

Models of Liturgical Music & Model Liturgical Music:

*The Application of Sacrosanctum Concilium to Music in
the Parish of St Peter and St Paul, Wolverhampton*

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ABSTRACT

Active participation in the liturgy, which should be primarily internal and fostered by external participation, is the primary concern of the Second Vatican Council's Constitution on the sacred liturgy, *Sacrosanctum Concilium*. Having investigated the historical effects of the Council and the ensuing liturgical reform on the music in the liturgies of St Peter and St Paul's, Wolverhampton, this experiment gradually introduced the liturgical music envisaged by *Sacrosanctum Concilium* into a weekly Mass and uses ethnographic techniques to investigate whether the active participation of the people increased. This paper examines attitudes to active participation, to congregational singing and listening, and the construction of liturgical atmosphere. This experiment in reforming the post-conciliar liturgical reform shows that it is possible and desirable to provide music that is in continuity with the liturgical tradition of the Church and which, therefore, does not sever the chain of collective memory which that tradition has established over centuries. The results concerning whether the internal participation of the people was heightened by the experiment are inconclusive, but the atmosphere was perceived to have improved, and people were willing to sing their parts of the Mass and to listen to a cantor.

*To Mark and the parishioners of St Peter and Paul's:
"God's favourites"*

and with heartfelt thanks to

Professor Martin Stringer

The Archdiocese of Birmingham
The Blessed John Henry Newman Institute of Liturgical Music

His Grace, The Most Rev'd Bernard Longley
The Rev'd Msgr Mark Crisp
The Rev'd Professor Paul Gunter OSB
The Rev'd Dr Dom Alcuin Reid OSB
The Rev'd Dr Philip Caldwell
The Rev'd Fr Paul Moss
Christopher Hodkinson

and

the parishioners of
St Peter and Paul's Roman Catholic Church,
Wolverhampton

To protect the privacy of certain individuals their names have been changed.

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TABLE OF ABBREVIATIONS

<i>AS</i>	<i>Acta Synodalia Sacrosancti Concilii Oecumenici Vaticani Secundi</i> . Vol I.1 Pars 1. Typis Polyglottis Vaticanis. 1970.
<i>DC</i>	Pius XI. <i>Divini Cultus</i> . 1928.
<i>JRCW</i>	<i>Joseph Ratzinger Collected Works</i> , VI. XI: “Theology of the Liturgy”. Libreria Editrice Vaticana & Ignatius Press. 2014.
<i>RL</i>	Bugnini, Annibale. <i>The Reform of the Liturgy</i> . Liturgical Press. 1990.
<i>SC</i>	<i>Sacrosanctum Concilium</i> . 1963.

1. INTRODUCTION

They must throughout be watchful against innovations in music... counter to the established order, and to the best of their power guard against them... For a change to a new type of music is something to beware of as a hazard of all our fortunes. For the modes of music are never disturbed without unsettling of the most fundamental political and social conventions.
- Plato, "The Republic"¹

For ten years I sang each Saturday evening in term time at the Brompton Oratory and each Sunday morning I served Mass at my local parish. On Saturday evenings the liturgy would include the ordinary from a Mass setting by Byrd or Mozart or Palestrina or Haydn or the like and motets or organ music would be substituted for the sung antiphons which were then read from the sanctuary by the celebrant. The congregation participated in the music by listening to the choir. On Sunday mornings at my local parish church, the ordinary would be set in the style of folk music, written in the 1970s and 80s, and the antiphons were replaced by hymns in this same style. The congregation was encouraged to sing everything. The difference between the two was remarkable, radically altering the experience of the liturgy. How did such divergent practices come about?

Certainly money is one factor. Few Catholic churches anywhere in the world could pay to maintain a choir to sing polyphony each week, let alone in the United Kingdom where only 1.6% of the population claim to attend Mass on Sundays and Catholicism has historically been a religion primarily of the working classes.² Although a significant proportion (25.4%) of British Catholics are not of White British ethnic origin, it does not necessarily follow that British Catholics are a particularly economically

¹ Plato. Republic. Book 4. 424b-c

² "Recapitulation of Statistics", *Catholic Directory for England and Wales*, 2011

disadvantaged demographic. However, Catholicism in the UK has historically been successful in “consolidating a solid working class base” and this strength has greatly benefitted today’s Church in terms of the numbers of the faithful.³ Choirs, on the other hand, cost large sums of money and so perhaps as a result of the Catholic demographics, there simply are not the resources to attempt to have choral music in parish churches. However, the other, and perhaps even more significant influence was the Second Vatican Council and the ensuing liturgical reform.

In consultation with the vocations office of the Archdiocese of Birmingham I decided, to spend the year from September 2014 to 2015 living in a presbytery in the archdiocese and whilst there, conduct research into the parish’s music practice. The parish chosen for me was St Peter and Paul’s, Wolverhampton and the parish priest, Monsignor Mark Crisp, kindly agreed that part of my research could be an attempt to align the musical practice of one Mass, that celebrated on Saturday evenings, as closely as possible to the Council’s Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*.

In the Wolverhampton Deanery there was already a parish choir capable of performing chant, that of Corpus Christi, Ashmore Park, which costs the parish precisely nothing,⁴ and there are other places fairly close to Wolverhampton that have choirs that perform polyphonic music. The Birmingham Oratory, a short drive from Wolverhampton, at which the John Henry Newman Institute of Liturgical Music is based, has a strong polyphonic tradition from which that Institute grew. St Chad’s Cathedral in

³ Parsons, Gerald. “A Question of Meaning, Religion and Working Class Life”, *Religion in Victorian Britain: Controversies*. Manchester University Press. 1997. 76

⁴ Cf Pius X *Tra le Sollicitudini*. 1903. 27 “It is not difficult for a zealous clergy to institute such *Scholae* even in smaller churches and country parishes, nay, in these last the pastors will find a very easy means of gathering around them both children and adults, to their own profit and the edification of the people.”

Birmingham has a professional choir. Both of these churches have the finances to support a choir and St Chad's has a reason to maintain one by virtue of its nature as a Cathedral. The Oratory, by contrast, has a motive in maintaining a choir by virtue of its conceptualisation of the liturgy. It can quite easily be classed within that clumsy category of "traditionalist" (a term I use reluctantly and without negative connotation), an attitude manifesting itself most obviously in the fact that their Sunday parish solemn Mass is sung according to the *Usus Antiquior*.

Why is it then that the Oratory is the only Catholic parish church near Wolverhampton to have a choir capable of singing polyphony when paragraph 114 of *Sacrosanctum Concilium* calls for choirs to be "diligently fostered"?⁵ When "other kinds of sacred music [than Gregorian chant], especially polyphony, are by no means excluded from liturgical celebrations".⁶ Although the Oratory does have money to spend on music, when one actually comes to consider it, much of the music for which *Sacrosanctum Concilium* calls can actually be very affordable, as found at Ashmore Park, and some of the ways in which music in parishes generally differs from that envisaged by the Council would not cost anything more to provide than is spent already. Lack of funding alone cannot be the answer for the divergence of practice from what is expected by the conciliar documents. The reason that the chapter on music in *Sacrosanctum Concilium* was never put into practice must be more to do with conceptualisations of liturgy.

The view of the Parish Priest of Saints Peter and Paul is that in part it has something to do with the ideology of the 1960s, a view with which I agree. The Second World War

⁵ SC. 114

⁶ SC. 116

had formed those coming to maturity in Europe in the 60s. To them the past and its attitudes had killed 60 million people. It is a decade in which many spheres of life underwent a conscious disengagement from the past and attempts at new starts. This is illustrated particularly well at St Peter's and Paul's. As one leaves the Church, to the right there is a magistrates' court dating from 1869, next to it an art deco Civic Hall built in 1938. Behind the east end of the Church, where the presbytery is, is the University of Wolverhampton's "MD" Building, opening in 2003, with an attractive glass front and a carefully designed colour scheme that fits with the adjacent St Peter's Anglican Church. St Peter and Paul's view of St Peter's, itself a fine mid-Victorian building, is, however, obscured by the architectural monstrosity of the 1960s style Wolverhampton Civic Centre which starkly refuses to conform to the principles of the previous generations and stands contradicting the architectural styles of the buildings which surround it. Indeed it seems to have deliberately abandoned the notion of aesthetics to a great degree. The ideology of self-separation from the past represented by the Civic Centre building was not embraced by the Oratorian community in Birmingham. Their liturgies have kept the principles of conventional beauty, including a choir which sings polyphony. Much of the rest of the Church, swept up in the "Spirit of Vatican II" followed this particular wind of the secular doctrine of self-separation from the past: renewal came to signify starting again, making new things.⁷

The traditionalist position with which I caricature the Birmingham Oratory is not mine.

I do not want a return to the liturgies of the 1940s into which the Council was trying to

⁷ The concept of the "Spirit of Vatican II" will be entered into in more depth later. It signifies the interpretations extrapolated from the principles of the Council and the impressions the Council left in the popular Catholic imagination.

instil some sort of authentic prayer. In 1903, Pius X was concerned enough about the developing liturgical situation to comment that “it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odour of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.”⁸ My own position is that the liturgy is not an object we need to keep polishing and tweaking as if its (eternally) future perfection were an end in itself. Rather, the liturgy is the normative *locus* of the interpersonal relationship between the Christian and the Creator: it offers the praise and prayer of the people of God and by the grace that flows from it, brings God near to His people; it is the source and summit of the Christian life.⁹

Position

There is a temptation to view “ideology” as something only other people have, but I would like to use a critical hermeneutic and apply them to the questions posed by the liturgical, pastoral and evangelical dilemmas faced by the Church today. To do so requires an explicit and detailed self-evaluation to see what I might read into the documents of the Council as a result of my existing views.

The ideology which I hold opposes a phenomenon identified by Benedict XVI in the last address of his papacy.

