 1.

¹⁰ *The Summit* (Feb. 1974) 8.

¹¹ "Spring Choral Workshop" in *The Summit* 2:3 (Aug. 1975) 5.

¹² *Spring Choir School* [music collection] Vols 1 and 2 (Melbourne: Commission for Liturgy, 1974); *Second Spring Choir School* [music collection] (Melbourne: Commission for Liturgy, 1975).

in June 1977 that was designed to introduce Melbourne parishes to the ICEL chants in the Sacramentary.¹³ In general, the musical repertoire promoted by the music subcommittee of the DLC tended to focus on Mass settings and responsorial psalms that could be led by the ministry of cantor, one of the liturgical ministries that emerged in light of the Second Vatican Council's promotion of lay participation.¹⁴ Parishes were also encouraged to look beyond liturgical hymns and songs to the parts of the Mass including the responses, acclamations, Preface and Lord's Prayer.¹⁵

In general, the repertoire promoted by the Diocesan Liturgical Centre was based on the compositional work and tastes of the music staff employed. For example, between 1974 and 1979, the Centre promoted psalms settings and liturgical songs by Sr Kathleen Boschetti MSC¹⁶ and Fr Christopher Willcock SJ,¹⁷ both of whom worked as part-time music staff during the early years of operation. Willcock's compositions occasionally utilised pre-existing material; for example, the chant melody VENI EMMANUEL was adapted to a part of the Eucharistic Prayer text in *Trocaire*,¹⁸ however, his compositional craft in general reflected a concern to write essentially new music "of the people," which helped them to find a common voice in the liturgy.¹⁹ Very often his works were commissioned in response to the local performing forces present at ordinations to the priesthood and special liturgical celebrations by religious and parish communities.

¹³ William Jordan, "New Music for the New Rites" in *The Summit* 4:2 (May 1977) 6-7.

¹⁴ GIRM (2002) #61 in TLD (2004) 49.

¹⁵ Kathleen Boschetti, "In Praise of Praise in Song" in *The Summit* 2:3 (Aug. 1975) 8.

¹⁶ E.g. Kathleen Boschetti, *Songs for God's People*, Yrs A, B, C (Melbourne: Commission for Liturgy, c. 1975), *Kumali Coree*, Vols 1-3 (Melbourne: Commission for Liturgy, 1975).

¹⁷ E.g. Christopher Willcock, *Songs of Prayer* (Melbourne: Collins Dove, 1977, 1991).

¹⁸ *Trocaire: A Setting for Eucharist* (Cooperative Ministries, 1981); *Trocaire* is also published in Christopher Willcock, *In Remembrance of You: Choral Songbook* (Portland: OCP, 1996) 46ff.

¹⁹ Christopher Willcock, "Music of the People and the Liturgical Musician," in *The Summit* 11:3 (Aug 1984) 1-3; here, 3.

The Diocesan Liturgical Centre's liturgical apostolate diversified in 1984 when the Office of Sacred Music [OSM] was established, also at 406 Albert St, East Melbourne, to serve as the secretarial arm for the DLC's sub-committee on music.²⁰ The Office also served as an administrative base for Fr William Jordan's work as chairman of ICEL's subcommittee on music (1976-1981) and housed an extensive ecumenical library of sacred music. Jordan's own musicological expertise was in Gregorian chant semiology, however, the focus of his work with two part-time staff, Sr Margaret Ruth PBVM and Mrs Yvonne Maulden was directed towards cataloguing and promoting vernacular liturgical song for cantors, choirs and assemblies, drawing upon new liturgical music, particularly from American based-publishers such as Oregon Catholic Press and GIA Publications.²¹ One major fruit of Jordan's directorship of the OSM was the editorship of the *Catholic Worship Book* (CWB) (1985) and the provision of a meeting base for the National Ecumenical Church Music Committee, a sub-committee of the Australian Consultation on Liturgy.²² Workshops provided by the Office of Sacred Music with local musicians Paul Curtis, Joanne Neal and Yvonne Maulden were designed to equip parish musicians with skills to serve as cantors or singers in choirs, utilising a range of post-conciliar liturgical music.²³ Paul Curtis recalls that ministerial chants were not addressed in the workshops; however, the concepts of using reciting and changing notes in psalm tone formulae were studied in relation to the cantor's role in leading the responsorial psalm.²⁴

In February 1988, the Diocesan Liturgical Centre engaged Sr Deirdre Browne IBVM to serve as a Liturgical Music Education Officer, which also included liaison with the OSM.²⁵ As a composer, choral director and liturgist, Browne worked to promote appropriate post-conciliar liturgical repertoire in addition to teaching courses on liturgy and music at Australian Catholic

²⁰ William Jordan, "The Office of Sacred Music: A Retrospective" in *The Summit* 22:1 (Feb. 1995) 4-6.

²¹ William Jordan, "The Office of Sacred Music: A Retrospective" in *The Summit* 22:1 (Feb. 1995) 4-6.

²² Jordan, "The Office of Sacred Music" 4-6.

²³ Jordan, "The Office of Sacred Music," 6.

²⁴ Personal correspondence with author, 8 September 2008.

²⁵ "Introducing Deirdre Browne" in *The Summit* 15:1 (Feb 1988) 11.

University, Mercy Campus, Ascot Vale and Yarra Theological Union, Box Hill.²⁶ Browne's role at the DLC was directed towards the promotion of appropriate new music by post-conciliar composers, and involved consultancy and resourcing of parish musicians. Her work reflected her broader interests in contemporary composers and their relationship with the Church and the arts, particularly writing texts for new liturgical songs.²⁷ To this end, Browne organised a series of forums for composers and text writers in February 1992 including local speakers Patrick Negri SSS, Christopher Willcock SJ, Kevin Hart and Marty Haugen (USA) who addressed the question of composing fine quality texts and music for the liturgy today.²⁸ The workshops organised by Browne utilised the new liturgical compositions of Bernadette Farrell, Marty Haugen, Christopher Walker, Christopher Willcock SJ, the Taizé Community and Paul Inwood, in keeping with the Church's liturgical principles.²⁹

In general, the promotion of chant-based compositions was not a high priority between the mid-1970s and the mid-1990s. The focus was more on sifting through post-conciliar repertoire in order to identify music believed to be appropriate in terms of textual and musical quality and pastoral suitability for liturgical celebrations in parishes and religious communities. At the same time, there was a respect for chant as part of the Church's tradition, part of the collective memory, by the staff who worked at the Office of Sacred Music. Only three years before taking up her position, Browne visited Solesmes Abbey in France and was inspired by the chant tradition that had been preserved there. Reflecting on her experience, Browne suggested that

poets, musicians of other ages enable us to appreciate our ancestry in the faith. The clearest way to experiencing what that means is to learn the music of those times. Some chant – be it ever so small – can be learnt and ought to be learnt by those who claim to belong to the Catholic Church. What is lacking is the imagination and

²⁶ Deirdre Browne, "YTU Music in the Liturgy" in *The Summit* 14:2 (May 1987) 6.

²⁷ Deirdre Browne, "The Contemporary Composer and Liturgical Reform" in *Worship* 61 (1987) 16-25.

²⁸ Deirdre Browne, "New Song in an Ancient Land – Preliminary Events" in *The Summit* 18:4 (Nov. 1991) 10.

²⁹ E.g. Deirdre Browne, "Acclamations for Eucharist – A Musician's Reflections" in *The Summit* 15:3 (Aug. 1988) 4-6; "Take Note" in *The Summit* 17:1 (Feb. 1990) 15; "After Inwood" in *The Summit* 19:4 (Nov. 1992) 9.

expertise to know how to do this, but the need is there and the problem should be faced. When listening to these monks [of Solesmes] I became convinced that our commitment to teaching the tradition of our Church music include chant. Of course we must continue to interpret the gospel for our times in new songs and styles and modes, but it need not be a case of old versus new; rather, old in continuity with the new.³⁰

The concern to preserve and capitalise on aspects of the Church's heritage of sacred music, initially sidelined after the Council, was also shared by other local musicians and eventually became one of the themes in Australia's largest ever liturgical conference, the National Liturgical Music Convention.

7.2.3 National Liturgical Music Convention (1993)

In April 1993, a member of the Melbourne Diocesan Liturgical Commission, Michael Wood and his wife Jane, organised a National Liturgical Music Convention [NLMC] in Melbourne under the title *New Song in an Ancient Land*. Attended by more than 2,000 full time and 12,000 part-time registrants from around Australia and New Zealand,³¹ the convention featured international liturgists and musicians Joseph Gelineau SJ, Archbishop Rembert Weakland OSB (USA), John Bell (Scotland), Marty Haugen (USA), Christopher Walker (UK/USA), Paul Inwood (UK/USA), Bob Hurd (USA), Jack Miffleton (USA), Bernadette Farrell (UK) alongside local musicians Frank Andersen MSC, Colin Smith CFC, Christopher Willcock SJ, Deirdre Browne IBVM, William Jordan, Tony Way, Geoffrey Cox and Roger Heagney. Despite the emphasis upon "new song" in the conference theme, including the value of music from indigenous cultures and the importance of fostering new compositions of quality, considerable emphasis was placed on respecting the collective memory of the faithful, particularly the traditions of chant and folksong that have been utilised by composers during the twentieth century. Archbishop Weakland argued that since the expansion of liturgical

³⁰ Deirdre Browne, "Liturgical Experiences in France – Reflections," unpublished MS (Kirribilli: Loreto Convent, 1985) 6.

³¹ Jordan, "The Ministerial Chants," in *Pastoral Music* (Feb-Mar 1994) 67.

composition in the 1960s, many parish repertoires of liturgical music are simply too large: “there are so many settings of the acclamations and dialogue parts of the Mass, that no collective memory is possible.”³² Whilst encouraging choirs and cantors to explore new musical material, he suggested the congregation should be enabled to sing what is familiar and traditional, music that fills their collective and personal memories.³³

Sounding a similar theme, the keynote presentation by Gelineau was punctuated by his singing of Gregorian chant (e.g. the *Kyrie* from the Litany of the Saints, the Preface Dialogue and the *Sanctus* from Mass XVIII). Rather than specifically advocating the use of chant in the liturgy, Gelineau reflected more upon the theological significance of liturgical music.³⁴ John Chryssavgis delivered a paper on the use of music in the Eastern Greek Orthodox liturgical tradition, noting that “perhaps one of the most striking qualities of our liturgy is the opulent ritualism, at least in contrast to the apparent verbalism of other liturgies. Everything is always sung.”³⁵ The concluding conference Mass featured a homily by Melbourne’s then Archbishop, Sir Frank Little, during which he interspersed his text with a chanted dialogue: “the Lord is with you” to which the people responded “and also with you.”³⁶

It is somewhat puzzling to observe that despite the reference to chant in keynote speeches, the important ministerial chants (e.g. the Preface Dialogue and Preface) were not used at the final convention Mass. The organizers did not want to model a set of chants that was likely to change when the revised ICEL Sacramentary [1998]³⁷ was published with new chant settings.³⁸

³² Rembert Weakland, “Song of the Church: One With Christ, One With the World” in *New Song in an Ancient Land: National Liturgical Music Convention, Melbourne, 1993* (Ashburton: NLMC Publications, 1993) 15.

³³ Weakland, “Song of the Church” in *New Song in an Ancient Land*, 15.

³⁴ Joseph Gelineau, “From Sound to Mystery” in *New Song in an Ancient Land*, 54-57.

³⁵ John Chryssavgis, “Australia Song – Sounds of Many Churches” in *New Song in an Ancient Land*: (1993) 50-52; here, 50.

³⁶ Archbishop Sir Frank Little, “Final Celebration: Homily – The Lord is With You” in *New Song in an Ancient Land*, 63-64.

³⁷ For a discussion of the revised ICEL Sacramentary [1998], see John Page, “The Process of Revision of the Sacramentary, 1981-1998” in Mark Francis and Keith Pecklers, eds, *Liturgy for the New Millennium: A*

Another reason given was that the organisers wanted a style of celebration which would model as far as possible “a parish celebration,” one that would leave all delegates with the feeling that “Yes, we could do that too.”³⁹ The NLMC possibly sent mixed signals to those present. On the one hand, keynote speakers were advocating the selective preservation of the Church’s traditional music such as chant. On the other hand, when it came to chanting some of the key presidential texts at conference liturgies, the texts remained spoken. One cannot help but suggest that liturgical gatherings such as the NLMC, which are intended to “show-case” good liturgical practice, influence in direct and subtle ways the use and non-use of various musical genres such as folk-style liturgical composition and liturgical chant in parishes. In the case of chant from the collective memory, one could be forgiven for thinking that one of the implied messages from the convention was “do what we say, but not what we do.”

Since January 1995, the work of the Diocesan Liturgical Centre and Office of Sacred Music has been subsumed into the Office for Worship and, since 2004, the Archbishop’s Office for Evangelisation. During that time, some promotion of chant has occurred through liturgical seminars for Advent, Christmas, Lent and Easter, and music workshops on service music, psalmody and liturgical song for Mass. The promotion of congregational and ministerial chants has also been part of the Music Notes in *The Summit*⁴⁰ which have referred to the use of chant-based items such as *O Come O Come Emmanuel*, *Missa Emmanuel* and Eucharistic Prayer II in *Troaire* by Christopher Willcock during the season of Advent.⁴¹ Similar reference has been made to the use of seasonal proper chants (e.g. *Hosanna to the Son of David*, *Pange Lingua*,

Commentary on the Revised Sacramentary. Essays in Honor of Anscar Chupungco OSB (Collegeville: Pueblo, 2000) 1-16.

³⁸ William Jordan, “The Ministerial Chants: A View from Australia” in *Pastoral Music* 18:3 (Feb-Mar 1994) 67-69; here, 67.

³⁹ “Rationale for Liturgy Planning at the Convention” in *New Song in an Ancient Land: Delegates’ Handbook* (Ashburton: NLMC Publications, 1993) 60.

⁴⁰ Paul Taylor, “Towards a Common Repertoire of Liturgical Music” in *The Summit* 33:3 (Aug 2006) 14-18; since 2002, the Music Notes in *The Summit* have included promotion of chant settings of liturgical texts, e.g. *The Summit* 30:1 (Feb 2003) xviii and *The Summit* 32:2 (May 2005) xxi and xxii.

⁴¹ Jane Wood, “Music Notes” in *The Summit* 23:4 (Nov. 1996) iv, 25:4 (Nov. 1998) iv, 26:3 (Nov. 1999) ii, 27:4 (Dec. 2000) vi; 28:4 (Dec. 2001) vi; Paul Taylor, “Music Notes” in *The Summit* 29:4 (Nov. 2002), 30:4 (Nov. 2003) ix, 31:4 (Nov. 2004) ix, 32:4 (Nov. 2005) v, 33:4 (Nov. 2006) viii;

Exultet, O Sons and Daughters (O Filii et Filiae) for the principal celebrations of Holy Week and Easter.⁴² In preparation for a series of workshops conducted by the Archbishop's Office for Evangelisation in 2008, Archbishop Denis Hart suggested that ministerial chants such as the greetings, preface responses, blessing and dismissal should be emphasised in addition to the Memorial Acclamation and Doxology. He also suggested that the congregational chants for *Kyrie XVI* and the *Sanctus* and *Agnus Dei* from Mass XVIII be taught in addition to one or two Mass settings in English.⁴³ The Archbishop's rationale for these suggestions was that Pope Benedict XVI has stressed a "hermeneutic of continuity" between the pre- and post-conciliar liturgical contexts and that the liturgical music used now must be inspired by the Church's heritage and the criteria of beauty, solemnity and transcendence, and not reduced to the lowest common denominator that sometimes prevailed in parishes in the post-conciliar era.⁴⁴

Clearly the ecclesial context in which liturgical music is now promoted in the Archdiocese has changed in the 35 years since the Diocesan Liturgical Centre was opened. The tide has shifted from an emphasis on encouraging essentially new compositions for the revised rites in the mid-1970s to a reintegration of selected chants from the Church's liturgical heritage alongside modern compositions in keeping with the original and broad vision of the Second Vatican Council. It is too early to assess what impact this renewed emphasis on including chant is having on parishes, as a genre of liturgical music like chant which is sometimes associated with particular historical periods (e.g. pre-conciliar era), ecclesial contexts (e.g. monasteries and cathedrals) or liturgical solemnities (e.g. Holy Week) often takes time – and musical talent – to become a regular part of a broad, inclusive parish repertory.