“There was the Council of the Fathers – the real Council – but there was also the Council of the media. It was almost a Council apart, and the world perceived the

⁸ Pius X. *Papal Letter to the Cardinal Vicar of Rome*. December 8, 1903

⁹ SC. 14; 10

Council through the latter, through the media. Thus, the Council that reached the people with immediate effect was that of the media, not that of the Fathers.”¹⁰ One needs to be wary of reading what one wants to find into the documents. This was the problem with the media’s interpretation. They wanted to see the Church supporting their “progressive” attitudes. They wanted not only “a bringing up to date”¹¹ of how the Church relates its message to the world, but a modernisation of the message itself.

One of the key media that transmitted this message were the songs considered suitable for the liturgy. Where vernacular hymns had previously consisted of devotional texts, a genre of hymn grew that was ecclesio-politically active. They encouraged a novel ways of thinking about the Mass and the Church particularly. A few examples among many include “What is this place where we are meeting?”,¹² “Summoned by the God who made us”¹³ and “Gather us in”¹⁴. These texts have the potential to move the Mass away from being an action of worship towards being a means of growing a particular agenda within the Church.¹⁵ Paul Gunter warns against such hymns when he writes that “Sacred music must be conformed to the liturgical texts and devotional music must be inspired

¹⁰ Benedict XVI. *Address of His Holiness, Pope Benedict XVI to the Clergy of the Diocese of Rome*. Paul VI audience hall. Thursday, 14th February 2013.

¹¹ John XXIII used the phrase “*aggiornamento*” in relation to the updating of the Code of Canon Law in an address he gave on January 25th, 1959, but it swiftly became the buzz word for the project of the Council after John XXIII used the same phrase on July 7th, 1961, in an address to the Blessed Sacrament Fathers explaining what he wanted for the Church from the Council. Paul VI quoted it in *Ecclesiam Suam* as “the aim an object of [his] own pontificate”.

¹² Oosterhuis SJ, Hubertus. “What is this place”, *As one voice*, VI. 1, ed. Martin A Seltz & Frank Stoldt. Willow Publishing. 1995. No. 132. The hymn, first published in 1984, interprets the doctrine of the Eucharist in a novel manner: “And we accept bread at his table, / Broken and shared, a living sign. / ... We are each other’s bread and wine.”

¹³ Dufner OSB, Dolores, “Summoned by the God who made us”, *Worship and Rejoice*, ed. George & William Shorney et al . Hope Publishing Company. 2001. No. 577, The hymn, first published in 1993, instructs the congregation to “Sing a new Church into being /... dare to dream the vision promised, / sprung from seed of what has been”, that it is their responsibility to change the Universal Church.

¹⁴ Haugen, Marty. “Gather us in”, *Worship and Rejoice*, ed. George & William Shorney et al. Hope Publishing Company. 2001. No. 649. The hymn, first published in 1982, presents an anthropocentric understanding of the Mass that is a fundamentally theocentric action. “We are the young, our lives are a mystery / we are the old who yearn for your face. / We have been sung throughout all of history, / called to be light to the whole human race.”

¹⁵ There is a dearth of scholarship on post-conciliar Anglophone Catholic hymnody. This would be a fruitful subject for ethnographic work.

in biblical or liturgical texts, taking care in every case not to hide the ecclesiological reality of the Church.”¹⁶

The hermeneutic gap between modernising the delivery of the perennial truth of Catholicism and modernising the Catholic truth is a serious problem enabled by the difference between what the documents said and how they were interpreted. With regard to the liturgy Benedict XVI terms this opposition as a “true council” and “the Council of the Media” which had “no interest in liturgy as an act of faith, but as something where comprehensible things are done, a matter of community activity”.¹⁷

A good example of this phenomenon from outside of, but important for, the domain of music are the bitter letter exchanges in the Catholic papers between “Latinists” and “Vernacularists”. They bear witness to the popular interest born out in the papers of what the Council left as a fairly open question.¹⁸ As anyone who has visited a Catholic parish church during my lifetime (not yet a quarter of a century) will know, ultimately, it was the Vernacularists who won out, this despite the calls in *Sacrosanctum Concilium* for “the use of the Latin language... to be preserved in the Latin rites”.¹⁹ The gap

¹⁶ Gunter, Paul. “Sacred Music at the Service of Truth”, *Zenit*. 24th December, 2010.

¹⁷ Benedict XVI. *Address to the Clergy of Rome*. 14th of February, 2013.

¹⁸ For instance, see the letter which appeared in *The Tablet* on the 6th February 1965 from the Rev. Francis Hastings of Burnham-on-Croach, who advocates the use of the vernacular in every part of the Mass which contrasts starkly to that by Archbishop Francis Grimshaw of Birmingham published in the same publication on the 11th of January the previous year. The reply to Hastings’ letter came on the 20th February from the Rev. T S Gregory of Sidcup. In his letter he calls out Hastings for “misrepresenting [Latinists’] religious practice and belief” and expresses an understanding of the priest as a member of the Body of Christ alongside the congregation and of interior participation, going so far as to make a veiled accusation of heresy against Hastings, who, Gregory claims, is a ‘vernacularist’ because he does not believe this [that the Mass is a Sacrifice or the Church the Body of Christ]”. Neither of the letters are kind and Hastings’ letter, though accessible and expressive of apparently worthy sentiments, lacks intellectual rigour or orthodox faith. In the secular press, the standard of engagement with the Council was yet more superficial.

¹⁹ SC. 36

between what was mandated by the Council and what was put into effect is certainly partly the fault of the media.

However, this is not entirely sufficient in itself. Benedict XVI's paradigm is one in which the Council not only reached conclusions but in which it did no wrong. The first is clearly not the case. Walter Cardinal Kasper, in an interview given to *L'Osservatore Romano*, points out that the *Constitution on the Liturgy* is itself flawed. He claims that "in many places, [the Council Fathers] had to find compromise formulas, in which, often, the positions of the majority are located immediately next to those of the minority, designed to delimit them. Thus, the Conciliar texts themselves have a huge potential for conflict, open the door to a selective reception in either direction."²⁰ This attempt at compromise seems to have occurred at several points during the discussions on the liturgy. Continuing with the example of vernacular liturgy, Archbishop Francis Grimshaw, Archbishop of Birmingham, a member of the Council's Liturgical Commission²¹ and a member of the committee charged with the implementation of the Liturgical Constitution, recalled a month after the publication of *Sacrosanctum Concilium* that the committee charged with preparing the relevant paragraphs of the Constitution intended to find a form of words whereby one group "might not impose their will on the rest, but that these in turn should not be forced to admit what seemed to them still unsuitable in the territories with which they were concerned."²²

²⁰ Kasper, Walter. "Un Concilio ancora in cammino", *L'Osservatore Romano*. 12th April 2013. 4

²¹ AS. 43

²² Grimshaw, Francis. "The New Liturgical Constitution", *The Tablet*. 11th January 1964.

This lack of a single clear direction, instead saying all things to all men, was seized upon immediately after the Council by those responsible for implementing the liturgical reform. They took their own agendas, also present within the Constitution, and made them the exclusive reading of the documents. This was far more serious than a conspiracy by the media, the organs of the Holy See pushed a deliberately limited interpretation of *Sacrosanctum Concilium*. Louis Bouyer, himself heavily involved in the implementation of the liturgical reform, presents this as the result of a conspiracy engineered by Archbishop Annibale Bugnini, the secretary of the committee responsible for the implementation of the Constitution.²³

However, the relevant paragraph of the Constitution does not actually give any instructions. It says that “a suitable place may be allotted to their mother tongue”²⁴, though does not say which parts of the Mass or offer a resolution to the argument since the only instruction that paragraph gives is to instruct that “steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the ordinary of the Mass which pertain to them”.²⁵ There is no coming together of the two sides; it merely states the opposing opinions side by side and hopes that the Church will muddle along with it. Similar problems vex the questions surrounding music. To interpret the inter-conflicting strands of thought which go into the document becomes quite a challenge.

²³ Bouyer, Louis. *Mémoires*. Les Éditions du Cerf. Paris. 2014. 200-201

²⁴ SC. 54

²⁵ SC. 54

The precise detail of how the Council's ideas were to be implemented after it closed in December 1965 was left to the *Consilium ad exsequendam constitutionem de sacra liturgia*, which included twenty-nine study groups and four committees to complete specific tasks.²⁶ The *Consilium* was initially headed by Giacomo Cardinal Lercaro, and latterly Benno Cardinal But, with Annibale Bugnini as its secretary. Some of the confusion of the present liturgical situation seems to stem from this group. One might take, for instance, the "O" Antiphons in the last days of Advent, beginning on the 17th December, which the *Consilium* reformed. Before the liturgical reform, one of these antiphons was sung at the Magnificat at Vespers each day in a particular order. The day on which they appear in the Divine Office is as it was before the reform, but the Gospel acclamations at Mass, though they always reflect one or other of these antiphons, do not always reflect that which is sung at Vespers on that day. However, that some of the Gospel Acclamations reflect the Magnificat antiphon of the day and others do not, whilst on other days an Acclamation reflecting the antiphon is provided in the lectionary as an alternative, seems difficult to explain.²⁷

Where confusion exists, this must be dealt with by reference to what came before it, avoiding the "hermeneutic of discontinuity or rupture".²⁸ Pope John XXIII, at the very moment of opening the Council, reminded the Council fathers that they ought to "look to the past and to listen to its voices, whose echo it pleases us to hear through the

²⁶ Marini, Piero. *A Challenging Reform: Realising the Vision of the Liturgical Renewal*. Liturgical Press. 2007. 130-131. The number of study groups seems to have been reduced from the thirty-eight proposed to the plenary assembly of the *Consilium* on the 15th of March 1964 (Marini. 2007. 44)

²⁷ *The Divine Office* VI I. Collins. 1974. 124, 131, 138, 145, 153, 160, 168 corresponds exactly with *The Antiphonale Romanum*. (ed. the monks of Solesmes. Typis Societatis S Joannis Evang.) 1909. 234-237. but not with the Gospel Acclamations in *The Lectionary* (Collins. 1981) on the 21st December (87) or 23rd December (91) with an Acclamation corresponding to the Magnificat antiphon included only as an alternative for the 20th December (84) and 22nd December (89).

²⁸ Benedict XVI. *Christmas Address of His Holiness Benedict XVI to the Roman Curia*. 22nd December 2005.

memories and merits of both more recent and ancient pontiffs, our predecessors. These are solemn and venerable voices, throughout the East and the West, from the fourth century to the Middle Ages, and from thence to the present, which have handed down their witness to these councils.”²⁹ This seems the only authentic interpretation of the Council and therefore I shall apply it when trying to work out what the Council wanted in terms of liturgical music in the liturgy.

This hermeneutic has not always been the lens through which the Council has been read and so this approach may prove more contentious within the context of a parish than it does within the halls of academe. Indeed, Ratzinger’s analysis from 1988 that “the Second Vatican Council has not been treated as a part of the entire living Tradition of the Church, but as an end of Tradition, a new start from zero” seems to retain its relevance today.³⁰ Cutting ourselves off from our heritage and roots is a problem that needs to be examined critically, so as to be remedied.

This remedy is necessary because since the 1960s there has been a decline in every major indicator of the Catholic Church’s wellbeing in the United Kingdom, which Michael Davies puts down to the effects of the post-Conciliar liturgy.³¹ Whilst it seems that the anti-authority spirit of the times must have had a good deal to do with the situation, fifty years on the problem has not been remedied. Much of the music I hear in parishes is more entertaining than what the Council envisages, it can even be fun to sing, but as a young priest put it to me in Wolverhampton in November 2014, “telly’s

²⁹ AS. 167

³⁰ Ratzinger, Joseph. *Address to the Bishops of Chile*. July 13th, 1988.

³¹ Davies, Michael. *Liturgical Time Bombs in Vatican II: The Destruction of Catholic Faith through Changes in Catholic Worship*. TAN books. 2003. Appendix

better”. The Church has no means of competing to entertain its congregations, nor should it want to.

My hypothesis, therefore, is that bringing music to where the Council Fathers wanted it has the potential to promote a greater understanding of the liturgy as the worship of God. My hope is that doing so would promote a greater piety than is the case for one being encouraged to enjoy themselves. Liturgical music is different from other forms of music in that its purpose is not to entertain but to foster prayer within the one engaging with it.

The Church provides all the music we need for the Sacred Liturgy and we ought to use it out of love for her and to the “glory of God and sanctification of the faithful”³². The principles of *Sacrosanctum Concilium* intend to craft a liturgy in which one can take part externally in order to foster true participation, which is necessarily internal since it is prayer that forms the all-important relationship with Christ.

Aims

My situation in trying to work out why there is such a gap between what the Council asked for and what has happened in sacred music was very good indeed. The parish priest, Monsignor Mark Crisp, with whom I lived for my year of research between September 2014 and July 2015 is himself a skilled musician and composer who, though a self-professed “child of the 1960s”, had such a concern for the souls in his care that he was willing to try any number of new things if it might do them good.

³² SC. 112

Having left seminary early, he spent some time with the Maltfriscan brothers where he used his guitar in the streets as an outreach to the local community. Some years later he returned to seminary and, having been ordained, found himself eventually posted to Oscott College, the seminary for much of England and Scotland, as its rector where he re-established the tradition of singing the Divine Office and sent the seminarians out into the local community to sing carols at Christmas. By the time I arrived in the parish, a year into his tenure as parish priest, he had started the congregation saying the entrance and communion antiphons from the missal at every Mass and within weeks of my arrival had put into action his pre-existing plan of celebrating Sunday Vespers with sung canticles and hymn.

At St Peter and St Paul's I was given charge of the music at the Saturday evening vigil Mass and was almost always present at the parish Sunday morning Mass and the Vespers which preceded the Sunday evening "student" Mass. My aim with the music at the Saturday evening Mass was to develop it to the point whereby it resembled what I understand to have been envisaged by *Sacrosanctum Concilium*. My hope was that the changes would be of spiritual benefit to at least some of the congregation.

However, before changing musical practice in the liturgy, I was keen to understand how the situation in the parish had developed before my involvement. For this reason it was best not to have any role in decision making for the other two Masses of Sunday, one of which was in the morning for the parish and one in the evening, intended for the students of Wolverhampton University, but attended largely by parishioners

unconnected with the University. I would assist with the music at these Masses in response to requests to do so, but would rely on others to tell me what they wanted me to play. The Sunday morning Mass had an organist and organising committee from the parish and the music consisted mainly of folk hymns and Mass commons with some more traditional hymns interspersed. The Sunday evening Mass was usually animated by Praise and Worship songs led by the students of Wolverhampton University. Sunday Vespers had a more meditative atmosphere with a period of silent Eucharistic adoration, congregational Gregorian singing in Latin, the canticle sung to modern chants, and initially the Magnificat to *Tell Out My Soul* by Timothy Dudley-Smith. In March 2015, this was changed to the ICEL translation of the Magnificat set to Psalm Tone IID.

To better understand the development of musical practice in the parish I conducted a series of interviews with parishioners.³³ These interviews allowed me to map a timeline of music in the parish since the eve of the Second Vatican Council and I was able to guide the interviews in such a way as they also provide an insight into how people use liturgical music in their spirituality. Since the liturgy is the source of the Christian prayer life, one would hope that the music parishioners experience within its context would promote prayer. This methodology, drawing heavily on the practice of ethnography,³⁴ cast light upon the Council's own theology of liturgical music which I am interested in promoting, and may give an idea as to whether prayer is being fostered within the context of the liturgy.

³³ See Appendix C

³⁴ See Madden, Raymond. *Being Ethnographic: A Guide to the Theory and Practice of Ethnography*. SAGE Publications. 2010.

Having studied musicology as an undergraduate, my views are influenced by the work of Tia DeNora who discusses music as a “technology of the self”, drawing on research that “points clearly to the ways in which music is appropriated by individuals as a resource for the ongoing constitution of themselves and their social psychological, physiological and emotional states.”³⁵ This theory lays the groundwork for DeNora’s discussion of how music’s function as a technology of the self can be exploited to exert an influence over others by exposing them to music over which they have no control. If I can treat music as a “technology of the soul”, to bastardise DeNora’s phrase, then I may be able to approach a theory of how liturgical music can be used effectively by the Church in her liturgy. It may be that those who select the music are explicitly or implicitly doing so already: using music to evoke certain emotional or spiritual responses from the congregation. This context is mentioned in passing by DeNora when she writes of “music’s link to the regulation of self and the configuration of subjectivity and agency is of concern to... churches, cults and sects seeking to inspire and reinforce ‘devotion’”³⁶. DeNora is more interested in how music is used in the commercial arena and so does not dwell on the potential use of music in this context, but whether this is naturally occurring within the liturgy will be of interest.

Before setting about this practical work, I first had to establish a true reading of the key liturgical documents which can provide the criteria with which to compare the state of liturgical music. I then applied this reading to the liturgical music of one Mass per weekend in the parish of St Peter’s and Paul’s, Wolverhampton, during which time I have generated ethnographic data on how people respond to the musical changes,

³⁵ DeNora, Tia. *Music in Everyday Life*. Cambridge University Press, 2000. 47

³⁶ DeNora. 2000. 130

carefully separating the categories of their tastes and prayer lives whilst not dismissing possible links between them. This culminated in an anonymous questionnaire at the end of the project to gauge the effects of the musical changes upon the congregation and the atmosphere of the Saturday evening Masses.³⁷

I am very aware that I have gained a certain set of ideas from *Sacrosanctum Concilium* which are in conflict with the liturgical thinking which has been prevalent since the Council. I approached the year in Wolverhampton happy to have my views challenged and expected that some would change over its course. The context of the parish was very much that of missionary work and it made me consider whether perhaps the cultural adaptation of the liturgy discussed in Paragraph 119 of *Sacrosanctum Concilium* does need to be stretched beyond mission lands to be synchronised with the work of the New Evangelisation, or perhaps it is most especially in formerly Christian cultures, such as that of Wolverhampton, once known as “*Roma parva*”, that we need to offer again something culturally distinct, something specific to worship, something sacred.

Since the problems with *Sacrosanctum Concilium* allowed the problems in their interpretation, in Chapter 2 I will examine what the Constitution actually said on liturgical music. In Chapter 3 I will seek to understand the recent history of liturgical music in the Parish of Saints Peter and Paul, Wolverhampton. Chapter 4 will explain how people think and feel about the parish’s liturgical music. In Chapter 5 I will explain

³⁷ See Appendix A.

the changes to the music I introduced over the course of the year before examining the effects those changes had in Chapter 6.

2. CONTEXT

Active participation in the music in the liturgy

The Second Vatican Council's first topic of debate was the Sacred Liturgy. The discussions resulted in the publication of the Constitution on the Sacred Liturgy known by its Latin incipit *Sacrosanctum Concilium*. This is the key document for this research project since its policies were to be the measuring stick against which to compare the liturgico-musical practice of the parish and was be the source by which I implemented the changes in the music for the vigil Mass. This meant that I was bound to provide music for the liturgy according to the rubrics of the books that were produced in response to the Constitution, even when I disagreed with the interpretations that underpin those rubrics.