⁴² Jane Wood, "Music Notes," in *The Summit* 24:1 (Feb. 1997) vii, xi; 25:1 (Feb. 1998) vii, x; 26:1 (Feb. 1999) ix, xiii; Paul Taylor, "Music Notes" in *The Summit* 30:1 (Feb. 2003) xiii-xiv, xvii, 31:1 (Feb. 2004) xvii, (Feb. 2005) xiii, xvii, 33: 1 (Feb. 2006) x, xiii, xiv.

⁴³ Denis Hart, personal communication with author (20 February 2008) 1.

⁴⁴ Denis Hart, personal communication with author (20 February 2008) 1.

7.3 Ministerial Formation and Clerical Associations

7.3.1 Corpus Christi College (1959-1972)

The selection and singing of chant settings of liturgical texts is influenced by the formation received by priests, pastoral associates and parish musicians. The Second Vatican Council declared that “great importance” is to be associated with the teaching and practice of music in seminaries and that those in charge of teaching sacred music are to receive thorough training.⁴⁵ Subsequent Roman documentation on seminary formation suggested it was most valuable for the students to be familiar with the Latin language and with Gregorian chant and the various types of musical texts used in the liturgy (e.g. psalmody, hymnody, doxologies, acclamations, etc).⁴⁶ Given the importance associated with teaching and teachers of liturgical music in official sources, it is appropriate to outline the major developments in the musical formation of clergy at Corpus Christi College since 1963. This is also justified on the basis of results from Survey 2 which showed that 58.8% of respondents indicated that liturgy during seminary formation was influential on shaping attitudes towards chant in the liturgy. In addition, 76.5% of respondents indicated that the presiding celebrant’s subsequent level of singing ability was an influential pastoral issue that influenced attitudes towards the use of chant in the liturgy.

In 1959, Corpus Christi College was divided into two separate campuses: the original site at Werribee Park Mansion housed the philosophy students for the first four years whilst a new seminary was built at Glen Waverley for the theology students during the last four years before ordination. Musical formation at Werribee was continued by Fr Syd Lennon SJ, and in 1960, Fr Gerard Briglia assumed responsibility for directing sacred music at Glen Waverley.⁴⁷ Under Briglia’s direction, a recording of sacred polyphonic works was released in 1963 comprising special arrangements for two tenor and two bass parts of prayers, responsories, motets and

⁴⁵ CSL (1963) #115 in TLD (2004) 31.

⁴⁶ Sacred Congregation for Catholic Education, “Instruction on Liturgical Formation in Seminaries” (1979) #19 in Bishops’ Committee for Liturgy & Bishops’ Committee on Priestly Formation of the NCCB, *Sourcebook: Liturgical Formation in Seminaries: A Commentary* (Washington: USCC, 1984) 15.

⁴⁷ “List of Professors” in *Corpus Christi 1967* (Melbourne: Corpus Christi Priests’ Association, 1967) 66.

Latin hymns, including *O Come, O Come Emmanuel*.⁴⁸ Chant, vernacular hymnody, ministerial chants and the passion music on Good Friday were all part of the liturgical music repertory at the seminary during the early 1960s.⁴⁹ Records of concert programs and liturgical music repertoire lists at Corpus Christi College, Glen Waverley in the early 1960s suggest that the strong musical and cultural foundations formerly laid by the Jesuits at Werribee continued in the new location, featuring chant, vernacular hymnody and concerts of classical and secular music for orchestra and choir made up of staff and students. There are references not simply to chants in the *Liber Usualis* and corresponding organ accompaniments⁵⁰ but also to English hymns in the *Westminster Hymnal*,⁵¹ *The Hymnal of St Pius X*,⁵² the collection of hymns entitled *We Offer the Mass* by James McAuley and Richard Connolly and surviving duplicates of an order placed for new liturgical music that include references to *Intonationes celebrantis in Missa*, and *Cantus Passionis DNJC sec. Mattheum et Joannem*, which suggests that a combination of Latin chant and vernacular hymnody were commonly used.⁵³

At the same time, liturgical changes within the Church and the burgeoning of the popular music industry during the 1960s began to have an enormous impact on the chant repertory at the seminary. Whilst the pre-conciliar musical repertory of chant for Mass was supplemented with vernacular hymns, the post-conciliar era generated a veritable wave of new publications of liturgical music, presenting priests and parish musicians with vastly more options than ever before. It was perhaps inevitable that this post-conciliar era would be characterised by a greater freedom of choice of music in the liturgy and therefore a degree of experimentation. Archbishop Mark Coleridge of the Canberra and Goulburn Diocese, who attended Werribee,

⁴⁸ *Corpus Christi College Choir: Series of Latin Motets*, conducted by Rev. Gerard Briglia, Mus Bac, BEd. (Broadcast Exchange of Australia, July 1963); Digitally remastered (Edensound Productions 1998).

⁴⁹ Located at Melbourne Diocesan Historical Commission Archives, Corpus Christi College, Glen Waverley, VIC: Orders for Music, Box 2/E/CCC 63.

⁵⁰ E.g. Henri Potiron, *Accompagnement du chant Grégorien pour les Bénédictiones du T. S. Sacrament* (Paris: Société Saint Jean L'Évangéliste Desclée et Cie, 1934).

⁵¹ London: Burns & Oates, 1939.

⁵² Melbourne: Allans, 1952.

⁵³ Sydney: Living Parish Series, 1959. Located at Melbourne Diocesan Historical Commission Archives, Corpus Christi College Music File: Hymns and Chants, Box 2/E/CCC 63.

Glen Waverley and Clayton seminaries before ordination in 1974, recalls that creative approaches to liturgical celebrations led to two contrasting accusations: “a violation of rubric on the one hand and the fearful stifling of sane initiative on the other.”⁵⁴ Just as the world-wide changes in Catholic worship were taking effect in Melbourne, the early 1970s marked another development in the liturgical and musical life of Corpus Christi College: the closing of the Glen Waverley seminary and the opening of a new seminary along very different lines.

7.3.2 Corpus Christi College, Clayton (1973-1999)

The opening of Corpus Christi College at Clayton during the International Eucharistic Congress of 1973 reflected a move away from an institutional style of seminary formation in the rarified, quasi-monastic environment of Werribee Park Mansion and the purpose-built Glen Waverley College to a series of tertiary-style, community residential halls located near Monash University.⁵⁵ The opening of the Clayton seminary occurred just after the establishment of Catholic Theological College in the same spacious grounds and meant that seminarians and teaching staff inevitably mixed more closely with lay people studying theology. In 1975, the musical formation at the Seminary was undertaken by a former Salesian seminarian and singing teacher, Michael Wood, and his wife, Jane, who played the organ for chapel liturgies. The engagement of Michael and Jane Wood was the first time in the history of the Archdiocese that the liturgical music formation of the future diocesan priests was undertaken by lay people, both of whom were graduates in music from Melbourne University.

Between 1975 and 1996, the focus of musical formation at Corpus Christi College appears to have been placed primarily on a post-conciliar repertory of liturgical music intended to promote the active participation of both the clergy and the assembly in the liturgical rites

⁵⁴ Mark Coleridge, “Reflections on Three Seminaries” in *Corpus Christi 1967* (Melbourne: Corpus Christi Priests’ Association, 1974) 54.

⁵⁵ “Opening of Clayton” in *Corpus Christi College: The Clayton Years 1973-1999* (Carlton: Corpus Christi College, 2000) 22.

reformed after 1970. Compositions by the St Louis Jesuits (including John Foley SJ, Dan Schutte (SJ) and Bob Dufford SJ), Marty Haugen, Christopher Walker, Michael Joncas from the United States and local composers Frank Andersen MSC and Christopher Willcock SJ are represented in a college collection of liturgical music published for use in the chapel to complement the *Catholic Worship Book* (1985).⁵⁶ Of the 130 items in the seminary collection, 124 were written after the Council finished in 1965. Michael Wood also recalls introducing the *Mass of Creation* around 1985. Just as chant had influenced the generations of seminarians before the Council, it was inevitable that an essentially post-conciliar repertory of liturgical music would influence the preferences of future priests trained after Vatican II.

Under the influence of Michael and Jane Wood, annual ordination ceremonies in St Patrick's Cathedral were often served by a massed choir of seminarians and parish musicians. A description of the practice is significant as ordination liturgies at the cathedral introduced parish musicians and priests to newly published music for possible use in their parishes. From pastoral custom and in accord with actual Church teaching, parishioners looked upon liturgies at the cathedral with esteem as this was their "mother church" and meant to serve as a model for other parishes in the Archdiocese.⁵⁷ The varied musical repertoire on these occasions was designed to foster the participation of the assembly in a predominantly post-conciliar repertory, including the *Mass of Creation* (1984) by Marty Haugen, *Trocaire* (1981) by Christopher Willcock SJ and elaborate arrangements of traditional hymns for choir, organ and brass such as *All Creatures of Our God and King* and *Lord of Creation* were used at different times.⁵⁸ On the whole, congregational chant and the ministerial chants were normally limited to the sung invitations and acclamations during the Rite of Ordination and the Eucharistic Prayer.

⁵⁶ *Corpus Christi* [Collection of 130 Liturgical Songs] (Clayton: Corpus Christi College, 1987).

⁵⁷ CSL (1963) #41 in TLD (2004) 12 and SC Bishops, *Directory on the Pastoral Ministry of Bishops* (1973). #81a in *Documents on the Liturgy: Conciliar, Papal and Curial Texts* (Collegeville: The Liturgical Press, 1982) page 834.

⁵⁸ Ordination Booklets in *Schola* unpublished folio of liturgical music (Clayton: Corpus Christi College, c. 1986-1993).

When Archbishop Frank Little resigned due to ill health in 1996, he was succeeded by Bishop, now Cardinal, George Pell of Sydney who has styled himself as an outspoken proponent of ‘theological orthodoxy’ and ‘loyalty to the Church’s magisterium.’⁵⁹ At the same time, the newly appointed seminary rector, Mgr Aldo Rebeschini replaced Michael and Jane Wood as teachers of liturgical music with a Dominican priest Rev. Kieran Adams OP.⁶⁰ Whilst staff changes in any organisation are often inevitable when there is a change of leadership, the replacement of the Woods at Corpus Christi College signalled a decisive change of approach to liturgical and musical formation within the Melbourne Church that characterised Archbishop Pell’s approach to seminary formation in particular and religious education more generally.⁶¹ The re-appointment of a priest to oversee the liturgical and musical formation of future priests at the seminary needs to be appreciated within this context of both ecclesial and ideological change within the Archdiocese.

7.3.3 Corpus Christi College, Carlton (2000-)

The relocation of Corpus Christi College from Clayton to the inner city suburb of Carlton in March 2000 reflected an ecclesial movement in the Archdiocese ‘back to the centre,’ with a view to promoting ‘Catholic orthodoxy, identity and unity’. The physical shift in location was matched by a shift of focus in liturgical music characterised by the reintegration of some traditional liturgical music, such as chant. The coordination of liturgical music formation was undertaken initially by Kieran Adams OP, followed by Daryl Barclay (CFC) supported by students who served as organists and cantors at the daily Eucharist and Liturgy of the Hours. The student music coordinator’s role was described as follows: “He has to arrange singing

⁵⁹ At the time of his appointment, Archbishop Pell was a consultant to the Congregation for the Doctrine of the Faith in Rome.

⁶⁰ Personal communication with author, 1 August 1996. The author worked with Michael Wood at the Office for Worship in Melbourne between 1995 and 2001. Although not documented, he became aware of their removal from the Seminary through his association with the Woods during this period.

⁶¹ Archbishop Pell oversaw the development of a new Religious Education curriculum in Catholic Secondary Schools in Melbourne between 1996 and 2001.

practices and encourage people to give being a cantor a go. He has to try to give the community a variety of music from both *Gather Australia* and *Catholic Worship Book*, choosing both English and Latin to cater for everyone's taste."⁶² Whilst the use of both hymnals suggests that the seminary repertoire is potentially as wide as it ever was, the reference to Latin is significant here, suggesting a possible retrieval of chant that was generally sidelined in parishes and communities of priests and religious following the Council.

One of the fruits of the formation in liturgical music at Corpus Christi over several decades is that seminarians are offered practical musical tuition to complement their theoretical studies in theology. As one might expect, given the seven year training provided for seminarians, Survey 1 indicated that priests are, on average, the pastoral ministers most likely to have tertiary degree-level training in Catholic parishes. A Bachelor of Theology/Divinity degree is held by 21.2% of priests whilst 43.1% of respondents indicated that the priest decides what is sung in the parish. It has been noted in Chapter 4 (p. 105) that 11 of the 137 parishes in Survey 1 sing an above-average number of ministerial chants during the Sunday liturgy; for example, the Introduction and Conclusion to the Gospel, the Preface Dialogue, Eucharistic Acclamations, Introduction to the Lord's Prayer and Lord's Prayer, Doxology and one or more additional presidential prayers. Of these, only four parishes indicated that they also use one or more chant settings of the Ordinary of the Mass. This would appear to indicate that the selection of chant settings for liturgical texts in general in these parishes does not necessarily reflect a decision to employ chant across all the musical ministries, but is more an indication of the preferences of individual priests to sing the ministerial chants at particular Masses.

Of those priests who indicated that they do sing the majority of ministerial chants, none indicated that they had any musical qualifications. Nevertheless, it could be assumed that most,

⁶² *Corpus Christi College: The Clayton Years 1973-1999* (Carlton: Corpus Christi College, 2000) 111.

if not all, are reasonably competent singers and that the priests in the eleven parishes that sing the ministerial chants probably also enjoy singing. A Bachelor of Theology degree was held by 63.6% of priests. Whilst a theology degree per se could be an influential factor, since it does contain an academic study of liturgy and its symbolic languages, including music, in addition to scripture, philosophy, systematic theology and pastoral theology as the major subject areas of study, it would not necessarily be a consistent influence on priests. Survey 1 also reveals that 79.31% priests who indicated they have a theology degree *and* decide what is sung serve in parishes where most of the ministerial chants are *not* sung. This raises the question: are there other influences or spheres of influence on priests?

Apart from personal convictions of the liturgical efficacy of singing the ministerial chants, some priests may sing the ministerial chants because this style of liturgical presidency, namely, 'singing the Mass,' is exemplified by leaders of the Roman Catholic Church, particularly the Pope when celebrating Masses at St Peter's Basilica in Rome and the current Archbishop of Melbourne when celebrating at St Patrick's Cathedral and diocesan parishes. It is also possible that those priests who sing the majority of the chants do so on the basis of their general knowledge and interpretation of the official liturgical documents on liturgy and music produced for pastoral ministers around the world, notably MS (1967) and GIRM (2002). It is also possible that the general liturgical style adopted by priests is influenced by that promoted by priestly fraternities.