Sacrosanctum Concilium's sixth chapter deals with sacred music and, as with the rest of the Constitution, its primary concern is the promotion of active participation³⁸. What this phrase, "active participation", means is something that has been addressed by scholars at length,³⁹ but I favour the view that "participation in the liturgical rites and prayers is primarily through mind and heart and secondarily through external action"⁴⁰ because this reflects the Catholic understanding of prayer as an interior action of the soul that may be externalised. Furthermore, it is in continuity with the work of the Liturgical Movement whose earlier work had brought about the Constitution on the

³⁸ SC. 113

³⁹ Most relevantly and comprehensively by Coleman O'Neil in "Theological Meaning of "Actuosa Participatio" in the Liturgy", *Sacred Music and Liturgy Reform after Vatican II*, ed Johannes Overath. North Central Publishing. 1969.

⁴⁰ Reid. 2005. 64

Sacred Liturgy.⁴¹ Nowhere was there greater disagreement about what “*participatio actuosa*” meant than with regard to music.⁴² Bugnini summarises the essential disagreement thus: “in the view of the liturgists the people must truly *sing* in order to participate actively as desired by the liturgical constitution; in the view of musicians, however, even ‘listening to good, devout, and edifying music... promotes active participation’”.⁴³ Bugnini dismisses out of hand the Thomistic grounding of the musicians’ view,⁴⁴ that even if people do not necessarily understand what is being sung they can still praise God in their listening to it.⁴⁵

Bugnini admits that “the effort to promote the active participation of the faithful has led in some places to the extreme step of doing away with the choir”,⁴⁶ despite his claim that “the rights and functions of both the congregation and the choir are... sufficiently protected and coordinated” within the Constitution on the Sacred Liturgy.⁴⁷ The abandonment of the choirs which were to be “diligently fostered”⁴⁸ began with this neglect and was continued by the attitude expressed by Philip Harnoncourt, who writes that “Church music that is conceived in a form that does not share with the people a role in those parts belonging to them is not desired. Church music begins essentially with the singing of the congregation”.⁴⁹ This reflects an irreconcilable contradiction within *Sacrosanctum Concilium*. The choir is only worth preserving in the liturgy as a separate

⁴¹ Reid. 2005. 304

⁴² *RL*. 885

⁴³ *RL*. 904

⁴⁴ *RL*. 904n12.

⁴⁵ Aquinas, Thomas. *Summa Theologica*. II-II 91, a2, ad 5

⁴⁶ *RL*. 908

⁴⁷ *RL*. 906

⁴⁸ *SC*. 114

⁴⁹ Harnoncourt, Philipp, “Neue Aufgaben der katholischen Kirchenmusik (I)”, *Die Kirchenmusik und das II. Vatikanische Konzil*. Verlag Styria. 1965. 59, quoted in Swain, Joseph Peter. *Sacred Treasure: Understanding Catholic Liturgical Music*. Liturgical Press. 2012. 298

entity if they do something separately, otherwise they melt into being members of the congregation. If the congregation must actively participate externally with all the music (that is, sing), then the choir no longer has a function proper to itself and becomes redundant. Pope John Paul II tried to counter this by asserting that at times the choir would retain its own function, but failed to state which times it would be exercised or specify what form that function would take.⁵⁰

Bugnini and Harnoncourt's attitude is confounded by Ratzinger. "The real liturgical action, the true liturgical act, is the *oratio*, the great prayer that forms the core of the Eucharistic celebration... the essence of the Christian liturgy is to be found in the *oratio*; this is its centre and fundamental form."⁵¹ Therefore "*doing* really must stop when we come to the heart of the matter: the *oratio*. It must be plainly evident that the *oratio* is at the heart of the matter, but that it is important precisely because it provides a space for the *actio* of God."⁵² This understanding, that the paramount action of the liturgy belongs to God, sets the question of *doing* something oneself to one side since our part in the liturgy is to open ourselves to His sacramental grace. "If the liturgy degenerates into general activity, then we have radically misunderstood the "theodrama" of the liturgy and lapsed almost into parody."⁵³ The Sacred Liturgy is not dependent upon the actions of the congregation; one might say that the Mass depends on the words of the priest and the elements of bread and wine, but this is just as superficial. The Mass depends on Christ's words at the last supper spoken by the *alter*

⁵⁰ "The *schola cantorum's* task has not disappeared: indeed, it plays a role of guidance and support in the assembly and, at certain moments in the Liturgy, has a specific role of its own." John Paul II. *Chirograph of the Supreme Pontiff John Paul II for the Centenary of the Motu Proprio "Tra le Sollecitudini" on Sacred Music*. 2003

⁵¹ Ratzinger, Joseph. "The Spirit of the Liturgy", *JRCW*. 2014a. 106

⁵² Ratzinger. 2014a. 108

⁵³ Ratzinger. 2014a. 108

christus over the elements His Father created. In the face of this *mysterion* our *actio* becomes a mere sideshow. The attitude expressed by Harnoncourt betrays an anthropocentric understanding of the Sacred Liturgy alien to a religion that worships the divine.

It was precisely this anthropocentricity that the Liturgical Movement endeavoured to avoid, as expressed authoritatively in Pius XI's apostolic constitution *Divini Cultus*.⁵⁴ In this he contrasts being silent not with external activity but with being "filled with a deep sense of the Beauty of the Liturgy"; the mute spectatorship Pius XI condemns is a silence on the part of the spirit, not of the mouth.⁵⁵ And whilst Pius XI does also ask that the people sing their parts of the Mass⁵⁶, he does not intend the congregation to be singing all of the ordinary on their own, but rather it seems more aimed at the responses in the Mass.

However, the principle of external participation does seem to be taken further within *Sacrosanctum Concilium* such as with the instruction mentioned above that "steps should be taken so that the faithful may also be able to say or sing together in Latin those parts of the ordinary of the Mass which pertain to them".⁵⁷ The *participatio actuosa* described in *Sacrosanctum Concilium* "certainly does not imply uninterrupted observable activity",⁵⁸ rather, as Coleman O'Neil points out, "it becomes clear that [*participatio actuosa*] signifies a complex human activity — interior and exterior". The complexity of internal and external participations seems to me to be related to the

⁵⁴ DC. 9

⁵⁵ DC. 9

⁵⁶ DC. 9

⁵⁷ SC. 54

⁵⁸ O'Neil. 1969. 105

concurrent action of these participations. At once, the important aspect, the internal, may give rise to the external manifestations of worship, and yet at the same time, external participation forms internal devotion since *nihil est in intellectum, quod non prius est in sensu*.⁵⁹

The danger is that expressed by Pius XII *Mediator Dei*:⁶⁰ that for some, external participation can be nothing more than itself, not leading to a more profound internal participation.⁶¹ As Evelyn Waugh put it, “participation in the Mass does not mean hearing our own voice. It means God hearing our voices. Only he knows who is participating at Mass. I believe, to compare small things with great, that I participate in a work of art when I study it and love it silently. No need to shout.”⁶²

O’Neil argues that “it is the judgment of the conciliar Fathers that at the present time the principal way to lead the baptised to the full exercise of their rights and duties is by introducing them to full ceremonial participation in the liturgy” and “that [the congregation] join vocally in the parts which are intended for them”.⁶³ I, however, disagree with those council Fathers. When music is reified, becoming an art object to be studied or polished for example, a hierarchy of musicking grows which “centralis[es] power in the hands of the composer, the person who tells the performers what they are to do, and of the director, the person who tells them how they are to do it.”⁶⁴ The *Werktreue* principle means that performers are less powerful than the composer (to

⁵⁹ Aquinas, Thomas. *De Veritate*. q. 2 a. 3 arg. 19

⁶⁰ Pius XII. *Mediator Dei*. 80

⁶¹ O’Neil. 1969. 93

⁶² Waugh, Evelyn. *A Bitter Trial*. ed. Alcuin Reid. St Austin Press. 2000. 57

⁶³ O’Neil. 1969. 105

⁶⁴ Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Wesleyan University Press. 1998. 115

whose *work* they must be *true*) or director-interpreter but more powerful than the listener. Were this applicable to liturgical music then the participation of the composer, director and performer would be more valuable than that of the listener. However, truly liturgical music was never a “thing” to be polished, it was always a “process”, a verb, a liturgical action whose primary role and value is that of reception.⁶⁵ This is because the liturgy, of which music is a part, is not a thing that we create but rather is entered into precisely by its reception. Thus within the liturgical realm, the composition of music is not as important as the attending to it. That being the case, and drawing further upon the “musicking” theory of Christopher Small, in the liturgy the composer-performer-listener hierarchy is turned on its head.

The corollary of this statement is that congregational singing, in which the congregation take the role of performer, is no more active a form of participation than congregational listening. Due to the interconnectivity of the composer-performer-listener relationship, abandoning the customary occidental orientation of power within the musicking process does not undermine the use of liturgical polyphony or organ music simply because the great masters are no longer the most powerful actors within it. Rather, the receptivity of the liturgical participant is heightened when they attend to music of greater communicative faculty.

Indeed, I would go as far as to take the line of Richard Schuler that “Listening can be the most active form of participation, demanding effort and attention. Faith demands

⁶⁵ Cf Small. 1998.

hearing, *fides ex auditu*⁶⁶, a thought also expressed by O’Neil⁶⁷ and Benedict XVI⁶⁸. John Paul II explains that “full participation does not mean that everyone does everything, since this would lead to a clericalising of the laity and a laicising of the priesthood; and this was not what the Council had in mind. The liturgy, like the Church, is intended to be hierarchical and polyphonic, respecting the different roles assigned by Christ and allowing all the different voices to blend in one great hymn of praise.”⁶⁹ The obvious practical end of this whole debate is that there should be both internal and external participation within the Sacred Liturgy, as called for by *Sacrosanctum Concilium*.⁷⁰

The problem is that the interpretation promoted by those responsible for first implementing the liturgical reform was very far from this authentic understanding of participation. Annibale Bugnini, who was amongst the key architects of the liturgical reform, expresses two such instances which impinge upon liturgical music.⁷¹

The first is his idea that “the entrance and communion antiphons of the Missal were

⁶⁶ Schuler, Richard. “Participation”, *Sacred Music*, VI 114, No 4 (Winter). 1987. 9

⁶⁷ “For music listened to is capable of promoting the attitude and the religious activity which are fundamental in common worship.”, O’Neil. 1969. 106-7

⁶⁸ “I would like to stress that the active participation of the whole people of God in the liturgy does not consist only in speaking, but in listening, in welcoming the Word with the senses and the spirit, and this holds also for sacred music. You, who have the gift of song can make the heart of many people sing in liturgical celebrations.” Pope Benedict XVI. *Address to the St Cecilia Association*. 11th November, 2012.