7.3.4 National Council of Priests

One possible sphere of influence on the liturgical music ministry of Catholic diocesan priests in Melbourne is the style of priestly ministry represented by the National Council of Priests (NCP). According to the secretariat of the National Council of Priests, there are currently 1,415

financial members of the NCP in Australia, 129 of whom are active priests in Melbourne.⁶³ It would therefore seem reasonable to suggest that, on average, half of the priests in the Catholic Archdiocese of Melbourne – Australia’s largest diocese - belong to the NCP. According to its 2004 Constitution, the NCP aims to promote a spirit of fraternity among members, to devise ways for members to better serve people to whom they are called to minister, to provide a forum for exchange of ideas, to promote a spirit of ecumenism, to liaise with national bodies of religious men and women and national bodies of laity and to act as a consultative body to the Australian Catholic Bishops Conference.⁶⁴ The goals of the NCP seem to be directed less towards *styles* of Eucharistic celebration - much less liturgical musical issues - and more towards the needs of Catholic parishes who cannot celebrate the Eucharist due to a shortage of priests. In a recent position paper on the Eucharist in Australia, the NCP endorsed the centrality of the Mass in the life and mission of the Church but argued that this belief is compromised in parishes who live without priests and, therefore, without the Eucharist. The submission called not for changes to liturgical rubrics or more detailed instructions on the liturgy but changes to ordination criteria that would enable more parishes to celebrate the Eucharist more regularly.⁶⁵

7.3.5 Australian Confraternity of Catholic Clergy

A contrasting clerical organisation is represented by the Australian Confraternity of Catholic Clergy (ACCC). Approximately half of the priests who indicated that they sing the ministerial chants are known to belong to the ACCC and two local parish priests from this group, have held the positions of Chairman and Vice-Chairman respectively.⁶⁶ A major purpose of the ACCC is to promote symbolic allegiance to the Pope and the teachings of the Church’s

⁶³ Sally Heath, Executive Officer, National Council of Priests, personal communication with author (6 January 2009).

⁶⁴ <http://www.ncp.catholic.org.au/members/NCPConstitution.html> (last accessed 30 October 2008).

⁶⁵ Executive, National Council of Priests (Australia), *Reflections on the Lineamenta* (2005) nos 1, 3 at www.ncp.catholic.org.au/members/NCP-ReflectionsontheLineamenta.html (last accessed 29 October 2008).

⁶⁶ *The Priest* 7:2 (November 2003) 1 and *The Priest* 11:1 (May 2007) 1.

magisterium.⁶⁷ According to its website, the aims of the Association are to give glory to the Most Blessed Trinity, to assist the eternal salvation and holiness of members, to foster unity among Catholic priests and deacons with the bishops in loyalty to the Supreme Magisterium, to encourage faithfulness to priestly life and ministry and to assist bishops, priests and deacons in the fulfilment of their ministry of teaching, sanctifying and ruling.⁶⁸ The ACCC's conferences and discussion of ecclesial and liturgical issues (e.g. celibacy, priestly identity, Tridentine Mass and church design) is promoted through a newsletter entitled *The Priest*. A recent article provides an "examination of conscience" regarding the use of music in the liturgy and perhaps provides an indication of the ACCC's preferences regarding the place of chant in the liturgy represented by the following questions: "Have I observed the proper 'degrees of participation' in choosing sung parts" and "Have I allowed Gregorian chant to sink even further into disuse?"⁶⁹ The Melbourne-based author explores the three levels of sung participation at Mass in *Musicam sacram* (1967), namely, ministerial chants (1st degree), the Ordinary of the Mass (2nd degree) and the processional hymns and Alleluia (3rd degree) – in that order - and concludes that

the irony of this is that, at least in Australia today, it is almost universally the practice to reverse these three "degrees" such that those parts of the liturgy listed under the "first degree" are the least likely to be sung, and those parts under the "third degree" . . . are most likely. The result is that many of our liturgies tend to resemble the Protestant "four hymn sandwich" where between the spoken parts of the Mass, sung hymns are inserted at the entrance, offertory, communion and recessional.⁷⁰

For those who belong to an association that promotes obedience to the teachings of the Catholic Church, it is highly possible that articles that provide an examination of conscience

⁶⁷ For more information about the goals and membership of this clerical organisation, see <http://www.australianccc.org/> (last accessed 29 October 2008).

⁶⁸ The aims of the ACCC are listed at <http://www.australianccc.org/>.

⁶⁹ David Schütz, "Liturgical Music and Song: An Examination of Conscience" in *The Priest: The Journal of the Australian Confraternity of Catholic Clergy* 7:2 (Nov. 2003) 10-15.

⁷⁰ David Schütz, "Liturgical Music and Song," 11.

regarding implementation of official liturgical directives would be influential on the readership, particularly those who are musically competent.

One cannot help noting the similarities and the differences between the aims of the NCP and ACCC. Both aim to foster a spirit of unity and fraternity among members, however, the NCP's aims tend to concern the broad Church community: relationships with lay people, men and women religious and other Christian traditions and the local bishops' conference whereas the ACCC's aims tend to emphasise more sharply defined ecclesial issues associated with the ordained ministry of bishops, priests and deacons and their relationship with the Pope and the Church's magisterium. It is not possible to say categorically that either of these clerical organisations *causes* priests to use or not use chant in the liturgy, as questions to this effect were not included in the survey. However, it is possible to suggest that associations of priestly ministry symbolise different models of priesthood and understandings of the 'Church' that may influence, even subliminally, the various ways priests give expression to their liturgical ministry, which is such a prominent part of their public persona. From the brief description of these two fraternal associations, it could be argued that liturgical practices involving priests and people such as the singing of ministerial chants could be based on contrasting ecclesiological influences and liturgical priorities.

When Catholic priests and people celebrate the liturgy in Melbourne, the celebration takes place within both universal and local Church contexts. The styles of liturgical music, art and environment employed do not occur in an ecclesial or cultural vacuum but are associated with influences within the Church (e.g. movements for priestly and liturgical reform) and beyond (e.g. movements for de-institutionalisation and religious freedom and inculturation). The non-use of chants may be influenced by practical issues, such as lack of confidence in singing and less Roman-oriented models of priestly ministry exhibited by fellow priests and perhaps the

NCP, for whom spoken Mass with hymns and some sung parts of the Mass is a style of celebration with which they are comfortable. It is possible that the use of ministerial chants by a minority of priests is, in some cases, associated with a firmer adherence to the vision of music in the liturgy presented in the Church's official documents, and promoted by organisations such as ACCC, and modelled by bishops of the Church whose celebrations of liturgy are sometimes viewed as examples of how the liturgy can or should be celebrated.

On the question of musical confidence, one of the strongest findings from Survey 2 was that 76.5% indicated that a priest's level of singing ability influences attitudes towards the singing of chant. In Survey 2, the issue of confidence and competence amongst priests was consistently raised. From the twelve priest respondents, only one referred to priests directly but three did cite lack of musical ability, with comments such as: "Not a pastoral custom due to lack of preparation; inability of some leaders of song" (Q17, R5, P). Of the twelve responses from musicians, however, eleven referred to priests with various explanations, the most common of which was lack of ability, such as "Priest wasn't confident and competent about singing" (Q17, R24, MUS). From the ten pastoral associate participants, seven referred to priests directly, again with reference to the lack of competence and facility with the chants, for example, "The priest is not capable or confident enough" (Q17, R13, PA). One pastoral associate also noted that clerical age was influential, for example, "Singing requires energy – and with an aging clergy – our PP is 79 yrs, often saying two or three Masses" (Q17, R16, PA). Since the latest statistics show that the average age of priests on appointment in Melbourne parishes is 60 years,⁷¹ this last observation could become an increasingly influential as local priests get older.

⁷¹ <http://www.ppo.catholic.org.au/faq/faq.shtml#priests> (last accessed 28 September 2009).

7.4 Musicians

Whilst priests undoubtedly play a key role in deciding what they will sing in the liturgy, much of the decision making regarding liturgical music involves parish musicians and pastoral associates. According to Survey 1, 48.9% of parish respondents indicated that the organist/keyboard accompanist decides what is sung during the liturgy whilst 47.4% indicated that the music coordinator decides what is sung. Whilst a significant number of priests hold degrees in theology (21.2%), a lesser proportion of organists (10.2%) and music coordinators (8.8%) hold degrees in music. This is because the roles of organist/keyboard player and music coordinator in parishes do not require music ministers to have earned a degree in music. Until recent times, the ministry of music has largely been served by committed volunteers with an interest in music but often without any formalised training. Despite the fact that church documents have endorsed the musical and liturgical training of church musicians⁷² and instrumental and vocal competency,⁷³ the training and ability of parish musicians varies considerably both within parishes and from one parish community to another. There are, however, some notable exceptions. When one considers the parishes where more than two chant Masses are sung, for example, it seems that the music is coordinated or accompanied by a musician with a music degree. This stands to reason because the teaching of chant to choirs, cantors and congregations requires a certain level of ability due to the complexity involved (e.g. interpreting chant notation and rhythm). It may also be attributable to a matter of taste: parish musicians who have studied music history or have a greater appreciation for so-called ‘traditional church music’ may be more inclined to use chant than amateur volunteers who are more comfortable with post-conciliar liturgical music in a popular idiom.

A key educative influence on local parish musicians and the use of chant during the past twenty-five years has been Australian Catholic University, Fitzroy Campus (ACU) which

⁷² CSL (1963) #115 in TLD (2004) 25.

⁷³ MS #67 in Robert Hayburn, *Papal Legislation*, 556.

introduced a Bachelor of Arts (Church Music) degree in Australia during the early 1980s, the first of its kind in Australia. Past and present music lecturers and students from ACU have served in a number of parishes, including St Patrick's Cathedral; St Francis' Church, Lonsdale St, Melbourne; St Patrick's, Mentone; St Bede's, North Balwyn; St Brendan's, Flemington; Immaculate Conception Parish, Hawthorn; and St Mary of the Angel's Basilica, Geelong. Survey 1 indicates that these parishes are venues where two or more chant-based Masses are sung during the Sunday liturgies. Whilst the academic study of western plainchant normally forms part of the music history units in music degrees, the course at ACU is distinguished from music degrees offered at other institutions in that it provides elective units on music in the liturgy, including a study of the integration of chant at Mass. ACU has also offered more specialised elective units on chant with local musicological specialists such as Dr Geoffrey Cox, Dr Dianne Gome and Rev. Dr William Jordan. These initiatives at tertiary level have helped shape a small but enthusiastic generation of parish musicians in the use of music during the liturgy, including ministerial and congregational chant, congregational psalmody and hymnody and sacred choral works. Jeremy Fletcher, a music graduate from ACU, has recently established a chant resource centre at St Mary's Star of the Sea Church in West Melbourne with a view to educating parishes in the use of Gregorian chant during the liturgy.⁷⁴

7.5 Pastoral Associates

Apart from liturgical musicians, pastoral associates are another influential cohort of people responsible for choosing what will be sung in Catholic parishes. The ministry of pastoral associate developed in Catholic parishes following the Second Vatican Council in response to a combination of factors: the transition by some members of religious orders from school teaching and hospital ministry to parish work; the call for lay people to exercise their baptismal participation in the life of the Church, and the increased need for pastoral ministry in parishes

⁷⁴ For more information about the chant resources available, see www.sacredmusiccentre.com.au (last accessed 23 November 2008).

following the Council when there was a decline in the number of ordinations to the priesthood. Until recently, the role of pastoral associate was undertaken predominantly by members of women's religious orders.⁷⁵ Following the Council, formation for pastoral associates was provided in Melbourne by the National Pastoral Institute at Elsternwick,⁷⁶ the Catholic Theological College in Clayton and East Melbourne and the Catholic Pastoral Formation Centre in West Melbourne, Fitzroy and East Melbourne where students enrolled for either a Diploma in Pastoral Ministry, Bachelor of Theology or Certificate in Pastoral Ministry.

Survey 1 indicates that in 27% of parishes, the pastoral associate decides what will be sung during the liturgy, sometimes in conjunction with other musicians and priests. It is interesting to note that where the surveys indicated that a pastoral associate decides what will be sung and the same pastoral associate has earned either a Certificate in Pastoral Ministry or Bachelor of Theology degree, these parishes tend not to sing most of the ministerial chants that could be sung. One cannot read too much into this phenomenon as the choice of singing ministerial chants, would appear to be more the choice of individual priests. Possibly more significant, however, is the fact that out of the 37 parishes that indicated that a pastoral associate decides what will be sung in the parish, only 27% indicated that they sing one or more Masses based on chant. This finding suggests that where pastoral associates are actively involved in deciding what will be sung at Mass, they are generally less likely to choose chant settings of liturgical texts. One possible reason is that pastoral associates are not as highly trained in music: only 2.2 % of pastoral associates have a music degree, which could suggest that they have not been as highly exposed to chant as trained musicians who have studied the history of western music including the role of chant. Another possible reason is that many pastoral associates are women

⁷⁵ Robert Dixon, "Pastoral Associates" in *The Catholic Community in Australia* (Open Book Publishers, 2005) 120.

⁷⁶ For a discussion of the National Pastoral Institute's origins, directors and student enrolments (1972-1987), see Robert Pascoe, *The Feasts and Seasons of John F. Kelly* (Crows Nest: Allan & Unwin, 2006) 223-228.

religious and they, like priests, may consider chant to be associated with the pre-Vatican II era of the Catholic Church which they may now prefer to “leave behind.”

7.6 Local Liturgical Customs

7.6.1 Customary Approaches to Choosing Music

One influential factor for whether or not parishes sing ministerial and congregational settings of chant is the influence of liturgical custom. In the words of one respondent: “Initially after the Council there was the novelty of non chant-based compositions and this has become the custom” (Q19, R1, P). Parish customs, including liturgical customs, are considered from the perspective of liturgical law to be important in the cultural adaptation of the liturgy. The notion of custom has been described as “the continued practice of a parish community over a long period of time” and in some cases may even assume the status of law if practised for thirty continuous years without official revocation.⁷⁷ Custom is more than force of habit: it reflects what a community values as being good.⁷⁸ The local custom not to sing chant in the liturgy is reflected in the following remark which indicates that chants of the Ordinary in Latin or English are not used because they are “not really our taste because of what people are used to or comfortable with” (Q19, R23, MUS). Some ministers responsible for selecting music expressed resistance to chant because of past practices and perceptions: “I do not encourage [singing the ministerial chants]; not part of parish tradition, expectation or demand” (Q17, R4, P). These perceptions suggest that the practices of liturgical music, including chant, are influenced by existing pastoral customs that have evolved since the Council.

In relation to the customary non-singing of ministerial chants on a regular basis is the various ways in which decisions are made about which parts of the Mass will be sung. In order to ascertain the predominant customs followed in parishes, respondents to Survey 2 were asked to

⁷⁷ John Huels, *Liturgy and Law: Liturgical Law in the System of Roman Catholic Canon Law* (Montréal: Wilson & Lafleur, 2006) 32, 130-143.

⁷⁸ Huels, *Liturgy and Law*, 135.

indicate which of three approaches to singing parts of the Mass on Sundays were followed in their parish. Approach 1 was described as the “Four Hymn Mass,” inspired by *Musicae sacrae disciplina* (1955) and the *Instruction on Sacred Music and Liturgy* (1958) that permitted vernacular hymns during the Entrance, Offertory, Communion and Recessional.⁷⁹ Nowadays, within this approach, parts of the Mass in English might also be sung. Approach 2 was described as “Sing the Mass, rather than Sing at Mass” inspired by the Instruction *Musicam sacram* (1967) and the *General Instruction of the Roman Missal* (1969, 1975, 2002) which highlighted the importance of singing the ministerial chants.⁸⁰ In addition, this approach allows for important acclamations and congregational hymns to be included also. Approach 3 was described as “Highlight the Important Parts of the Mass” inspired by the US Bishops’ Conference statement *Music in Catholic Worship* (MCW) (1972, 1983) which urged that music be used to highlight the relative importance of various parts of the Mass, such as the Responsorial Psalm and Gospel Acclamation during the Liturgy of the Word, the Holy, Holy, Memorial Acclamation, and Great Amen during the Liturgy of the Eucharist, in addition to processional songs and other parts of the Mass.⁸¹ Whilst there is a degree of overlap between these three liturgical models, the customary approaches that predominate in each parish are represented in the following table:

⁷⁹ MSD (1955) #64; ISML (1958) #14b in Hayburn, *Papal Legislation*, 353-4, 359-60.