⁶⁹ John Paul II, addressing the Bishops of the United States at the end of their *ad limina* visit in 1998, quoted in Gunter, 2010.

⁷⁰ SC. 19

⁷¹ It is important when reading Bugnini’s account of the reform of the liturgy, that one does so with a critical eye, taking account of the limitations of his narrative. There is a tendency amongst more reactionary literature to take Bugnini’s claims for his own involvement in the reform at face value and therefore to cast him in the role of villain (eg Davies. 2003). Though Bugnini certainly played an important role in the reform, the liturgical changes were ratified by Paul VI who carefully followed the work of the committee which formulated them, of which Bugnini was only one member. Bearing that in mind, Bugnini’s memoirs, *The Reform of the Liturgy: 1948-1975* (The Liturgical Press. 1990), are an invaluable guide to the process and motivation of the liturgical reform.

intended to be recited, not sung, and to inspire the creation of suitable songs in the vernacular.”⁷² In this he is correct in that the music of the Roman rite is contained in the *Graduale Romanum*, since the Missal performs a different function. This is, however, a significant break from the liturgical history of the Church. Never, before the liturgical reform of the 1960s, had there been a difference between the sung texts of the Mass and those read in a *missa lecta*. They are not separate rites, the read Mass ought simply to be a less solemn, less full celebration of the rite.⁷³ It has always been understood that the most solemn form of the Mass is the norm and that when that is not possible, sung texts may be read. In the earliest liturgical sources available, the Saint Gall Gradual for instance (to which Adrian Fortescue makes reference in his encyclopedia entry for the introit),⁷⁴ it is clear that the entrance and communion antiphons are set to their own melodies. This is because in their history they were initially attached to psalms and so from their earliest use were sung. In detaching the sung antiphons from their spoken counterparts the liturgical reformers created a novelty in the history of the liturgy. These spoken antiphons, since they appear in the altar missal without reference to their respective sung texts, have become the norm. Because the sung texts of the Mass are contained within a different liturgical book, the *Graduale*, and almost never heard. In turn, the spoken antiphons have been largely abandoned, being replaced by vernacular songs.

Even the Fourth Sunday of Advent (the texts of which are historically amongst the most frequently changed of the church’s liturgical texts because of the variations concerning

⁷² *RL*. 891

⁷³ Less solemn liturgies are less ideal because they engage fewer psychological triggers for prayer.

⁷⁴ Fortescue, Adrian. “Introit”, *The Catholic Encyclopedia*. Vol. 8. Robert Appleton Company. 1910.

ember days)⁷⁵ can furnish us with an example of continuity in liturgical texts. The Introit sung at the Abbaye Saint Martial in St Gallen in 850 was from Isaiah, *Rorate Caeli*,⁷⁶ with the communion Verse *Ecce Virgo Concipiet*.⁷⁷ These are the same texts that appeared in the Liturgy on the eve of the Council in the preconciliar *Graduale Romanum* and the tunes are from the same Gregorian melody families.⁷⁸ These texts were also retained in the reformed *Graduale*.⁷⁹ With the difference of a thousand years, the liturgy's continuity is maintained, yet in the space of the last fifty years these antiphons have all but vanished. This neglect of the larger part of the "treasure of inestimable value"⁸⁰ which the liturgical reformers were charged with "preserving and fostering"⁸¹ because it is "specially suited to the Roman liturgy" and "should be given pride of place in liturgical functions"⁸² has been brought about by the rubric "*vel alius aptus cantus*", allowing other suitable songs to be sung in the place of the antiphons.

Officially the norm in the rubrics prescribe the singing or recitation of the proper antiphon. The practical reality is that hymns replace the antiphon by virtue of the option given for another suitable song by the General Instruction of the Roman Missal.⁸³

Limiting the amount of scripture in the liturgy⁸⁴ goes against the will of *Sacrosanctum*

⁷⁵ I am grateful to Christopher Hodkinson of the Schola Gregoriana for making me aware of this detail.

⁷⁶ Stiftsbibliothek, St. Gallen, Switzerland / Cod. Sang. 338. *Computus, Breviary, Graduale, Sacramentary*. Vr

⁷⁷ Stiftsbibliothek, St. Gallen, Switzerland / Cod. Sang. 338. *Computus, Breviary, Graduale, Sacramentary*. Vv

⁷⁸ *Graduale Romanum*. Desclée & Co. 1961. 21 & 23

⁷⁹ *Graduale Romanum*. Desclée & Co. 1974. 34 & 37

⁸⁰ SC. 112

⁸¹ SC. 113

⁸² SC. 116

⁸³ *Institutio Generalis Missalis Romani*. 1967. 32. Referred to by László Dobszay as "the anthrax in the envelope" (*The Bugnini Liturgy and the Reform of the Reform*. Church Music Association of America. 2003. 86).

⁸⁴ At this point, it is perhaps relevant to draw the readers attention to another instance in which the Bugnini supports reducing the amount of scripture in the Liturgy. In 1974 Bugnini foresaw the use of Hindu scriptures in the Liturgy in India, describing the Congregation for Divine Worship as

*Concilium*⁸⁵ and the good of souls: as Ratzinger explains, the Liturgy in its fullness “contains an essential exposition of the biblical legacy that goes beyond the limits of the individual rites, and thus it shares in the authority of the Church’s faith in its fundamental form.”⁸⁶ The antiphons offer the opportunity for a liturgical *lectio divina*, casting light upon shared themes between the readings on a particular day, particularly Sundays, or elucidating the significance of a feast. This liturgical meditation fosters a truly active participation that brings with it true understanding of the liturgy. The original Liturgical Movement wanted to form people to benefit as much as possible from the liturgy as it was; it did not want to change it and certainly had no interest in radically simplifying it. The annual, weekly, daily repetition of liturgy, coupled with catechesis, made this possible.

The second claim made by Bugnini that has seriously damaged the musico-liturgical life of the Church is that “there are two forms of the [liturgical] celebration, one in Latin, the other in the vernacular”⁸⁷. The *novus ordo missae* is one form of the Roman Rite for which there are permissions for part, or all, of the liturgy to be celebrated according to approved vernacular translations. If this permission is not used then the rite does not become a different form.

This seems like a subtle point, but by thinking of Latin and vernacular celebrations as separate rites, one might logically conclude that either everything in a liturgical

“intransigent” for not allowing their inclusion and calling, instead, for a “multi-year study by philosophers and theologians in order to determine whether and in what way Catholic dogma can be expressed in the language of the Hindu scriptures” (*RL*. 272-273).

⁸⁵ *SC*. 24

⁸⁶ Ratzinger, Joseph. 2014a. 103

⁸⁷ *RL*. 907. One must be wary of reading this phrase in today’s context of *Summorum Pontificum* in which Pope Benedict XVI established two forms of the same Roman Rite in law.

celebration must be in Latin or everything in a liturgical must be in the vernacular. This, coupled with a desire influenced by a hermeneutic of rupture to separate the *novus ordo missae* from the *vetus ordo missae*, has rendered Bugnini's observation that "the change from Latin to the vernaculars meant the abandonment of forms held dear in the past" accurate, but it need not be so.⁸⁸ His hermeneutic of rupture did not recognise that "what earlier generations held as sacred, remains sacred and great for us, too, and it cannot be all of a sudden entirely forbidden or even considered harmful."⁸⁹

Sacrosanctum Concilium itself strikes this balance very effectively, reforming within the liturgical tradition of the Church. However, the most frustrating problems in terms of the reform of liturgical music are caused by the fact that some of the principles in *Sacrosanctum Concilium* were drafted by those on the opposite side of the debate to those who implemented it. Prominent among those who contributed to the chapter on music were Monsignors Johannes Overath and Higinio Anglés, who wanted existing directives on liturgical music to be followed more closely in a situation already dominated by vernacular hymnody, but the liturgists wanted more congregational singing.⁹⁰ The chapter that deals with Sacred Music in the Constitution begins by establishing the context of what follows, that "the musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art."⁹¹ Yet we learn from Anthony Ruff that

The source of the statement on the treasury . . . is to be found in the suggestions of Anglés . . . [who] can justly be called an opponent of the Liturgical

⁸⁸ *RL*. 885

⁸⁹ Benedict XVI. *Summorum Pontificum*. 2007.

⁹⁰ *RL*. 885. "[Musicians] regarded singing as primarily the task of specialists; [liturgists], on the other hand, . . . thought it wrong to take away from the congregation the possibility of expressing itself in communal singing."