⁸⁰ MS (1967) ##7, 16a-c, 27-29 in Hayburn, *Papal Legislation*, 548-9, 551; GIRM (2002) #40 in TLD (2004) 44.

⁸¹ MCW (1972, 1983) ##31, 42, 45, 47, 75 in TLD (2004) 353, 356, 357, 362.

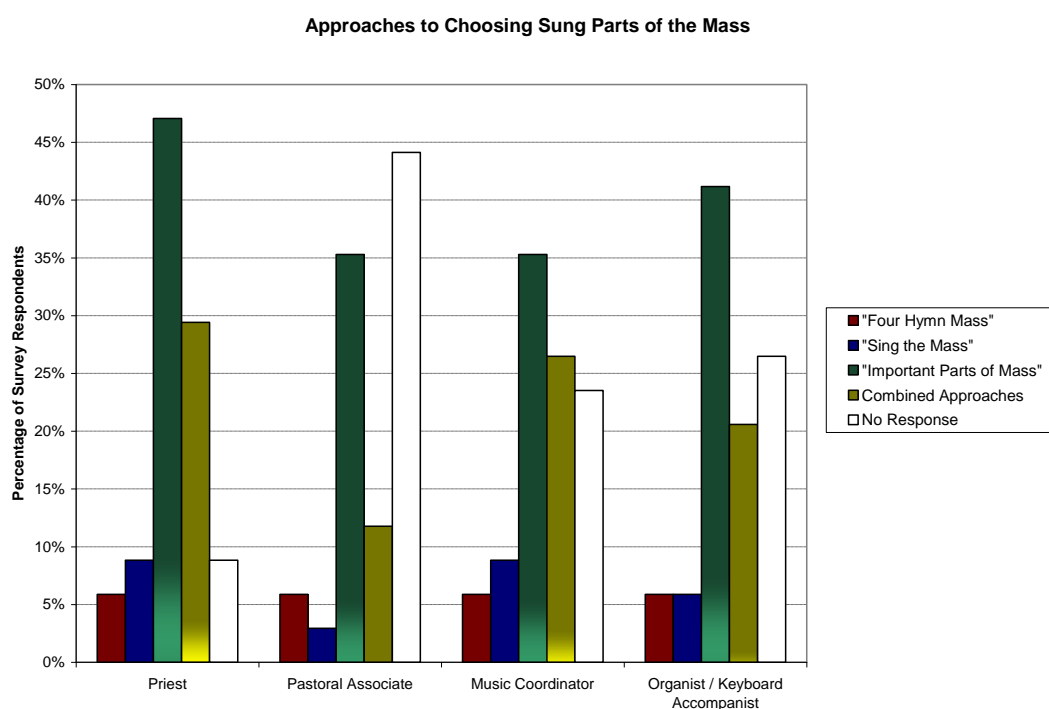


Fig. 21 Customary Approaches to Choosing Sung Parts of the Mass

Several findings are evident in Figure 21. Firstly, the most common approach is “Highlighting the Important parts of the Mass” which reflects the likely influence of MCW on priests and pastoral ministers since 1972. It should be noted that GIRM also includes reference to highlighting the important parts of the Mass but emphasises ministerial chants in general rather than the specific items identified in MCW (e.g. the Responsorial Psalm, Gospel Acclamation, Holy, Holy, Eucharistic Acclamation and Great Amen).⁸² This finding supports the finding of Survey 1 that the singing of most of the ministerial chants occurs in only 8% of parishes and in the majority of other parishes on special occasions such as Holy Week. This approach is also one that has been promoted in the writings of those involved in liturgical formation in Melbourne during the past twenty-five years.⁸³ Secondly, combined approaches to choosing the different parts of the Mass are common. This infers that pastoral ministers are influenced by inherited customs (e.g. singing hymns at low Mass) and ritual patterns inspired by post-

⁸² GIRM (2002) #40 in TLD (2004) 44.

⁸³ Frank O’Loughlin, “Music in the Liturgy” in *The Summit* 4:3 (Aug. 1977) 6-7, Gregory Manly and Anneliese Reinhard, *The Art of Praying Liturgy* (Melbourne: Spectrum, 1984) 381-382.

conciliar liturgical documents and resources. Thirdly, the “Four-Hymn Mass” approach is least used consistently which indicates that the post-conciliar emphasis on the integral role of music in the whole liturgical rite has begun to take root in parishes. Fourthly, the “Sing the Mass rather than Sing at Mass” approach emphasised by the post-conciliar documents MS and GIRM is adopted by approximately 8% of parishes, although less consistently amongst the various ministries. This is probably related to the respective role of ministers in relation to choosing and singing various parts of the Mass. Finally, the highest “no response” was recorded from pastoral associates which, perhaps, indicates that some are not actively involved in the music ministry.

The findings represented in Figure 21 above are also validated in the following table (Fig. 22) which shows the percentage of respondents who indicated which ministerial chants should be given preference, wherever possible, at ‘major’ Masses in the parish on Sundays and holy days of obligation.

Mass Part	Percentage of Survey Respondents Who Believe this Mass Part Should be Given Preference when Singing
Introductory Rites	
Sign of the Cross	5.9
Greeting	11.8
Penitential Rite	14.7
Lord, have Mercy	20.6
Glory to God	26.5
Opening Prayer	14.7
<i>No Response</i>	38.2
Liturgy of the Word	
Responsorial Psalm	38.2
Gospel Acclamation	47.1
Responses before/after Gospel	32.4
Intercessory Prayers	5.9
<i>No Response</i>	23.5
Liturgy of the Eucharist	
Prayer over Gifts	3
Preface Dialogue	38.2
Preface	29.4
Holy, Holy	61.8
Memorial Acclamation	82.4
Great Amen	88.2
<i>Communion Rite</i>	
Lord's Prayer	32.4
Embolism	3
Doxology	11.8
Peace Prayer	5.9
Lamb of God	35.3
Prayer after Communion	3
<i>No Response</i>	8.9
Concluding Rite	
Greeting	3
Blessing	14.7
Dismissal	44.1
<i>No Response</i>	53

**Fig. 22 Mass Parts that Pastoral Ministers Believe
Should be Given Musical Preference**

The question in Survey 2 that generated data for the above table left respondents free to interpret the term “ministerial chant” as they thought appropriate. The Mass parts listed above in the left column represent the items presented in the completed Survey, irrespective of whether the Mass parts are in fact ministerial chants or not (e.g. Gloria, Responsorial Psalm). It

should also be noted that the percentage of “no responses” has been included deliberately. The fact that the Introductory and Concluding Rites contain higher rates of no responses suggests that respondents possibly regard these parts of the Mass to be less important than the Liturgy of the Word and Liturgy of the Eucharist which included the highest percentages of responses in relation to the Responsorial Psalm, Gospel Acclamation, Holy, Holy, Memorial Acclamation and Great Amen. The 44% who indicated that the Dismissal should be given preference included six respondents (17.7%) who referred to its use in the Easter season.

The table above indicates that the predominant custom in relation to the singing of liturgical texts in Melbourne’s Catholic parishes is to highlight the important parts of the Mass, namely singing the responses and acclamations during the Liturgy of the Word and the Liturgy of the Eucharist. Ministerial chants are sometimes added (e.g. responses before and after the Gospel, during the Eucharistic Prayer and Lord’s Prayer), however, this practice occurs in a minority of parishes surveyed.

7.6.2 Customary Styles of Liturgical Celebration

The development of liturgical music ministries and repertoire since the Second Vatican Council has contributed towards the development of different styles of liturgical celebration. Variation in liturgical styles was envisaged by the Second Vatican Council as part of the legitimate adaptation of the liturgical rites to the different linguistic and cultural contexts of Catholic parish communities.⁸⁴ One possible form of this stylistic variation is the development of a family or folk Mass, a quiet Mass (i.e. no music), a choir or “traditional” Mass and a youth Mass. This liturgical custom is captured in the following reflection by Melbourne priest, Fr Michael Elligate, who has suggested that the provision of different styles of liturgy in parishes is important because it attends to the different age-groups, lifestyles, aesthetic sensibilities and

⁸⁴ CSL (1963) ##37-40 in TLD (2004) 11-12.

preferred Mass times of worshipping communities within each parish rather than assuming that a “one-size-fits-all” approach to liturgical prayer and music will suit everyone:

Masses with predominantly young parents and children that can be noisy and chaotic may be different to a reflective Eucharist that is quiet and prayerful. It’s the season of life that people are in. One Mass could have a lot more of what some people regard as fairly traditional symbols, continuity of old symbols they grew up with in the Church [e.g. choirs, chant]. Another Eucharist could be a lot more contemporary. It is good marketing but it is also a good strategy of prayer.⁸⁵

Elligate believes an eclectic approach to choosing liturgical music is valuable in the Church whereby items from the old and the new can coexist:

Another good thing that has happened is the whole new repertoire of songs – from Chris Willcock and various liturgical resources. When you look back to that first repertoire of songs we had, people had every reason to be upset because so much of the stuff was trite. And also we are now learning to be able, here in this place for example, to dip back into the treasury of old Latin texts and beautiful tunes and hymns . . . There was a stage when we just said that’s all gone. Now we are quite prepared to reassess all that.⁸⁶

Elligate’s description of the different styles of liturgical celebration in parishes is supported by findings from Survey 1 that showed that 35% of respondents indicated they have a mixed voice choir, 54% have a music group (unison or two-part), 52.6% have cantors/leaders of song, 30.7% have a children’s choir, 22.6% have an ethnic choir and 20.4% have a youth choir. In terms of Mass “styles” and the implications for liturgical music, a report by Robert Dixon and Sharon Bond to the Australian Catholic Bishops based on the *2001 National Church Life Survey* suggests that it is not uncommon for Catholic parishes to offer a Vigil Mass on Saturday evening, another Mass early on Sunday morning, one or more later Sunday morning Masses (in some parishes this might be a Mass celebrated by a predominantly ethnic

⁸⁵ “Liturgy in the 1990s: Interview with Fr Michael Elligate” in *The Summit* 19:4 (Nov 1992) 6-8.

⁸⁶ “Liturgy in the 1990s,” *The Summit*, 8.

community) and sometimes a youth-oriented Mass on Sunday evenings.⁸⁷ Not all parishes offer Masses during these times each weekend. However, the report suggests that in terms of preferred style of music, early Sunday morning attendees expressed the strongest preference for traditional hymns at Mass, whereas Saturday and Sunday evening attendees expressed the strongest preference for contemporary liturgical music.⁸⁸ This latter finding harmonises with a recent study of young people aged between 13 and 24 which indicated that listening to music (type unspecified) is the activity most found very important for attaining peace and happiness.⁸⁹ The writers of this study have suggested moreover that ministry to young people “needs to place considerable emphasis on the creative use of music.”⁹⁰

Even though the report by Dixon and Bond is based on a national survey, the findings about music probably also reflect liturgical practices in larger dioceses such as Melbourne. The national research findings note that early morning Sunday Masses are attended by the highest percentage (51%) of older people (60+years).⁹¹ Mid-Sunday morning Masses on the other hand are often distinguished by the presence of parents with younger children. Catholic primary school-based children’s choirs are often a feature of sacramental celebrations such as First Communion and Confirmation liturgies. Later Sunday morning Masses sometimes include the ministry of a mixed-voice choir whilst the report indicates that the Sunday evening Mass comprises the highest percentage (20%) of younger people (15-29 years) which is a major reason why evening Masses are often characterised by the ministry of a youth choir. Amongst the respondents to Survey 1, it seems that chant-settings of liturgical texts are not widely used by the varied music groups. For example, whilst 21.2% of cantors/leaders of song and 18.2% of music groups used chant settings, only 4.4% of children’s choirs and 3.6% of youth choirs

⁸⁷ Robert Dixon and Sharon Bond, *Who Goes When? Mass Attenders and Their Usual Mass Time* (Melbourne: ACBC Pastoral Projects Office, 2004)

⁸⁸ Dixon & Bond, *Who Goes When?* 2.

⁸⁹ Michael Mason, Andrew Singleton and Ruth Webber, *The Spirit of Generation Y: Young People’s Spirituality in a Changing Australia* (Melbourne: John Garratt, 2007) 264.

⁹⁰ Mason, Singleton and Webber, *The Spirit of Generation Y*, 347.

⁹¹ Dixon & Bond, *Who Goes When?* 8.

use chant. This could be attributable to the stylistic preferences of the varied groups who minister in each parish and also to the hymnals used by parishes today such as *Gather Australia* and *As One Voice* that provide a wider range of liturgical music options and considerably less chant settings of liturgical texts than the hymnals used prior to the Council.

7.7 Cantors and Leaders of Song

Another aspect of liturgical ministry designed to evoke participation is the customary placement of the musicians towards the front of the congregation. According to Survey 1, 63.5% of parishes have musicians located at the front of the church whilst only 11.7% of parishes indicated that musicians are located in the gallery. The placement of musicians in front of the congregation has historical and liturgical roots. Some older Catholic churches in Melbourne were built with a choir gallery, sometimes housing an organ or harmonium, from where a choir may have led the singing prior to the Council. Acoustically, elevated galleries at the rear of churches helped to disperse music into the space above the heads of the congregation, thereby providing them with a sense of surround sound, in the same way that elevated speakers project sound today. At the same time, pre-conciliar documents on liturgical music indicated that, in general, the organ should be conveniently placed near the main altar, but that the singers or musicians standing on raised platform - presumably at the front of the church - were to be inconspicuous.⁹² Male choirs could be located within the sanctuary, however, female choirs were prohibited from singing in the same location, a stipulation that was reiterated following the Council.⁹³ Increasingly, these directives tend to be overshadowed by the *General Instruction of the Roman Missal* (1975, 2002) which directs that the location of the schola cantorum (or choir) facilitates their unity with the assembly, their liturgical ministry and sacramental participation in Holy Communion.⁹⁴ At the same time, the General Instruction

⁹² ISML (1958) #67 in Hayburn, *Papal Legislation*, 369-370

⁹³ MS #22-23 in Hayburn, *Papal Legislation*, 550.

⁹⁴ GIRM (1975) #274 in TLD (1991) 92 = GIRM (2002) #312 in TLD (2004) 93.

directs that when there is no choir, there should be a cantor or a choir director to lead and sustain the people in singing.⁹⁵

It would seem that a majority of Catholic parishes in Melbourne have interpreted the conciliar decrees to mean that parish musicians are often located towards the front of the assembly, just as the psalmist or cantor normally leads the psalm and Gospel Acclamation from the ambo or another microphone adjacent to the sanctuary. Even though the location of musicians does not necessarily influence whether or not ministerial and congregational chants are sung at Mass, the presence of musicians at the front of the church does facilitate congregational participation in those chant-based Mass settings such as *Missa Emmanuel* that utilises a cantor. For example, of the 21 parishes who indicated that they sing the *Missa Emmanuel* – the most commonly used chant-based Mass setting in the Archdiocese – 18 also indicated that cantors serve in their parish. It seems that the location of musicians at the front of the assembly does evoke the musical participation of the congregation in chant-based Masses as well as other non chant-based liturgical music. This practice parallels the role played by the priest during the ministerial chant where he is ideally situated for musical dialogue in a position facing the congregation.

7.8 Liturgical Music Budgets

In general, Catholic parishes in Melbourne do not spend large sums of money on liturgical music or the payment of musicians. This is despite the fact that the Church has, since 1958, acknowledged the value of remunerating Church musicians as a matter of both justice and charity.⁹⁶ This general observation would appear to be validated by the findings from Survey 1 that showed that 80.1% of parishes in the Archdiocese have an annual budget of only \$5,000 or less per year, which includes payments made to liturgical musicians, copyright licence fees,

⁹⁵ GIRM (1975) #64 in TLD (1991) 64 = GIRM (2002) #104 in TLD (2004) 59.

⁹⁶ ISML (1958) ##101-103 in Hayburn, *Papal Legislation*, 374.

tuning and/or maintenance of the pipe-organ and/or piano and the purchase of musical resources and instruments. At the same time, there are some exceptional parishes that do provide more extensive financial support for the music ministry; for example, 5.1% of parishes indicated that between \$5,000 and \$10,000 is allocated, whilst 10.2% of parishes indicated they spend \$10,000 or more.

There does not appear to be a consistent correlation, however, between the size of the budget and whether or not parishes sing ministerial and congregational chant. For example, of the eleven parishes that sing most of the ministerial chants in the Order of Mass, only two indicated that their budget is more than \$5,000 per year. In addition, when it comes to the singing of congregational chants such as the *Missa Emmanuel*, only six of the twenty-one parishes that sing this Mass indicated their parish spends \$10,000 or more. These parishes tend to be situated in suburbs generally considered to be areas of high socio-economic status (e.g. Toorak, East Camberwell). These findings suggest that whilst substantial budgets are provided for liturgical music in a small number of parishes and that these budgets sometimes allow for the employment of a professional, trained musician who may use chant more than non-professional amateur musicians, the influence of liturgical music budgets on the singing of ministerial and congregational singing of chants appears to be more the exception than the rule.

7.9 Conclusion

This chapter has outlined various influences exercised by Archdiocesan agencies, formation programs for pastoral ministers and liturgical customs regarding the selection, leadership and support of liturgical music in parishes. It was found that the Diocesan Liturgical Commission since the Council has changed its liturgical priorities regarding the singing of chant. The initial post-conciliar emphasis was on the preservation of chant and the sung Mass. This was followed by a twenty-five year period promoting essentially non-chant Mass settings, service music,

responsorial psalms and liturgical songs by various local and international composers, culminating in the staging of the largest liturgical convention in Australia and the production of a substantial hymnal supported by the Archdiocese, GIA Publications and local musicians. More recently, episcopal leadership has fostered a re-emphasis on chant and the sung Mass, through liturgical example and guidance given in relation to liturgical music workshops.

These shifts in Archdiocesan priorities during the past forty years suggest that the Second Vatican Council's broad vision for the promotion and use of liturgical music including both chant and modern compositions has been interpreted in different ways at different times, depending on the liturgical priorities and musical preferences of those in positions of power and influence within the diocese. The extent to which bishops and their support agencies influence local parish practice through episcopal celebrations, diocesan workshops and journal articles is not easy to quantify; however, when the diocesan leaders and support services provide financial and ecclesial support to liturgical hymnals containing music for ministerial and congregational singing then their influential role in relation to parish use or non-use of chant can be more readily established.

Not surprisingly, the ministerial formation for priests has undergone changes that are similar and related to those observed in relation to the Diocesan Liturgical Commission. Changes in Archdiocesan leadership have led to changes in liturgical priorities. Items once considered part of a previous era (e.g. chant) have recently been reintegrated into seminary formation and pastoral practice during a time when musical confidence and competence levels amongst clergy seems low. For priests, the post-conciliar changes and upheavals have led to the development of associations with contrasting priorities in order to provide ongoing fraternal support for clergy. For a minority, the singing of chant is perhaps a symbol of conformity with universal Catholic Church documents. For a majority, the non-singing of chant symbolises a

standardised style of liturgical celebration that has evolved since the Council. This is more influenced by what is perceived to be possible and desirable within Church guidelines at the local level.

In terms of tertiary training, an important finding from this chapter was the important role played by the music degree at Australian Catholic University in Melbourne. Some music staff, students and graduates from ACU serve in parishes where ministerial and congregational chant is sung on a regular basis which suggests they have the requisite skills to support the singing, leadership and accompaniment of this genre. The emergence of music degrees in Catholic institutes with provision for studies in liturgical music is a small but welcome implementation of the Second Vatican Council's vision that advanced institutes of sacred music be established where possible for the training of church musicians. Since there seems to be a correlation between the singing of chant and the presence of competent musicians in parishes, one can only hope that the strong foundations laid in the past twenty-five years at ACU and its predecessor institutions are built upon in the future.

In addition to external influences, it was found that customs inside parishes are one of the most potent forms of influence on the singing of chant. In relation to ministerial chants, in particular, it was illustrated that the customary model of selecting music is to highlight the parts of the Mass perceived to be important such as the Responsorial Psalm, Gospel Acclamation, Holy, Holy, Memorial Acclamation and Great Amen (in addition to Processional hymns and selected settings of the Ordinary such as the Glory to God and Lamb of God). This discovery was further validated by the decisions of pastoral ministers about which ministerial chants should be given preference in the liturgy. An implication of this finding is that ministerial chants are considered to be normally unnecessary, or in some cases a possible burden, in liturgical celebrations that already incorporate music for important liturgical elements.

In relation to this approach, however, it was found that Masses within the one parish have become associated with different styles of celebration depending on the age, familial status, and liturgical preferences of those in attendance. Chant is least used among younger people and children. This represents a stark contrast with the pre-conciliar era when there was generally more commonality between schools and parishes and the repertoire sung by younger and older people. The delineation in liturgical style is helpful in providing for the various pastoral needs of different worshipping communities. However, associations of this kind are unfortunate if they typecast certain styles of liturgical music (e.g. chant, folk-style music, choral music) and limit their use to certain groups rather than exposing different congregations to a variety of genres from the Church's tradition in keeping with the Church's liturgical principles.

The physical placement of liturgical musicians at the front of the congregation is a common practice in parishes which could be potentially influential upon the singing of chant-based Mass settings involving the 'call and response' dialogue between cantor/choir and congregation. This situation parallels the visual relationship between the psalmist and congregation during the Liturgy of the Word and the presiding celebrant and people during the Introductory Rites, Liturgy of the Eucharist and Concluding Rite. The dialogical form of chant-based Masses currently used in the Archdiocese is facilitated by the congregation's ability to see those with whom they are called to respond. Whilst parish cantors and leaders of song customarily lead post-conciliar song from the front of the congregation, this ongoing role is crucially influential in the teaching and leading of 'new' chant-based compositions.

Having outlined the various influences within the Archdiocese upon the use of chant, the next chapter will serve to make substantial conclusions and recommendations that will facilitate positive practices and perceptions towards chant in the future.

Chapter 8

Conclusions and Recommendations

In this study it has been shown that the Roman Catholic Church's post-conciliar vision of chant in the liturgy has not been fully implemented in parishes of the Catholic Archdiocese of Melbourne and, from this observation, a number of major findings have emerged. For the majority of parishes, it seems that the Church's vision for chant is more like a utopian dream awaiting fulfilment. It was found that some ministerial chants, when sung, are generally used during the important parts of Sunday Mass (e.g. the Eucharistic Prayer) and that congregational chants do feature more prominently during the liturgies of Holy Week, the climax of the entire liturgical year. Given these practices, chant is thus associated with a progressive solemnisation of the liturgy on Sundays and during the Church's yearly cycle. Paradoxically, another significant conclusion to this study is that ministerial and congregational chant settings of liturgical texts, particularly those in English, are valued as a genre of liturgical music, even though they do not play a prominent part of the repertory of most parishes each week. This suggests that there is a degree of consensus between the Catholic Church's vision and local pastoral perceptions of chant. However, local attitudes are also qualified by the experience of using chant alongside an essentially post-conciliar, popularly styled musical repertory in parishes. In addition, the use and non-use of chant is subject to various influences on priests, pastoral ministers and liturgical musicians who select, play and sing music for the liturgy.

8.1 Post-Conciliar Chant Practices and Influences

The study has established that there was some continuity between the exceptional use of chant in the pre- and post-conciliar eras. For example, it was found that the most common style of Eucharistic liturgy prior to the Council was the low Mass and that sung and high Mass

containing chant sung by ministers and congregation was uncommon. The regular practice of low or spoken Mass has continued following the Council; however, the difference now is that congregations normally sing hymns during the processional moments, and important acclamations during the Liturgy of the Word and Liturgy of the Eucharist are sung. It was also found that the major acclamations during the Liturgy of the Word and Liturgy of the Eucharist, some of which involved ministerial and congregational chant, are those that are most commonly sung and that pastoral ministers believe should be sung at Mass on Sundays. It was suggested that this approach was ultimately influenced by the American bishops' statement *Music in Catholic Worship* (1972) and disseminated through the writings of local liturgists and the editorial approaches to the provision of service music in various post-conciliar hymnals. One implication of this finding is that the practice of chant as envisaged in Roman liturgical documents has been overshadowed to a considerable extent by the influence of liturgical policies and publications developed in English-speaking countries whose leading publishing houses of liturgical music have promoted an essentially post-conciliar genre of liturgical music, some of which does draw on the church's heritage, but much of which seems to reflect commercial self-interests and the promotion of composers writing in an predominantly popular style.

One anachronism regarding the singing of ministerial chants that symbolises the popularity of the read Mass in the post-conciliar era is the tendency for invitations to be recited by the priest followed by sung congregational responses. This hybrid practice is attributable to a lack of confidence and singing ability on the part of many clergy and some confusion about different versions. For a smaller number of priests, the chanting of ministerial texts is perceived as unnecessary or burdensome in a celebration where the hymns and important acclamations are already sung. At the same time, this compromise situation shows that musicians are aware that the significant acclamations can or should be sung. The apparent differences in the approaches

of priests and musicians indicates that there is a need for a common, informed understanding across the various pastoral ministries in relation to the liturgical principles and pastoral practice of choosing and singing liturgical texts at Mass.

8.2 Adaptations of Chant into English

The fact that a larger proportion of chants are sung in a smaller minority of parishes and that at least some ministerial chants are sung in the majority of parishes signifies that there are some common values upon which chant practices are based in parishes, such as the capacity for chant to evoke a sense of solemnity and transcendence and the generally positive effect of singing ministerial chants on congregational participation. It was noted that the Church's liturgy and much of the Latin chant repertory remained substantially unchanged between approximately 1570 and 1970, a situation that no doubt reinforced associations between chant, tradition and unity that have emerged in local perceptions today. It was shown that the post-conciliar era in Melbourne and other places, however, has witnessed a succession of revisions to the ministerial chants in English which has not facilitated their continued or familiar use by either priests or congregations. The successful adaptation of chant into English and the preservation of a selective group of shorter chants in Hebrew, Greek, and Latin may be valued because of their simplicity; however, in the case of the ministerial chants in English, the development of different adaptations at official and pastoral levels has complicated the preservation and promotion of a sung liturgy that was part of the conciliar vision. A useful lesson that can be gleaned from this situation is that chant adaptations in English take time to become an established part of the collective memory and once disseminated should, if possible, be left unchanged. In religious ritual, familiarity can breed contempt. In relation to chant, however, familiarity breeds confidence, sustains the musical memory of congregations and facilitates their liturgical participation.

A compelling example of the influence of musical stability on the retention of the chant repertory is illustrated by the high proportion of parishes that have preserved the singing of congregational chants during Advent, Holy Week and celebrations associated with Solemnities of the Lord, the Blessed Virgin Mary and the Divine Office. The annual singing of seasonal chant-based liturgical hymns and antiphons is analogous to the successful preservation and participation in the singing of Christmas carols across generations of Christian believers in different cultures every December. The seemingly intentional association of seasonal chant-based texts with annual liturgical celebrations or liturgical seasons of limited duration, respects the traditionally conservative, ritual character of Roman Catholic worship whereby celebrations of great solemnity tend to preserve the most traditional musical elements such as chant. Such a view is validated by the significant number of participants who associated chant with tradition. The close connection of selected chants with liturgical commemorations celebrated each year presents a very strong case that seasonal chants that are commonly used should continue to remain unchanged and fostered in order to encourage stability, musical recognition and ritual inevitability amongst parish congregations.

The popularity of compositions such as *Missa Emmanuel* by Richard Proulx indicates the value of compositions that draw upon chant-based hymns from the collective memory. In such works fragments of chant melodies from the Church's heritage form the nucleus of new chant-based Mass settings in English. Proulx's selection of identifiable melodic cells for a corpus of chant Masses is a welcome example of the 'organic development' of the liturgy whereby new liturgical musical forms emerge from pre-existing compositions. This approach also merits acknowledgment because it makes the chant settings accessible to parish congregations by building on what many people already recognise, rather than presenting entirely 'new' chant material. Unlike the Latin chant Masses of the pre-conciliar period which were dependent on the services of a choir to bring them to life in the liturgy, these more recent chant adaptations into English can be led by either a choir or a competent cantor. Proulx's chant-based settings

also capitalise on the use of the responsorial form revived just prior to the Council which enables the congregation to repeat what they have first heard modelled for them. This style differs from the pre-conciliar chant Masses whereby some individual movements such as the *Sanctus* were sung from start to finish without the advantages of musical repetition. The adoption of the responsorial form respects the congregational need for leadership and suggests that, in general, shorter chant settings or those with built-in ‘call and response’ dialogues make chant more accessible to congregations rather than longer texts. It is recommended that these adaptations and other chant settings in English by Geoffrey Cox are worthy of wider use because they consolidate and extend the inculturation of chant into English begun by Percy Jones in the 1960s and help to preserve the tradition of singing Mass settings, psalms, Gospel acclamations and sequences during the Eucharistic liturgy.

8.3 Non Chant-Based Service Music in English

At the same time, the discussion has identified that non-chant congregational Mass settings written between 1970 and 1984 by Percy Jones and Colin Smith CFC from Australia and Marty Haugen from the USA are those most commonly published and used by parishes, and are probably considered to have replaced the chant settings that were included in local hymnals during the 1950s. This reflects what appears to be a widespread belief that both the Latin language and Latin chant repertory are no longer considered relevant in the post-conciliar context. It was suggested that this perception represented a popular but narrowly one-sided view of the Council’s pluralist vision for the continued use of both Latin and the vernacular. Attention was drawn to the pending introduction of the revised Roman Missal, which means that new ministerial chants and Mass settings will be introduced around Advent 2010 or early 2011 to replace many of those introduced in Australia after 1970. In an increasingly polarised ecclesial culture characterised by those who focus on the ‘spirit’ of the Second Vatican Council’s liturgical reforms and those who emphasise the ‘letter’ of the Council’s documents,

the future use of Latin chant will be influenced by the way in which pastoral ministers and musicians interpret the Council's vision for liturgical reform and renewal. A reasonable recommendation that could be made in relation to the publication of chant- and non chant-based Mass settings in Latin and English in the future is that liturgical publications should contain an increased selection of both so that those who choose not to emphasise chant in their parish repertory are free to do so but that those who choose to are not deprived of the opportunity. This editorial approach would improve the current situation whereby some of the most popular hymnals do not facilitate the full realisation of the Church's vision by their omission of chant settings of the Ordinary of the Mass in Latin or English and inadequate provision of other chant-based texts for the seasons of the year.