⁹¹ *SC*. 112

Movement.⁹² In the resolution he submitted in the name of the pontifical school [of sacred music] during the first round of consultation for the Council, he stated that the liturgical and musical work of the Council of Trent ought to remain the model and example of the impending council that no new principles ought to be established or new decrees contrived, but rather the existing principles and decrees ought to be implemented.⁹³

Given the subsequent actions of the *Consilium*, when Bugnini says that “the problem of song was one of the most sensitive, important and troubling of the entire reform”,⁹⁴ I would speculate that the cause of this trouble was that he objected to what the Constitution he was meant to be implementing said on the subject.⁹⁵

Sacrosanctum Concilium seems to envisage liturgies in which both the vernacular and Latin are used, allowing that “a suitable place may be allotted to [the congregation’s] mother tongue” within a liturgical celebration.⁹⁶ Some parts of the world already had vernacular music within the context of low Mass celebrated in Latin, notably Germany,⁹⁷ and Pius X had given permission for the vernacular to be used within the context of Latin liturgy in *Mediator Dei*.⁹⁸ The Council Fathers already had experience of Latin and vernaculars along side one another within the same liturgical celebration, so this seems the obvious interpretation with a hermeneutic of continuity. *Sacrosanctum Concilium* instructs clearly that the “Latin language is to be preserved in the Latin

⁹² The “Liturgical Movement” referred to here is not that discussed above which sought greater liturgical participation in the rites of the liturgy as it already existed. By this point, the phrase “Liturgical Movement” signified those who wished to simplify the liturgy to make it more immediately comprehensible.

⁹³ Ruff. *Sacred Music & Liturgical Reform: Treasures & Transformations*. Liturgy Training Publications. 2007. 329

⁹⁴ *RL*. 885

⁹⁵ For example, in stark contrast to *SC* 36, when historian Hubert Jedin criticised the liturgical reform’s manner of introducing the vernacular into the liturgy, Bugnini responded that “the millions and hundreds of millions of the faithful ... have at least achieved worship in spirit and in truth[.] [They] can at last pray to God in their own languages and not in meaningless sounds.” And referred to the pre-vernacular worship was characterised by a “lack of understanding, ignorance, and [was] the “dark night” of a worship that lacks a face and light, at least for those out in the nave.” (quoted in J P Parsons. “A Reform of the Reform?, *A Reform of the Reform?* ed Thomas M Kocik. Ignatius. 2003. 223)

⁹⁶ *SC*. 54

⁹⁷ Ruff. 2007. 235.

⁹⁸ *Mediator Dei*. 60

rites”,⁹⁹ and it is explicitly with this precondition that the vernacular is admitted into the sacred liturgy.

The Latin language has a psychological effect that results from its place in the chain of Catholic collective memory. It is a language that is used exclusively for prayer and therefore for Catholics, all of the associations (both good and bad) with hearing and using the Latin language are religious ones. This can be used to trigger interior religious actions, that is to say, prayer. This effect can be heightened by other sensory phenomena, the use of incense is one example, and music, existing as it does in time rather than space, has a particularly powerful effect on an individual’s psychological disposition.

Memory, both personal and collective, is of great importance in understanding the use of liturgical Latin. An individual Catholic has the memory of Latin used in prayer, and as a *cadre*, Catholics, even those of us who were not born when Latin was universally used in the liturgy, participate in the collective memory of Latin liturgical prayer. The sociologist of Anglicanism and Anglican liturgy, David Martin, discusses this power of memory.

The Sacramental feast is a personal and communal rite, which acts as an efficacious sign. The sign activates a history, a membership and a selfhood. A particular kind of invocation evokes a memory and a continuity. As the rite returns, turning and returning with the rhythm of the year, so the continuity of membership and of memory is maintained... the liturgical order belongs to these familiar rhythms and ways of doing things. All the buried selves of innumerable yesterdays are reactivated in the order of worship. These buried selves are brought alive in the present by all kinds of associations... Just the act of repetition is enough... These associations are potent not only because they reach back into the recesses of self but because they can unite several sides of self in a

⁹⁹ SC. 36

single act of recall... home and school as well as church. The act of repetition is a summons to complete attention.¹⁰⁰ It is in this manner that Latin gains its power as a sign. The repeated use of the language over generations and through lifetimes, gives the language itself a significance within wider society and with that significance a power and a value that is not the product of the meaning of the words. This reflects the Catholic understanding of humans as both body and soul united: our spiritual actions do not exist independently of our senses, psychologies or culture. However, it is also true that liturgical Latin has, for many, come to represent the liturgical oppression of the laity.¹⁰¹

The liturgical reform envisaged by *Sacrosanctum Concilium* is a Christian ideal such as that to which Chesterton referred: it “has not been tried and found wanting. It has been found difficult; and left untried.”¹⁰²

Music as Prayer and Praise

Since prayer and praise are interior actions of the soul, it is necessary to justify the use of external manifestations of prayer at all.¹⁰³ Aquinas notes three objections to praising God with the lips at all.¹⁰⁴

1. That God ought to be accorded something greater than praise since he is “above all praise”¹⁰⁵,
2. That one may glorify God with the lips while not glorifying him in the heart

¹⁰⁰ Martin, David. *The Breaking of the Image: A Sociology of Christian Theory and Practice*. Regent College Publishing. 2nd Edition, 2006 (first published by Blackwells, 1980). 86

¹⁰¹ eg McDannell, Colleen. *The Spirit of Vatican II: A History of Catholic Reform in America*. Basic Books. 2011. 78: “To insist on Latin... was merely to wed faith to colonialism”. Or Proctor, Robert. *Building the Modern Church: Roman Catholic Church Architecture in Britain, 1955-1975*. Ashgate. 2014. 174.

¹⁰² Chesterton, Gilbert Keith. *What’s wrong with the world*. Serenity Publications. 2009. 28

¹⁰³ For a comprehensive account of the theology of liturgical music, see Ratzinger, Joseph. “On the Theological Basis of Church Music”, *JRCW*. 2014b. 421-442

¹⁰⁴ *Summa Theologica* II:II:91:1

¹⁰⁵ Sirach 43:33

3. That praise is given verbally to people in order that they might be encouraged to do better.

Aquinas responds to these by explaining¹⁰⁶

1. That we owe God praise because we are commanded to praise Him by Scripture and Tradition¹⁰⁷ and thus, being as hired servants to the master, we obey God's word.
2. That spoken praise is not for the benefit of God, since he does not need it, but that we ourselves who praise him verbally and those who hear us might grow in reverence for him. The exterior action of praise promotes the interior love of the praised one.
3. We, not God, are encouraged by our verbal prayer.

From this position Aquinas addresses the question of whether God should be praised in song. This is much more contentious because of Aquinas's background in Platonic and Aristotelian philosophy in which art of any kind is seen as problematic when it imitates the world of the Appearances rather than the world of the Forms. When art imitates the world of the Forms it is morally uplifting, but when it imitates that of Appearances it is detrimental to the moral character of the one receiving the art. Plato acknowledged the affective power of music, saying that in the perfect society the modes he perceives as promoting sorrow and relaxation ought to be banned while those that promote courage ought to be permitted for the benefit of soldiers in time of war.¹⁰⁸

Aquinas goes on to note the objections from Scripture and Tradition.¹⁰⁹

1. That the canticles ought to be spiritual not corporeal.
2. That Jerome reprimands his clergy for performing theatrical music during the Divine Office.
3. That Gregory the Great orders the clergy of the Diocese of Rome not to sing at the altar.
4. That singing in the liturgy was imported from Jewish ritual.
5. That interior prayer is the object of the liturgy and that since musicians must devote their attention to the technicalities of performance they are distracted from prayer.

¹⁰⁶ *Summa Theologica* II:II:91:1

¹⁰⁷ eg Psalm 64:2; Isaiah 63:7; Dionysius the Pseudo-Areopagite, *De divinis nominibus*. 1

¹⁰⁸ Aristotle. *Politics*. Book 8. 1340a:40–1340b:5

¹⁰⁹ *Summa Theologica*. II:II:91:2

Aquinas came down in favour of singing in the liturgy, responding to the objections with arguments saying¹¹⁰

1. That corporeal canticles arouse spiritual canticles.
2. That Jerome is condemning showing off in the liturgy rather than singing *per se*.
3. That major clergy have the office of teaching and preaching which (Aquinas believes) is a greater way of sanctifying the faithful, but that those who do not have that office ought to sing.
4. That the objection ought only to be directed towards music played on man made instruments, which were associated with Jewish temple ritual¹¹¹ and which represent the voice, something of the world of the Appearances, not towards unaccompanied song which represents the music of the world of the Forms.
5. That by lingering on the text longer when it is sung than when declaimed, the singer pays more attention to it, not less. The listeners too have their devotion aroused even when they do not understand every word of the text.

This understanding of music in relation to prayer and praise must underpin all liturgico-musical reform. The problems that have arisen in liturgical music are “symptomatic of a more profound question: what is worship?”¹¹² Finding solutions to the problems of liturgical music may well suggest paths for wider liturgical renewal. By taking a step back to consider those principles that underpin the reason liturgy exists, one finds compelling arguments for liturgical renewal, principles clearly present within the Constitution on the Liturgy.

A “consecrated Culture”

Joseph Ratzinger dwells upon the relationship between culture and faith several times in his writings. In an address given in Hong Kong to the doctrinal commissions of the Asian bishops’ conferences in in 1993, he pointed out that “in all known historical cultures, religion is the essential element of culture, indeed it is its determining core”.¹¹³

¹¹⁰ *Summa Theologica*. II:II:91:2

¹¹¹ Ratzinger. 2014a. 85-87

¹¹² Ratzinger, Joseph. “Liturgy and Music”, *Sacred Music* VI. 112, No. 4. Winter 1985. 13

¹¹³ Ratzinger, Joseph. “Christ, Faith and the Challenge of Cultures”, *FABC Papers*, No. 78. 1997. 2. First delivered as an address to the Doctrinal Commissions in Asia, Hong Kong, 3rd of March, 1993.

It is crucial to recognise that we are not referring here to categories such as “high culture”, “low culture” or “popular culture”, but to “sacred culture”, a web of cultural praxis set apart by its function in prayer. This is intimately linked to the *cultus* of the Church. This category of artefacts and the web of sacred cultural associations surrounding them, should be used as a powerful psychological trigger for prayer. By understanding the musical “artefacts” of this sacred culture not as an adornment to the liturgy, but as a “necessary or integral part of the solemn liturgy”, I hope to move towards a truly liturgical music, to a situation where the Mass is sung, rather than there simply being singing at the Mass.

Before returning to purely liturgical considerations, a word must be said about the state of general musical culture. In a sense, the consecrated culture is formed in opposition to the prevailing currents of occidental artistic endeavour. This is a topic addressed in detail by Joseph Ratzinger in *Sing Artistically for God* and in *The Artistic Transposition of the Faith: Theological Problems of Church Music* where he points out that just as “the critical situation of church music today is part of a general crisis of the Church that has developed since Vatican II”,¹¹⁴ the crisis in the Church’s culture fits into a broader challenge to western culture. As music has become mechanised in its production and distribution, the characteristics of the machine have brought about a functionalist idiom; and as society has become secularised, artistic expression has undergone a process of “a disowning of Christian culture and a search for new shores of cultural expression that are contrasted with the Christian world in protest.”¹¹⁵ These phenomena are present in

¹¹⁴ Ratzinger, Joseph. “The Artistic Transposition of the Faith: Theological Problems of Church Music”, *JRCW*. 2014c. 480

¹¹⁵ Ratzinger. 2014d. 484

both popular and esoteric contemporary music. In both, “the sociological view that the loss of support from objective religion and the disintegration of the last precapitalist residues... have given rise to cultural chaos is refuted by daily experience. Culture today is infecting everything with sameness.”¹¹⁶ On the one hand “mass culture is thus geared to quantity, production and success”,¹¹⁷ on the other esoteric contemporary music which “necessarily leads to a nihilistic lack of standards and therefore generates nihilistic parodies of art, but not a new creativity.”¹¹⁸ Since music in the liturgy exists within the wider cultural milieu, the result is that it is pulled in two opposing directions popular and esoteric contemporary musics, by the forces of the “functionalism of accommodation” and “puritanical functionalism” respectively.¹¹⁹

Both of these temptations must be resisted for true liturgical music. Ratzinger’s stinging criticism of today’s cultural setting is derived from his appraisal of these musics for admission to the liturgy and therefore he analyses contemporary musics according to criteria that are foreign to them.¹²⁰ They are foreign because liturgical music serves a function very different to that of any form of contemporary culture because it does not seek to entertain or alter consciousness, but to engage it in the activity of prayer.

¹¹⁶ Adorno, Theodor & Max Horkheimer. “The Culture Industry: Enlightenment as Mass Deception”, *Dialectic of Enlightenment*. Trans Edmund Jephcott. Stanford University Press. 2002. 94

¹¹⁷ Ratzinger, Joseph. “Sing Artistically for God”, *JRCW*. 2014d. 508

¹¹⁸ Ratzinger. 2014e. 506

¹¹⁹ Ratzinger. 2014d. 480-481

¹²⁰ eg “On the one hand, there is pop music, which is certainly no longer supported by the people in the ancient sense (*populus*). It is aimed at the phenomenon of the masses, is industrially produced, and ultimately has to be described as a cult of the banal. “Rock”, on the other hand, is the expression of elemental passions, and at rock festivals it assumes a cultic character, a form of worship, in fact, in opposition to Christian worship. People are, so to speak, released from themselves by the experience of being part of a crowd and by the emotional shock of rhythm, noise, and special lighting effects. However, in the ecstasy of having all their defenses torn down, the participants sink, as it were, beneath the elemental force of the universe. The music of the Holy Spirit’s sober inebriation seems to have little chance when self has become a prison, the mind is a shackle, and breaking out from both appears as a true promise of redemption that can be tasted at least for a few moments.” (Ratzinger. 2014a. 92)

In developing a consecrated culture, the Church has, over centuries, created a set of cultural associations that trigger and facilitate prayer. The “ritual practices of a group or society create moods and motivations, ways of organising experience and evaluating reality, modes of regulating conduct, and ways of forming social bonds, which provide resources for constructing strategies of action”.¹²¹ The web of Catholic ritual practices makes up our liturgical culture. In the context of music, this includes Gregorian chant,¹²² choral polyphony (particularly that of a palestrinian style),¹²³ and organ music.¹²⁴ These are musics that are explicitly intended for the context of worship. Even now, though one can buy CDs of Gregorian chant or Renaissance polyphony, these musical forms are fundamentally liturgical, the phonograph effect being limited (though not entirely) by the fact that these forms, not being intended for entertainment, are not particularly entertaining.¹²⁵

One must realise that the purpose of consecrated culture is not the gratification of those who observe and participate in it, but of God, as well as the sanctification of the faithful, an end which is furthered in this context by promoting the liturgical participation of souls. If this internal participation in the liturgy can be fostered by or gives rise to external participation in the liturgy, then external participation is a by-product which may itself be of cultural value, but that is not the primary concern of the Church or her liturgy. This evaluation of the liturgy’s purpose means that it is desirable,

¹²¹ Swidler, Ann. “Culture in Action: Symbols and Strategies”, *American Sociological Review*, Vol 52, No 2. April 1986. 284

¹²² SC. 116

¹²³ SC. 116

¹²⁴ SC. 120

¹²⁵ See Katz, Mark. *The Phonograph Effect: The Influence of Recording on Listener, Performer, Composer : 1900-1940*. UMI. 2001.

where it is legitimately possible, to slice through liturgical practices that are founded upon spurious interpretations of *Sacrosanctum Concilium* to achieve a more authentic liturgy.

Within the context of music, the Constitution advocates putting the musical culture of the Church to good use, particularly Gregorian chant and the propers its repertory contains. Since the Constitution understands the liturgy not to be a cultural object to polish (though the word “treasure” used to describe the Church’s musical tradition might suggest otherwise)¹²⁶, but rather as the *locus* of an interpersonal relationship,¹²⁷ vernacular chant is perfectly acceptable and may foster and express internal participation.¹²⁸ Vernacular chant’s place is within the context of a balance in vernacular and Latin in the liturgy and should be a stepping stone towards rather than a replacement for the congregation being able to “sing together in Latin those parts of the ordinary of the Mass which pertain to them”.¹²⁹

Those who disagree tend to approach the question from the perspective of musicologists who seek “authentic” performance practice and for whom vernacular chant is a new aberration. This is the view of Domenico Cardinal Bartolucci, for instance, who believed vernacular chant to be “a ridiculous and unworthy thing”.¹³⁰ His point of view reflects a project of musicological conservation influenced by the practice of historically informed performance which grew up in the Early Music Movement, rather than a

¹²⁶ SC. 112

¹²⁷ SC. 2

¹²⁸ SC. 3, 36.2, 63

¹²⁹ SC. 54

¹³⁰ Bartolucci, Domenico & Wilfrid Jones. Trans Gregory diPippo “Research Interview with Domenico Cardinal Bartolucci from June 2013”, *Sacred Music*. VI 141.3, Fall 2014. 40

conciliar approach of relating the Faith to the modern day.

Having established a hypothesis, I will now look at how the musical practice in the liturgies of St Peter and Paul's has developed within living memory in order to provide a framework for the discussion of the effects of liturgical music and to be the starting point for my own changes to the liturgical music of the parish.

3. INTERVIEWS:

MUSICAL PRACTICE AT ST PETER AND ST PAUL'S

St Peter and Paul's, Wolverhampton

When I arrived at St Peter and St Paul's, Wolverhampton, in September 2014 I was coming from the Oxford choral scene which self-identifies as "high" culture music. For three years I sang Anglican Evensong six times a week. A great many of the congregation at Evensong were atheist and the director of the choir and the chaplain, on more than one occasion each, expressed the idea that we ought not see their appreciation of the music as invalid because of their lack of religious participation and in that context they had a point. Music in Oxbridge chapels has evolved from the means of prayer for the clergy; to the delight of the religious senses after the humanist Renaissance and ensuing reformation; to the fusty tradition of the post-War modernist mind set; to the delight of the senses of the post-modernist. This world valued music as a cultural artefact with religion as its context.

Yet before that I had been a pupil in a Catholic comprehensive school with a thriving choral tradition immersed in the sung liturgy. Often the music wasn't liturgical in the strictest of senses, but was a selection of liturgical cultural artefacts pulled together for use in the liturgy. A noted liturgist has described the liturgico-musical practice at the school as "chocolate box liturgy", one in which treats are selected from the choral tradition for the gratification of the listener. Antiphon substitutes abounded, but it was in the form of a polyphonic motet, a rousing Methodist-style hymn, or organ music. The antiphon substitute would reflect the liturgical action it accompanied, or the liturgical

day on which it was sung, or the readings of that day. Music at school consisted of a large collection of cultural artefacts selected for their liturgical relevance.

The context in Wolverhampton was neither of these things. Whereas at school and university there was a strong presence of “high” culture music, there was little interest in such things beyond small pockets of an economic elite who represented a very small fraction of the parish community. Oxford had both material and cultural wealth and my school, though fairly mixed in terms of economic privilege, was elite in its culture. In the 1970s, ‘80s and ‘90s the prosperity that Wolverhampton had enjoyed in the 1950s and ‘60s declined significantly. Manufacturing had already been in significant decline for some time before Margaret Thatcher’s policies ended it, leading to a decapitation of the socio-economic hegemony, as those who could afford to move away from the city did so, preferring Birmingham or London where jobs were less scarce. There remains a huge problem of brain-drain in the city. The unfortunate reality is that “art” music is perceived as something that only the elite can appreciate. It is perceived as other and incomprehensible and it is also boring.

Those pockets of the socio-economic elite which remain and who were brought up in circumstances which formed them to have an interest in art music tend to be older and though some come to St Peter and Paul’s, most would not be Catholic. Their needs are catered for by the choirs of St Peter’s Anglican Church a few hundred yards away from St Peter and Paul’s. There is a good choir that sings evensong there on Sunday evenings and a very capable girls’ choir that sings for the Wednesday evensong, but their services are poorly attended. The parishioners of St Peter and Paul might use the St Peter’s

coffee shop, but evensong would be alien to them. Certainly nearby there is a Catholic priest who I have heard criticised explicitly because of his background in the Anglican choral tradition by two members of the congregation from St Peter and Paul's. Artistic excellence is still something that belongs to "the opposition" in this otherwise ecumenically-minded congregation.