The thesis has revealed that the local perceptions towards chant are sometimes in agreement with perceptions contained in official documents and scholarly writings; however, at other times the perceptions are qualified by local experiences of using chant. The major perceptions were categorised under the predominant themes of solemnity, simplicity, transcendence, participation, tradition and unity. In terms of perceptions at the official and scholarly levels, the 'pride of place' or high ideals that the Roman Catholic Church and scholars have accorded chant in conciliar documents and scholarly articles is possibly influenced by reflection upon the use of chant and the identification of its unique genius in 'ideal' situations such as basilicas, cathedrals, monastic communities and professional recording studios. In some of these situations, plainchant settings of liturgical texts in Latin in particular may find a 'natural' home. Idealised theories about chant emerge from competent practices of singing chant in appropriate liturgical and/or acoustical settings. The discussion has shown, however, that local perceptions towards chant are influenced as much by its adaptation in less sympathetic contexts such as local parish Church communities, where the vernacular liturgy is celebrated with essentially amateur musicians more conditioned by a post-conciliar repertory in popular

musical styles and in an ecclesial context where chant is sometimes perceived as ‘pre-Vatican II’. It is possible that local perceptions are also coloured by combinations of cherished and/or negative memories of chant, an apparent awareness of the official Church’s noble ideals, the use of chant in relation to post-conciliar repertoire and the practical limitations on the chant repertoire occasioned by the musical abilities of parish clergy and musicians.

The local associations of chant with notions of solemnity, transcendence, simplicity, participation, tradition and unity suggests therefore that local pastoral ministers and musicians share many of the same perceptions presently espoused by liturgical documents and scholars of liturgical music. However, these values are also fashioned by personal experience, such as an awareness of liturgical history and an aesthetic appreciation of the chant genre. Such understandings are also moderated by an awareness of the differing musical limitations in cathedral and parish contexts. This situation may be criticised on the grounds that chant is not being accorded the “pride of place” envisaged by conciliar documents, and that it is judged on the same level as other genres of liturgical music such as popular, folk-style composition. By the same token, the willingness to accept the problems associated with chant practice in parishes can be regarded as a responsible pastoral concern. Of special value is the perception that encourages appreciation of the ideal qualities of chant and at the same time takes into account the practical realities of parish situations.

8.4 Recommendations Arising from Perceptions

With respect to the participants’ perceptions of chant, there are three major recommendations that can be made. Firstly, it was found that the widespread acknowledgement of the transcendent qualities of chant was associated more with ministerial than congregational chant. On this basis, parish priests and liturgical musicians should be further encouraged to appreciate the uplifting effect that ministerial chant can have on the low, ‘dialogue Mass’ or read Mass in

English. The forthcoming introduction of the revised Roman Missal texts represents a timely opportunity to provide in-servicing for bishops, priests and deacons in singing the revised ministerial chants at Mass and to reaffirm the use of those that are already well known (e.g. the Lord's Prayer). It is also recommended that the ministerial chants be placed within the Order of Mass section of the Roman Missal as a symbol that "singing the Mass" is part of the Council's vision for liturgical music and also a practical convenience for presiding celebrants and deacons. The provision of chants within the body of the Missal rather than an appendix could also signify to tentative or dismissive clergy that singing the ministerial chants is considered an integral, rather than merely optional, part of the presidential role in the Roman Rite. With regard to the notion of solemnity, the tendency for chant to be associated with the most solemn parts of the Mass and liturgical year suggests that editors of hymnals should include a broader range of chant-based options in Latin, Greek and English adaptation from which to choose in relation to the Liturgy of the Word (e.g. Responsorial Psalms, Gospel Acclamations and Sequence texts) and the Liturgy of the Eucharist (e.g. chant settings of the *Sanctus*, Memorial Acclamation, Great Amen, and *Agnus Dei*) and also the seasons of Advent, Christmas, Lent, Easter and Solemnities of the Lord. Such provision would build on and respect the perceptions that pastoral ministers have been shown to hold in the Archdiocese.

Secondly, a key finding from this study is that the chants from the Church's heritage that have survived locally tend to be the simpler settings that have been adapted into English. This should not be interpreted to mean that people cannot participate when a more complex chant in Latin is sung by a choir or when a simple antiphonal or litanic chant is sung in a foreign language (e.g. *Alleluia*, *Kyrie* or *Agnus Dei*). It was suggested that a congregation that listens prayerfully to a choir singing chant is expressing its participation in the liturgical action at that time. Similarly, a congregation can participate in singing foreign words by appreciating the meaning of the text in their vernacular tongue. It cannot be presumed, however, that simpler

aspects of chant heritage will be simply ‘picked up’ by congregations or caught by osmosis, particularly given the prevalence of post-conciliar musical compositions. A combination of education and formation ‘from below’ and some politically discrete imposition ‘from above’ by Diocesan Liturgical Commissions and Catholic Education Offices is therefore required to satisfactorily ‘hand on’ the chant heritage to Catholics of different age groups, just as the Church’s scriptural, catechetical, and religious education traditions are ‘handed on’ to successive generations. In continuity with the pre-conciliar chant practices discussed in Chapter 3, school students, teachers, parish musicians and congregations should be taught and exposed to the simpler chants in Latin such as those in *Jubilate Deo* (1974) and other simple, generally neumatic, chants from the Church’s heritage of Latin and more recent English chant adaptations that will assist their participation in the Church’s liturgy. To expedite this process, a greater range of selected simple chants for the Mass and seasons should be included in local hymnals, accompanying recordings and PowerPoint programs to compensate for their omission in recent resources. Initiatives such as this are intended to complement, not replace, existing post-conciliar repertoires and signify expressions of unity with liturgical repertoires sung by Catholics in other countries.

Thirdly, it has been established that local pastoral ministers associate chant with tradition and unity, two of the core justifications that the Catholic Church has regularly provided for the preservation of chant during the twentieth century. Acknowledging the qualified positions of scholars and local pastoral ministers who have questioned the extent to which chant has been continuously or universally practised throughout the history of Christianity, symbolic expressions of tradition and unity are an intrinsic part of Catholic sacramentality and help to express spiritual communion between believers past and present. Since the chant tradition predates the Protestant Reformation and religious music based on chant by composers before and since that time has been able to transcend cultural boundaries and serve as a common

source of inspiration for people in different countries, composers with an appreciation for the history and development of chant should be encouraged to adapt more of the chant repertory for use within the vernacular liturgy. In this way, chant-based liturgical texts will emerge organically from the Church's heritage and serve to unite Catholics and other Christians who share a common vernacular language and yet retain a link with those who use the same chants in Latin or possibly other vernacular tongues.

The discussion has shown that one of the key influences on the practice of chant since the Council has been the renewal of liturgy and diversification within ministries of liturgical music (e.g. cantors and music groups), compositional styles and accompaniments (e.g. folk and popular style compositions, use of guitar and piano) and worship aids (e.g. overhead and PowerPoint projectors) that are increasingly employed in parishes. These developments were shown to be related to the Council's call for people to take a more active part in the liturgy and the widespread, commercialised movement to provide musical compositions for the vernacular liturgy. Whilst some aspects of the liturgical reform were actually a restoration of ancient liturgical practices (e.g. the ministry of cantor), the first generations of post-conciliar Catholics possibly perceived liturgical 'innovations' to be part of a 'new' dispensation comprising new rites, new texts, new music ministries, new hymnbooks, new locations for music, new church interiors, new worship aids – in effect, a 'new' style of Catholic worship. These approaches promoted a local context for utilising new music rather than drawing upon older musical settings associated with the Church's past. It was revealed that the embrace of the new was symbolised by the jettisoning or minimal inclusion of chant in some post-conciliar hymnals. Within this context of 'renewal,' it was found that the 'old' chant repertory tended to be preserved most in parishes with substantial music budgets and that the musical ministry that is most likely to utilise chant settings of liturgical texts is that of the cantor or leader of song. Given this finding, the Archdiocese should strongly endorse an as yet unrealised but prophetic

observation made by Fr William Jordan 30 years ago. He suggested that one future trend in parishes “will be the employment of professional parish music directors on a combined parish-school basis, whether full-time or part-time.”¹ To this end, parishes in liaison with primary and secondary schools should substantially increase their music budgets with a view to employing and maintaining directors of music, cantors and choirs who have a liturgical understanding of the role of chant and music in the liturgy and who have the musical and leadership skills necessary to increase the practice of chant in the liturgy.

The survey data showed that the pastoral ministers who most commonly decide what is sung at Mass are the organist, music coordinator and priest, each of whom has been influenced by their respective educational backgrounds in music and theology. At the same time, the thesis indicates that there have been various spheres of influence from individuals, agencies and associations within the Archdiocese and beyond, such as editors and publishers of hymnals, the seminary formation program at Corpus Christi College, and the seminars and publications of the Diocesan Liturgical Commission and related agencies. Undoubtedly, Fr Percy Jones was an instrumental and inspiring example of faithfulness to official documents about the preservation of the Latin chant in his early hymnals in addition to the call from the Council fathers to inculturate the liturgy – and by association chant – into the vernacular, through his early and successful adaptation of seasonal and ministerial chants in the 1960s. Furthermore, his educational program designed to instil a core chant repertory into the liturgical experience of Catholic congregations during the two decades prior to the Council was productive. Similarly, the musical formation provided for priests between 1930 and 1960 focused on chant; thereafter, a ‘pendulum swing’ towards new folk-style and popular liturgical music of the post-conciliar era reflected the dramatic changes in the liturgy. Since 1996, an effort has been made to integrate a larger proportion of the chant heritage at the seminary than was provided during the

¹ William Jordan, “Music Committee” in *The Summit* 6:4 (Nov. 1979) 8.

1970s and 1980s when the liturgical music repertory was more influenced by the promotion of liturgical music in popular styles. In a similar way, the Diocesan Liturgical Commission's role in promoting chant has been influenced by the staff and visiting speakers that the Commission has engaged to provide formation in the Archdiocese, and in the workshops provided in recent times there has been a retrieval of emphasis on singing chant during the liturgy. It is recommended that the pre- and post-conciliar initiatives taken to promote chant through the seminary and Diocesan Liturgical Commission through regular teaching and workshop opportunities be continued and expanded in the future.

8.5 A Favourable Time to Promote Chant

Overriding these Archdiocesan agencies are the direct and indirect influences of Pope Benedict XVI and Archbishop Denis Hart. At the present time, the Pope and the Archbishop are personally committed to a formal approach to liturgical celebration and the preservation of the Church's heritage of sacred music, including chant. It has also been observed that recent scholarly literature includes suggestions that the future of liturgical reform will move towards "the solemn, the ritual, and a more formal style, away from the communitarian approach we have seen."² Given this ecclesial context, the time is ripe for the promotion of chant in the future through local publications of liturgical music and the pastoral formation provided through the seminary, Diocesan Liturgical Commission and Catholic Education Office. The 'conservative' stance taken towards liturgical reform is not isolated to Melbourne but can be witnessed in other countries. For example, the United States Conference of Catholic Bishops has emphasised the importance of seminary formation in helping prepare priests to sing the liturgical texts, as distinct from singing hymns during the liturgy.³ Given that the ecclesial climate for the preservation of the Church's heritage of liturgical music has changed for the

² John Foley, "All at Once the Music Changed: Reflections on Liturgical Music in the United States Since Vatican II" in *Toward Ritual Transformation: Remembering Robert Hovda* (Collegeville: Pueblo, 2003) 109-128; here, 128.

³ "The Priest Celebrant – Encouraged to Sing" in USCCB, Committee on Divine Worship, Newsletter XLV (Aug. 2009) 29-32.

better, it is recommended that future formation in chant also continue to build on the constructive initiatives already undertaken by Australian Catholic University, Fitzroy; Corpus Christi College, Carlton; the Diocesan Liturgical Commission and the Sacred Music Centre in West Melbourne.

8.6 Further Studies

Within Australian Catholic University and other academic institutes, it is recommended that additional field studies of the singing of chant in the Roman Catholic liturgy should also be undertaken in order to examine some of the issues not addressed in this thesis. For example, in this study, a small number of priests associated chant with exclusivist and clericalist tendencies. A more comprehensive study involving a larger sample of priests could seek to establish the extent to which such notions are reflective of a minority or majority of clergy in relation to ministerial chants and the liturgical role of priests. Such a study would further our understanding of why a majority of the clergy do not sing their ministerial texts. Research initiatives such as this are also timely given the pending introduction of the revised Roman Missal containing a revised version of ministerial chants for priests and people. Another helpful study that should be conducted after the introduction of the revised Roman Missal and the development of new liturgical music resources to accompany the revised texts is the impact of these publications on the singing of chant in parishes. In keeping with liturgical documents, it is likely that a national liturgical music resource for Australia will contain substantially more chant for the Mass and seasons than was contained in recent post-conciliar collections. Since one of the conclusions to this study is that chant practice is influenced by the publications used in parishes, it would be enlightening to establish what impact new hymnals and collections of liturgical song have on the singing of chant in parishes.

By way of conclusion it is helpful to recall that the practice of chant in the Roman Catholic Church has undergone stages of growth and periods of decline during the past millennium and that one of the features of chant is its adaptability to different cultural contexts. Whilst at present the practice of chant in Melbourne's Catholic Archdiocese is generally a minor part of the repertoire in most parishes, pastoral ministers share the views of both Church documents and scholars of liturgical music that chant is a genre of music imbued with values that are able to transcend time and place, and that chant settings of liturgical texts are appropriately associated with important parts of the Mass and liturgical year. It is hoped that the recommendations made in this thesis will facilitate the extended and positive practice and perceptions of chant in the Archdiocese, with a view to making the Council's vision for chant in the liturgy a more tangible experience for ministers and congregations in local parish communities.

Appendix A

Australian Catholic University
Brisbane Sydney Canberra Ballarat Melbourne



Human Research Ethics Committee

Committee Approval Form

Principal Investigator/Supervisor: Dr Dianne Gome Melbourne Campus

Co-Investigators: A/P Gerard Moore Melbourne Campus

Student Researcher: Paul Taylor Melbourne Campus

Ethics approval has been granted for the following project:

The ministerial and congregational singing of chant: a study of perceptions and practice in the Catholic Archdiocese of Melbourne.

for the period: 26th June 2007 to 31st December 2007

Human Research Ethics Committee (HREC) Register Number: V200607 68

The following standard conditions as stipulated in the *National Statement on Ethical Conduct in Research Involving Humans* (1999) apply:

- (i) that Principal Investigators / Supervisors provide, on the form supplied by the Human Research Ethics Committee, annual reports on matters such as:
 - security of records
 - compliance with approved consent procedures and documentation
 - compliance with special conditions, and
- (ii) that researchers report to the HREC immediately any matter that might affect the ethical acceptability of the protocol, such as:
 - proposed changes to the protocol
 - unforeseen circumstances or events
 - adverse effects on participants

The HREC will conduct an audit each year of all projects deemed to be of more than minimum risk. There will also be random audits of a sample of projects considered to be of minimum risk on all campuses each year.

Within one month of the conclusion of the project, researchers are required to complete a *Final Report Form* and submit it to the local Research Services Officer.

If the project continues for more than one year, researchers are required to complete an *Annual Progress Report Form* and submit it to the local Research Services Officer within one month of the anniversary date of the ethics approval.

Signed: Date:
(Research Services Officer, Melbourne Campus)

Appendix B

INFORMATION LETTER TO PARTICIPANTS

20 AUGUST 2007

TITLE OF PROJECT

*THE MINISTERIAL AND CONGREGATIONAL SINGING OF CHANT:
A STUDY OF PRACTICE AND PERCEPTIONS
IN THE CATHOLIC ARCHDIOCESE OF MELBOURNE.*

NAME OF STUDENT

MR PAUL TAYLOR

PROGRAMME

*DOCTOR OF PHILOSOPHY
SCHOOL OF ARTS AND SCIENCES
AUSTRALIAN CATHOLIC UNIVERSITY*

NAME OF SUPERVISOR

DR DIANNE GOME

Dear Father,

I am currently undertaking a part-time research project at Australian Catholic University in Melbourne regarding the practice and perceptions of ministerial and congregational singing of chant in parishes of the Catholic Archdiocese of Melbourne. The aim of the research is to establish the extent to which the Second Vatican Council's vision of music in the liturgy has materialised in parishes, particularly the conciliar call to preserve the Church's heritage of sacred music, such as Gregorian chant. At the same time, this project seeks to understand the perceptions and attitudes of priests towards the use of chant in contemporary liturgical celebrations. To assist me in gathering data for this project, I have developed a short questionnaire (enclosed) regarding the practice of liturgical music in parishes. A second, separate questionnaire pertaining to perceptions of chant in parishes will also be conducted by personal interview. These interviews will be arranged separately, with a small sample of interested participants (e.g. representatives from each deanery in the Archdiocese).

Each of the questions in the enclosed questionnaire pertains to the practice of liturgical music. This means that the questionnaire could be completed by either you or another pastoral minister (e.g. a pastoral associate or parish musician), if this is more convenient. It should be noted that the phrase *ministerial and congregational singing of chant* refers to the ministerial chants in the Order of Mass section of the Sacramentary (e.g. preface dialogue), and chant based settings of liturgical texts traditionally sung by the congregation (e.g. parts of the Mass and liturgical songs).

Since the questionnaire is relatively short, it should take no longer than 15 minutes to complete, as the responses to questions mostly require ticks in boxes. If additional information needs to be provided, this can be written on separate paper and added to the questionnaire when completed.

Completion of the enclosed questionnaire will greatly assist me, but should also comprise a potential benefit to you and ministers of music in your parish. To this end, ***the person in your parish who completes this survey will receive a complimentary recording (see enclosed form) of liturgical music*** that will hopefully prove useful. More generally, participation in this survey will help provide a “snapshot” of liturgical music practice across the Archdiocese. Conclusions from this research may be used in future research, including articles in scholarly and popular journals such as the *Australian Academy of Liturgy Journal*, *Liturgy News*, *The Summit* and *Kairos*. It is also possible that other outcomes may include the development of formation programmes and liturgical musical resources to assist parish musicians.

I am hopeful that a substantial majority of parishes will participate in this research project. Completion of the enclosed questionnaire will be taken as acceptance of your participation. The person who completes the questionnaire is also requested to return the enclosed consent form in the envelope provided. If you would prefer not to take part, I would be grateful if you or one of your parish staff might let me know at the contact address below.

Those who complete the enclosed questionnaire are not required to identify themselves. However, the respondent’s *role* in the parish is required. Confidentiality for participants in this project, and in any publications that draw on conclusions from this study, will be ensured on the understanding that only general conclusions from this questionnaire will be used in future research; individual parishes or persons will not be identified.

Any questions regarding this project should be directed to me or my supervisor, Dr Dianne Gome, at Australian Catholic University, St Patrick’s Campus, 115 Victoria Parade, Fitzroy 3065, telephone (03) 9953-3208. I hope to provide feedback to you on the findings of my research once they become available, via articles in publications such as the ones already listed.

This study has been approved by the Human Research Ethics Committee at Australian Catholic University and by the Catholic Archdiocese of Melbourne. In the event that you have any complaint or concern about the way you have been treated during the study, or if you have any query that either I or my supervisor has (have) not been able to satisfy, you may write to the Chair of the Human Research Ethics Committee care of the nearest branch of the Research Services Unit as follows: Chair, HREC, c/o Research Services, Australian Catholic University, Melbourne Campus, Locked Bag 4115, FITZROY VIC 3065, Tel: 03 9953 3158 or Fax: 03 9953 3315. Any complaint or concern will be treated in confidence and fully investigated. You will be informed of the outcome.

If you agree to participate in this project, you should sign both copies of the consent form, retain one copy for your records and return the other copy with the completed questionnaire to: Paul Taylor, Archbishop’s Office for Evangelisation, Thomas Carr Centre, 278 Victoria Pde, East Melbourne 3002 **no later than 30 September 2007**. Participation in this research project is voluntary and participants are free to withdraw at any time without having to provide a reason.

Yours sincerely,

Paul Taylor
Student Researcher

Appendix B (contd)

Australian Catholic University
Brisbane Sydney Canberra Ballarat Melbourne



Australian Catholic University Limited
ABN 15 050 192 660
Melbourne Campus (St Patrick's)
115 Victoria Parade Fitzroy VIC 3065
Locked Bag 4115 Fitzroy MDC VIC 3065
Telephone 613 9953 3000
Facsimile 613 9953 3005
www.acu.edu.au

CONSENT FORM Copy for Participant to Keep

TITLE OF PROJECT: The Ministerial and Congregational Singing of Chant: A Study of Perceptions and Practice in the Catholic Archdiocese of Melbourne

NAME OF SUPERVISOR: Dr Dianne Gome and Dr Gerard Moore

NAME OF STUDENT: Paul Taylor

Ihave read and understood the information provided in the Letter to Participants. Any questions I have asked have been answered to my satisfaction. I agree to participate in this forty-five minute interview on perceptions of congregational and ministerial chant, which may be recorded, realising that I can withdraw my consent at any time without comment or without affecting my future relationship with the researchers. I agree that research data collected for the study may be published or may be provided to other researchers in a form that does not identify me in any way.

NAME OF PARTICIPANT:
(block letters)

SIGNATURE DATE

SIGNATURE OF SUPERVISOR DATE

SIGNATURE OF STUDENT DATE

CRICOS registered provider:
00004G, 00112C, 00873F, 00885B

Appendix C

Survey 1

LITURGICAL MUSIC RESEARCH QUESTIONNAIRE (Aug-Sept 2007)

The Ministerial and Congregational Singing of Chant:

A Study of Practice in Parishes of the Catholic Archdiocese of Melbourne

by Paul Taylor (PhD Student, Australian Catholic University, Melbourne)

Most questions below require a tick-a-box response. If necessary, more than one box may be ticked and additional pages may be used to provide lists of music (if necessary). It is recommended that the introductory letter to participants be read prior to answering questions.

1. Name of Parish (e.g. St Joseph's):

Suburb / Town / City:

Role of Survey Participant (e.g. Priest, Pastoral Associate, Musician)

2. Which of the following ministerial chants in the Sacramentary are normally sung by the Presiding Celebrant in dialogue with the Congregation at one or more of your Sunday Masses (including the Vigil)? (Please tick ✓)

<input type="checkbox"/>	Introduction/Conclusion to Gospel: "This is the Gospel of the Lord . . ."
<input type="checkbox"/>	Preface Dialogue: "The Lord be with you – and also with you"
<input type="checkbox"/>	Memorial Acclamation Invitation: "Let us proclaim the mystery of faith"
<input type="checkbox"/>	Memorial Acclamation: e.g. "Christ has died"
<input type="checkbox"/>	Doxology: "Through him, with him, in him . . ."
<input type="checkbox"/>	Great Amen
<input type="checkbox"/>	Invitation to Lord's Prayer: "Let us pray with confidence to the Father . . ."
<input type="checkbox"/>	The Lord's Prayer
<input type="checkbox"/>	Doxology: "For the kingdom, the power and glory . . ."
<input type="checkbox"/>	Others (please list) _____

3 Which of the following hymn books are used by the musicians to accompany singing of the parts of the Mass (e.g. Lord Have Mercy, Holy Holy, Lamb of God) in your parish?

<input type="checkbox"/>	<i>As One Voice, Vol. 1</i> [AOV] (1992)
<input type="checkbox"/>	<i>Catholic Worship Book</i> [CWB] (1985)
<input type="checkbox"/>	<i>Gather</i> (1988)
<input type="checkbox"/>	<i>Gather Australia</i> [GA] (1995)
<input type="checkbox"/>	Others (please list) _____

4. Which of the following chant-based settings of liturgical texts are normally sung during the year in your parish?

<input type="checkbox"/>	Hosanna to the Son of David (Palm Sunday) (CWB 227, GA 311)
<input type="checkbox"/>	The Children of Jerusalem (Palm Sunday) (CWB 228)
<input type="checkbox"/>	The Passion Gospel (Good Friday) (Lectionary/Sacramentary)
<input type="checkbox"/>	This is the Wood of the Cross (Good Friday) (CWB 259, GA 328)
<input type="checkbox"/>	Exultet (Easter Vigil) (Sacramentary)
<input type="checkbox"/>	Litany of the Saints (Easter Vigil) (CWB 280, GA 343/170)
<input type="checkbox"/>	Plainchant Alleluia (Easter/Ordinary Time) (CWB 545/277, GA 142)
<input type="checkbox"/>	Others (please list) _____

5. Which of the following hymns, each of which is based on a chant melody, are sung during the year in your parish?

<input type="checkbox"/>	O Come, O Come Emmanuel (Advent) (CWB 763, GA 285)
<input type="checkbox"/>	Sing My Tongue (Holy Thursday) (CWB 252, GA 320)
<input type="checkbox"/>	O Sons and Daughters (Easter) (CWB 778, GA 359)
<input type="checkbox"/>	Veni creator Spiritus (Pentecost) (CWB 851, GA 373)
<input type="checkbox"/>	Adoro te (CWB 617, GA 388)
<input type="checkbox"/>	Salve Regina (CWB 801, GA 546)
<input type="checkbox"/>	Others (please list) _____

6. Which of the following chant-based Mass settings are used in your parish?

<input type="checkbox"/>	Mass VIII: Missa de Angelis
<input type="checkbox"/>	Mass XVIII and Requiem Mass
<input type="checkbox"/>	Missa Emmanuel – Proulx (1991) (Ritual Song 353)
<input type="checkbox"/>	Corpus Christi Mass – Proulx (1992) (Ritual Song 358)
<input type="checkbox"/>	Others (please list) _____

7. Is there any other music sung in Latin by the choir, singers or congregation at Sunday Masses in your parish?

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

8. If yes, please list below.

9. Which of the following Mass settings are used in your parish?

<input type="checkbox"/>	Jubilee Mass of Paul VI – Jones (1970) (CWB 534)
<input type="checkbox"/>	Mass Shalom – Smith (1974) (AOV 195, CWB 537, GA 123)
<input type="checkbox"/>	St Louis Jesuits Mass - Dufford (1977 -) (RS 439-441)
<input type="checkbox"/>	Mass of Creation (Haugen) (1984) (AOV 196, GA 88)
<input type="checkbox"/>	Mass of Hope - Farrell (1985) (GA 126)
<input type="checkbox"/>	Mass of Freedom – Russell (1992) (AOV 197)
<input type="checkbox"/>	Mass for Moderns – Robinson (1992) (AOV 194)
<input type="checkbox"/>	Others (please list) _____

10. Which of the following music groups serve in your parish, and which of these groups use chant-based settings of liturgical texts (e.g. psalms, Mass settings, hymns/liturgical songs)?

	Serve in Parish	Use chant-based settings
Mixed Voice Choir (e.g. Soprano, Alto, Tenor, Bass)	<input type="checkbox"/>	<input type="checkbox"/>
Music Group (e.g. unison or 2-part group)	<input type="checkbox"/>	<input type="checkbox"/>
Youth Choir	<input type="checkbox"/>	<input type="checkbox"/>
Ethnic Choir	<input type="checkbox"/>	<input type="checkbox"/>
Children's Choir	<input type="checkbox"/>	<input type="checkbox"/>
Cantor / Leaders of Song	<input type="checkbox"/>	<input type="checkbox"/>
Others (please list) _____	<input type="checkbox"/>	<input type="checkbox"/>

11. In which of the following parts of the church are your musicians normally located?

<input type="checkbox"/>	Front
<input type="checkbox"/>	Transept
<input type="checkbox"/>	Middle
<input type="checkbox"/>	Rear
<input type="checkbox"/>	Gallery

12. Which of the following instruments are normally used to accompany singing in your parish?

<input type="checkbox"/>	Organ (pipe)
<input type="checkbox"/>	Organ (electronic)
<input type="checkbox"/>	Electronic Keyboard
<input type="checkbox"/>	Piano
<input type="checkbox"/>	Guitar
<input type="checkbox"/>	Others (please list) _____

13. Which of the following formats is normally used for congregations to see the texts of liturgical songs in your church?

<input type="checkbox"/>	Electronic display (e.g. Powerpoint)
<input type="checkbox"/>	Bulletin, service sheet or booklet
<input type="checkbox"/>	Hymn book
<input type="checkbox"/>	Others (please list) _____

14. In what language(s) are Masses normally celebrated in your parish?

<input type="checkbox"/>	English
<input type="checkbox"/>	Other (please list) _____

15. In general, who is responsible for deciding what will be sung in your parish on Sundays (more than one box may be ticked)? Please also indicate the educational qualifications¹ in ministry, theology or music of those who decide what will be sung.

	Decides what is sung	Certificate in Pastoral Ministry	Bachelor of Theology / Divinity	AMEB Certificate / Diploma	Bachelor of Music	Other
Priest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Pastoral Associate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Liturgy Team [or member(s)]	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Music Coordinator	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Organist/Keyboard Accompanist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Leader(s) of Song	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Other (please list) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

¹ The qualifications listed include any equivalent or higher educational qualifications in the same field.

16. What is the approximate annual budget for liturgical music in your parish? Please include payments made to liturgical musicians, copyright license fees, tuning/maintenance of organ/piano, and purchase of musical resources and instruments?

<input type="checkbox"/>	up to \$500
<input type="checkbox"/>	\$500 - \$1,000
<input type="checkbox"/>	\$1,000 - \$2,000
<input type="checkbox"/>	\$2,000 - \$3,000
<input type="checkbox"/>	\$3,000 - \$5,000
<input type="checkbox"/>	\$5,000 - \$10,000
<input type="checkbox"/>	\$10,000 or more

Thank you for taking the time to complete this questionnaire. Please return this form (and any additional pages) in the envelope provided and forward to:

Paul Taylor
Archbishop's Office for Evangelisation
Thomas Carr Centre
278 Victoria Pde
East Melbourne 3002
by 30 September 2007

Appendix D

Survey 2

LITURGICAL MUSIC RESEARCH INTERVIEW-QUESTIONNAIRE

(September-November 2007)

The Ministerial and Congregational Singing of Chant:
A Study of Perceptions in the Catholic Archdiocese of Melbourne
by Paul Taylor (PhD Student, Australian Catholic University, Melbourne)

PLEASE NOTE:

The following interview-questionnaire with a representative group of 30 pastoral ministers from the four regions of the Catholic Archdiocese of Melbourne is designed to supplement a questionnaire pertaining to the parish practice of liturgical chant which was distributed to all parishes in the Archdiocese during August 2007.

In general, the term “chant” refers to liturgical texts sung to a chant-based melody in English, unless stated otherwise. Some of the questions in the following interview-questionnaire require a tick-a-box response; other questions are more open-ended. Any additional clarification that is required can be provided in the course of the interview.

1a. Name of Participant: _____

1b. Name of Parish: _____

1c. Suburb of Parish: _____

2. Influential People

Please list any people that have shaped your attitude towards chant in the liturgy, including an indication of their role, any publications pertaining to chant in the liturgy and any additional comments:

Name (e.g. Fr Percy Jones)	Role	Publications
	Lecturer in Music; Choir Director	<i>The Hymnal of St Pius X</i> (1952; 2 nd ed. 1966)

Additional comments:

3. Influential Local, National and International Agencies/Organisations

Please indicate which of the following bodies/organisations have helped to shape your attitudes towards the use of chant settings of liturgical texts in worship:

Agency/Organisation	Yes	No
Diocesan Liturgical Commission (1937-)		
Diocesan Liturgical Centre (1974-1994)		
Office of Sacred Music (1979-1994)		
NLMC Publications (Melbourne) (c. 1993 -)		
Office for Worship (1995 -)		
Archbishop's Office for Evangelisation (2004 -)		
National Liturgical Commission (Australia)		
National Association of Pastoral Musicians (USA)		
Other(s)		

4. Influential Experiences

Please indicate (✓) which of the following experiences have been influential in shaping your attitudes towards chant in the liturgy:

Liturgical Experiences	YES	NO
Parish liturgy of childhood/youth		
Liturgy during primary and secondary school		
Liturgy during seminary formation		
Your own parish liturgy		
A parish liturgy other than your own		
Liturgy at St Patrick's Cathedral		
Papal Liturgies (e.g. Midnight Mass)		
Listening to recordings of chant (please identify titles if possible)		
Other experiences (s):		

Additional Comments:

5. Influential Publications

Please indicate which of the following publications do you believe have shaped the use of chant in your parish:

Hymnals	YES	NO
<i>The Australian Hymnal</i> (Melbourne: Advocate Press 1941)		
<i>The Hymnal of Blessed Pius X</i> (Melbourne: Allans Music, 1952)		
<i>The Living Parish Hymn Book</i> (Sydney: Living Parish Series 1961, 1964)		
<i>The Hymnal of St Pius X</i> (Melbourne: Allans Music, 1966)		
<i>Glory and Praise</i> , Vols 1-3 (Phoenix, AR: NALR, 1977-81)		
<i>Catholic Worship Book</i> (Sydney: E.J. Dywer/London: Collins, 1985)		
<i>Gather</i> [USA] (Chicago: GIA, 1988)		
<i>As One Voice</i> , Vols, 1 & 2 (Sydney: Willow 1992, 1996)		
<i>Gather Australia</i> (Chicago: GIA/Melbourne: NLMC, 1995)		
<i>Others:</i>		

6. Influential Practical/Pastoral Issues [please indicate (√)]

Please indicate which of the following pastoral or practical issues have been influential on your attitudes towards the use of chant in the liturgy:

Pastoral or Practical Issues	YES	NO
The actual location of the chant melodies in the Sacramentary in relation to the Order of Mass texts		
Uncertainty about which version of the ministerial chants is known in the parish. For example, the ministerial chants by ICEL in the current Sacramentary (1975) differ from those published by the Australian Episcopal Liturgical Commission in 1970. One example is the melody of “For the Kingdom, the Power” after the Lord’s Prayer.		
Presiding Celebrant’s level of singing ability		
Congregation’s level of singing ability		
Presiding Celebrant’s knowledge of Latin		
Congregation’s knowledge of Latin		

Additional Comments:

7. Influential Documents

Please indicate (√) which of the following documents have been influential on your attitudes towards the use of chant in the liturgy:

Document	YES	NO
<i>Constitution on the Sacred Liturgy</i> (1963)		
<i>Musicam sacram</i> (1967)		
<i>General Instruction of the Roman Missal</i> (1969, 1975, 2002)		
<i>Music in Catholic Worship</i> (US Catholic Bishops’ Conference (1972)		
<i>Universa Laus Document</i> (1980)		
<i>Liturgical Music Today</i> (US Catholic Bishops’ Conference) (1982)		
<i>The Milwaukee Symposia for Church Composers: A Ten-Year Report</i> (1992)		
<i>The Snowbird Statement on Catholic Liturgical Music</i> (1995)		
Other(s):		

8. Perceptions about Roman Catholic Church documentation on Liturgical Music

Since the Second Vatican Council, the Roman Catholic Church has issued one major instruction on sacred music entitled *Musicam sacram* (1967). Paragraphs 7, 16, 27-29 of this instruction outline various levels of musical solemnity at a sung Mass and the parts of the Mass that should be sung. These levels are outlined as follows:

Level 1: Greeting, Opening Prayer, Introduction and Conclusion to the Gospel, Prayer Over Gifts, Preface Dialogue, Sanctus, Final Doxology, Lord’s Prayer – Conclusion – Embolism, Peace Prayer, Prayer After Communion, Dismissal

Level 2: Kyrie, Gloria, Agnus Dei, Creed, Prayer of the Faithful,

Level 3: Entrance and Communion Processionals, Chants after the Lesson or Epistle, the Alleluia, the Offertory chant, readings of Sacred scripture, unless it seems more suitable to proclaim them without singing

Musicam sacram stated that the parts of the Mass in Level 1 should be sung when it is not possible to sing anything else, e.g., due to lack of musicians, and then items from Level 2 should be added and then items from Level 3 *in that order*. In this way, it was envisaged that a progressive solemnization of the liturgy would occur through singing.

Two years after *Musicam sacram* was published, the General Instruction of the Roman Missal (1969) was released to accompany the new Order of Mass in English. Subsequently, GIRM was revised in 1975, and again in 2002.

Building on the vision of sung participation in *Musicam sacram*, the *General Instruction of the Roman Missal* (2002) arts 40-41 provided the following comments about the Importance of Singing during Mass:

Great importance should therefore be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of the people and abilities of each liturgical assembly. Although it is not always necessary (e.g. in weekday Masses) to sing all the texts that are of themselves meant to be sung, every care should be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and on holy days of obligation. *In the choosing of the parts actually to be sung, however, preference should be given to those that are of greater importance and especially to those to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together [emphasis added]*. (49)

All other things being equal, Gregorian chant holds pride of place because it is proper to the Roman Liturgy. Other types of sacred music, in particular polyphony, are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful.(50)

Since the faithful from different countries come together ever more frequently, it is fitting that they know how to sing together at least some parts of the Ordinary of the Mass in Latin, especially the Creed and the Lord's Prayer, set to the simpler melodies. (51)

9. In relation to Question 8, are you familiar with the quotes from *Musicam sacram* and the General Instruction of the Roman Missal? If so, do these quotes influence the parts of the Mass that are sung in your parish?

10. In reference to the quotation in GIRM (2002) which says: “*preference should be given to those [parts of the Mass] that are of greater importance and especially to those to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together*” to which parts of the Mass do you think this quote is referring?

11. For the purposes of this questionnaire, what do you think about the preeminent place accorded to Gregorian chant, particularly chant settings of the Ordinary of the Mass (in Latin or English) and Ministerial chants (in English)?

12. What do you think about the Church's desire for the faithful in different countries, including Australia, to know how to sing at least some parts of the Ordinary of the Mass in Latin [e.g. Creed and Lord's Prayer]?

13. What do you think about the use of chant settings of liturgical texts in English (e.g. the Lord's Prayer)?

14 Predominant Approaches to Singing the Parts of the Mass on Sundays

Please indicate (with a tick ✓) in the table below the predominant approaches used by those pastoral ministers, choirs and music groups (that serve in your parish) when deciding which parts of the Mass will be sung on Sundays. It may be appropriate to tick more than one approach for the same group. The distinguishing features of each approach are as follows:

- 1. The "Four-Hymn Mass"** approach is inspired by the papal encyclical *Musicae sacrae disciplina* (1955) (art. 64) and the Roman *Instruction on Sacred Music and Liturgy* (1958) (art. 14b) that permitted vernacular hymns at "low Mass" - in Latin - during the Entrance, Offertory, Communion and Recessional. Nowadays, within this approach, parts of the Mass in English might also be sung.
- 2. The "Sing the Mass, rather than Sing at Mass"** approach is inspired by the Roman instruction *Musicam sacram* (1967) (arts. 7, 16a-c, 27-9) and the *General Instruction of the Roman Missal* (1969, 1975; 2002) (art. 19; art. 40) which attached importance to the singing of the ministerial chants. This approach is sometimes used when there are no instrumentalists. Congregational hymns during the processions, however, are also included particularly when instrumentalists are present.
- 3. The "Highlight the Important Parts of the Mass"** approach is inspired by the United States Catholic Bishops' document *Music in Catholic Worship* (1972) (nos. 31, 42, 45, 47, 75) which advocates that music be used to highlight the relative importance of various parts of the Mass, namely the psalm and Gospel acclamation during Liturgy of the Word, the acclamations during the Eucharistic Prayer, the Lamb of God during the Communion Rite, and singing during the Entrance and Communion Processions. Within this approach, other ministerial and congregational chants and songs are sometimes included.

Pastoral/Musical Minister/Group	Approach 1: “The Four-Hymn Mass”	Approach 2: “Sing the Mass, rather than Sing at Mass”	Approach 3: “Highlight the Important Parts of the Mass”	Suggested Reason Why? (e.g. Pastoral Context, Liturgical Principle)
Priest				
Pastoral Associate				
Liturgy Team [Key Member(s)]				
Music Coordinator				
Organist/Keyboard Accompanist				
Choir (SATB or SAB)				
Unison or 2-part Group				
Youth Group				
Ethnic Choir/Group				
Children’s Choir				
Cantor/Leader of Song				
Other				

15. Which ministerial chants between priest and people do you believe should be given preference, wherever possible, at “major” Masses in your parish on Sundays and holy days of obligation?

Your preferences may, for pastoral reasons, exclude what happens at the earlier Sunday morning Mass. The term “major Mass” refers here to features such as a larger congregation, the presence of various liturgical ministers (including musicians) and often a broad cross-section of the parish community (e.g. younger-people, couples with children, middle-aged and older people).

Please consider the individual chants within the Introductory Rites, the Liturgy of the Word, the Liturgy of the Eucharist and the Concluding Rites.

Introductory Rite: _____

Liturgy of the Word: _____

Liturgy of the Eucharist (incl. Communion Rite):

Concluding Rite: _____

16. What is the major reason(s) you believe these ministerial chants should preferably be sung?

17. If these ministerial chants are not presently sung in your parish, what do think is the major reason(s) why?

18. If your parish uses chant-based settings of the Ordinary parts of the Mass (e.g. Kyrie, Gloria, Holy, Holy, Lamb of God) in Latin or English, what do you think is the major reason(s) why?

19. If not, what do you think is the major reason(s) why?

20. Please indicate (with a tick ✓) in the table below any seasons/occasions of the liturgical year in which you think ministerial and/or congregational settings of liturgical texts are particularly appropriate. If possible, please provide a reason why?

Season/ Occasion	Ministerial Chant is appropriate	Congregational Chant is appropriate	Reason Why?
Advent			
Christmas			
Lent			
Palm Sunday			
Holy Thursday			
Good Friday			
Easter Vigil			
Easter Sunday			
Pentecost Sunday			
Corpus Christi			
Sundays in Ordinary Time			
Other Occasions			

Additional Comments:

21. Please indicate (with a tick ✓) in the table below any liturgical celebrations at which you think ministerial and/or congregational settings of liturgical texts are appropriate. If possible, please provide a reason why?

Season/Occasion	Ministerial Chant is Appropriate	Congregational Chant is Appropriate	Reason Why?
Sunday Mass (including Vigil)			
Weekday Mass			
Funeral Mass			
Special Parish Celebrations (e.g. patronal feast or parish anniversary)			
Cathedral Liturgy with Cantor and/or Choir			
Archdiocesan Liturgy (e.g. Chrism Mass & Ordinations)			
Other Liturgical Celebrations			

Additional Comments:

22. Perceptions about the Ministerial Chants

Please indicate (with a tick ✓) the extent to which you agree, disagree or have a neutral reaction in relation to the following perceptions:

Perceptions	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
a) Singing the ministerial chants is not necessary when the major acclamations during the Liturgy of the Word and Liturgy of the Eucharist and processional songs are sung at Mass.					
b) Singing the ministerial chants tends to make the Mass too long.					
c) Singing the ministerial chants can be difficult because the priest and people are not always certain of the melodies.					
d) Singing the ministerial chants can be edifying because the use of music helps raise the ritual prayer texts to a higher aesthetic and spiritual level.					
e) Singing the ministerial chants can foster the congregation's participation in the liturgy through sung invitations and responses.					
f) Singing the ministerial chants unaccompanied is useful because they can be sung at various pitches					

Additional Comments:

23. Perceptions of Chant-Based Settings of the Ordinary of the Mass

Please indicate (with a tick ✓) the extent to which you agree or disagree with the following perceptions:

Perception	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
<p>The use of <u>chant-based</u> settings of the Ordinary parts of the Mass ...</p> <p>a) ... when sung in Latin is not in keeping with the spirit of the post-conciliar liturgy in the vernacular.</p>					
<p>b) ... when sung in Latin is not appropriate because the Latin (and Greek) texts are not understood by some members of the assembly, e.g., younger people</p>					
<p>c) ... when sung in English is not as engaging as Mass settings in English composed since Vatican II.</p>					
<p>d) ... when sung in Latin or English is too difficult to sing without a trained cantor and choir.</p>					
<p>e) ... reflects a distinctive feature of the Catholic Church's cultural heritage and ecclesial identity.</p>					
<p>f) ... can be valuable because</p>					

it draws on the collective musical memory of the congregation.					
g) when sung in Latin can foster participation between people from different cultural traditions.					

24. Perceptions of Chant-Based Settings of Hymns, Sequences, Antiphons, etc. (e.g. Adoro te, Veni creator Spiritus, Hosanna to the Son of David)

Please indicate (with a tick ✓) the extent to which you agree or disagree with the following perceptions:

Perception	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
The use of <u>chant-based</u> settings of the hymns, sequences, antiphons, etc. . .					
a) . . . when sung in <u>Latin</u> is <u>not</u> in keeping with the spirit of the post-conciliar liturgy in the vernacular.					
b) . . . when sung in <u>Latin</u> is not appropriate because the Latin texts are not understood by some members of the assembly, e.g., younger people					
c) . . . when sung in <u>English</u> is <u>not</u> as engaging as settings of similar liturgical texts in English composed since Vatican II.					
d) . . . when sung in Latin or English is too difficult to sing without a trained					

cantor and choir.					
e) . . . reflects a distinctive feature of the Catholic Church's cultural heritage and ecclesial identity.					
f) . . . can be valuable because it draws on the collective musical memory of the congregation.					
g) when sung in Latin can foster participation between people from different cultural traditions.					

25. General Ministerial and Pastoral Influences on Singing

Which of the following factors do you perceive to be the most helpful to your congregation in singing the liturgy, including the ministerial chants and any chant settings of the Ordinary of the Mass (please tick ✓):

- Leadership/accompaniment of organ or instruments _____
- Leadership of cantor or director _____
- Relevance of liturgical music to the community _____
- Enthusiasm of congregation and ministers _____
- Leadership of choir _____
- A familiar melody _____
- Melody and text easy to sing _____
- An acoustic that is conducive to singing _____
- Leadership of priest celebrant _____
- A traditional melody _____
- A contemporary melody _____
- Liturgical music known by heart _____
- The size of congregation _____
- The Physical proximity of members of the assembly _____

Other _____

26. What do you think is the most valuable feature of chant settings of liturgical texts?

27. What you think is the least valuable feature of chant settings of liturgical texts?

28. What do you like most about chant settings of liturgical texts?

29. What do you like least about chant settings of liturgical texts?

ENDNOTES FOR QUESTION 8:

GIRM (2002)

49 Cf. Sacred Congregation of Rites, Instruction *Musicam sacram*, On music in the Liturgy, 5 March 1967, nos. 7, 16;

AAS 59 (1967), pp. 302, 305.

50 Cf. Second Vatican Ecumenical Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, no. 116;

cf. also Sacred Congregation of Rites, Instruction *Musicam sacram*, On music in the Liturgy, 5 March 1967, no. 30.

51 Cf. Second Vatican Ecumenical Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, no. 54; Sacred Congregation of Rites, Instruction *Inter Oecumenici*, On the orderly carrying out of the Constitution on the Sacred Liturgy, 26 September 1964, no. 59: AAS 56 (1964), p. 891;

Sacred Congregation of Rites, Instruction *Musicam sacram*, On music in the Liturgy, 5 March 1967, no. 47: AAS 59 (1967), p. 314.

Please return this questionnaire, and the consent form in the envelope provided to:

**Paul Taylor
Archbishop's Office for Evangelisation
Thomas Carr Centre
278 Victoria Pde
East Melbourne 3002**

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