It would be remiss not to note the strong influence exerted on the practice of Catholicism in England by Catholics of Irish extraction. The two parishioners who criticised the local ex-Anglican priest are of Irish extraction, and among the older parishioners Ireland is still very much the collective motherland. Thomas Day suggests one source of this attitude to liturgical music:

"They were... cut off from artistic and cultural developments in the Roman Catholic parts of Europe. A Bavarian farmer saw nothing unusual about worshipping in an ornate Rococo church, he thought it perfectly normal that the choir would sing a Mozart Mass occasionally. In the eighteenth century, the Italian priest quietly celebrated the Low Mass, while the town string players performed a reverent *concerto grosso* in the choir loft. The Spanish added all kinds of explosive Baroque decoration to their churches. The Catholic Irish, by contrast, did not have any of these luxuries... From the sixteenth century until the nineteenth whenever they heard a bell, it was found coming from a Protestant church. Church bells were something they associated with Protestants. And also, when they heard hymns, pipe organs, and choral anthems, they heard them coming from behind the doors of Protestant churches. What must have sustained the Catholic Irish through these years of persecution was the knowledge that they did not need these things (bells, hymns etc). Their faith was precisely that – faith, unadulterated by amusements."¹³¹

Three interviewees in particular were invaluable to my research into the history of musical practice at St Peter and Paul's: Perpetua, Agatha and James.

¹³¹ Day, Thomas. *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste*. Crossroad. 1990. 20

Perpetua and Agatha: Musical practice at St Peter and St Paul's in Living Memory

Liturgical music does not play a significant part in the memories of liturgies during the childhoods of the ethnically Irish population of St Peter and Paul's. One parishioner, Perpetua, could remember all of the words to the hymns for evening devotions off by heart months after her one hundredth birthday, but when asked about Gregorian chant in the liturgy it was very little she could remember.

Do you remember [while you were] growing up, ever having Gregorian chant in Church, during Mass I mean?

Oh yes. We did it at college as well. They look like that [draws squares in the air with her finger]

Do you know when that stopped?

No, I can't remember, but I loved it. They sang some beautiful motets.

Well we're bringing chant back now, we've had chant for the last two weeks.

Good. They did that when they got rid of Benediction.¹³²

I like Gregorian chant. I loved it. I learnt most of that in college you see. We had a very good nun who taught the music in college. Although I only took a short course in music, I passed it.¹³³

Art music in which the congregation take part by listening was always going to find it difficult to become established as a part of the liturgy. Very few of the congregation regularly listen to live music and so the experience is not one to which they are accustomed. Indeed, Perpetua had this to say about it.

Was there ever a choir at St Peter and Paul's?

There's never been a real choir. Not for years, but there used to be. There used to be a paid organist.

When was that?

Oh going back when I was little.

So in the 30s and 40s?

1914 I was born, love. I'm talking about the 20s. I don't think that's a good thing. A choir to support, yes, but not to take over.¹³⁴

¹³² Interview. Perpetua 1. 25:12

¹³³ Interview. Perpetua 2. 7:26

¹³⁴ Interview. Perpetua 1. 13:40

A number of the children Perpetua taught are active in the parish, among, Agatha. Born in 1945, Agatha attended the parish school during which time the parish housekeeper Miss Rogers played the organ and a few years later one Mr Welsby took over. As a teenager Agatha sang in a women's voices choir. They sang settings of the Mass ordinary in Latin while the congregation listened. Agatha left the parish to go to teacher training college, returning in 1967 to teach in a local Catholic school, the year Mr Welsby left the parish. This was the organist the Perpetua remembers: "they had an organist who wasn't even a Catholic. Played for years."¹³⁵ Initially Agatha was asked to play the organ for the parish that ran the school at which she taught, provided that her own parish priest at St Peter and Paul's agreed that she could. Fr White at St Peter and Paul's had a better idea and the parish gained an organist, leaving Fr Boyd as St Anthony's bereft. The parish was unwilling to surrender its musical human resources to another and perhaps it shows an instance in which the clergy had influence on the otherwise predominantly lay lead sphere of liturgical music.

By this time the women's choir had subsided and Fr Smith asked Agatha to establish a children's choir from the pupils at the parish school. This too reached a low ebb, ultimately consisting of only one family's seven children, the Hibberts, who were of West Indian extraction. Eventually they too left their home in Dunstall Road for more affluent surroundings outside of Wolverhampton. The children's choir sang four hymns, James referred to it as "a hymn sandwich".¹³⁶ Agatha reports that she tried to pick hymns according to the readings and the liturgical action they accompanied.

¹³⁵ Interview. Perpetua 2. 6:05

¹³⁶ Interview. James. 17:25

“That’s what I used to do with those four hymns, even in 1967, I used to choose hymns that fitted in with the readings, to the best of my ability.

Would you say that it was quite a wide repertoire or quite a narrow repertoire or [trails off]?

Well, it perhaps wasn’t as wide as it is now. No.

And what about hymns that link to the action of the Mass [eg, Eucharistic hymns at communion]?

Yes.”¹³⁷

Perpetua remembers these various choirs without a great deal of fondness.

From when you were young, can you remember anything about the choir at all, at St Peter and Pauls?

They had a choir, but they weren’t very good really. They were singing up in the choir [loft], and nobody could join in, but they all join in nowadays, don’t they.¹³⁸

There seems to have been an attempt in the 1990s to resurrect some choral music. Linus, whom I visited on several occasions, kindly gave me a two hour long interview. He was musically sensitive, having attended a very musical school. He was a skilled tenor before his illness took hold and had been choirmaster at a church in Windsor before he moved to Wolverhampton. He explained to me that in the 1990s there had been an attempt to set up a *schola* that would sing polyphonic motets by Palestrina and the like at the Sunday morning Mass.¹³⁹ This was long gone by the time I got there as too many of the people involved had moved away from the city.¹⁴⁰ This shows the importance of the socio-economic context of a parish on its liturgy, in this case the effects of brain-drain. More recently the parish has benefitted from African immigration as people arrive with choral skills that are otherwise in short supply.

¹³⁷ Interview. Agatha. 25:24

¹³⁸ Interview. Perpetua 2. 5:46

¹³⁹ Interview. Linus. 12:10

¹⁴⁰ Interview. Linus. 20:05

Within the context of a wider discussion about vernacular liturgy, Perpetua remembered the evening devotions with great clarity, repeatedly bringing us back to talking about Latin. They were clearly an important part of her religious life, and she used the hymns she learnt there extensively in her work as a primary school teacher.

Was there a big problem in the 1950s, before the Council, that people weren't understanding what was going on in the Mass?

They never admitted it, did they. I think it was a very good thing [that it changed to the vernacular]. I understood it [the Latin] for the simple reason that in my missal it was Latin and English side by side. I mean, like I knew "Introibo ad altare Dei", the opening of the Mass. And the same with the benediction: "O Salutaris", "Tantum ergo". I knew what they meant because I took the trouble to find out.

Presumably the "O Salutaris" and "Tantum Ergo" you would sing.

"O Saving Victim, opening wide
The gates of heaven to man below."

You see I did know it!

Can you remember the tunes you used?

I remember it, but I couldn't sing it.

["La"s a Gregorian tune of "Tantum Ergo"]

Yes. That the one.

[sings a Gregorian of "O Salutaris"]

No.

Not that one?

Then there was the "Adoremus in aeternum" wasn't there.

[sing together the chant of the Psalm 116 with its antiphon "Adoremus in aeternum", Perpetua remembers all of Psalm 116 in Latin.]

[When we get to the Gloria Patri, Perpetua says] The priest used to bend down there

Yes, the same with "Veneremur cenui".

Yes. And the one for easter.

The Easter one?

Regina Caeli

Did you used to have vespers on a Sunday.

Yes, there were psalms on alternate weeks with rosary and Benediction and evening Mass was then. Then when it was the guild of the Blessed Sacrament, exposition.

So for vespers, what did you sing the psalm to? Was it things like [sings the antiphon to Dixit Dominus]

Yes! That's it!

And the hymns? Did you used to sing a hymn from the hymn books or was it chant?

“Hail, Star of the Ocean”, they would say the rosary, they’d go into the sacristy to vest and then come back and then we would sing “Hail, Star of the Ocean”.¹⁴¹

Perpetua also remembered the Marian antiphons well and, since she had long been in the habit of praying the Divine Office privately we prayed it together several times and she would sing *Alma Redemptoris Mater* feebly along with me at the end of Compline. She had learnt these in the context of Benediction.

You’ve written down here [on the A4 sheets she had prepared for me] that there used to be motets?

They used to do the “Salve Regina”, the “Ave Regina” and the Easter one.

The “Regina Caeli”?

That’s the one.

Just to chant?

Yes. We used to have Benediction and that at the end and I loved them.¹⁴²

Until after the year 2000 there was an organist who played three hymns for the Saturday evening Mass but no parts of the Mass. This was discontinued and the Mass was completely without music for about ten years until the present parish priest arrived in 2013.

James: new directions in liturgical music

When I first arrived, the parish priest had already been working hard for a year so that the congregation on Saturday evenings could join in with the Kyrie, Sanctus, Memorial Acclamation and Agnus Dei in English to the simple chants provided by the International Commission on English in the Liturgy (ICEL) in the missal. This was in response to encouragement from the Bishops Conference of England and Wales to use these chants and to *Sacrosanctum Concilium*’s recognition that music is “Gregorian chant as specially suited to the Roman liturgy” and that “therefore, other things being

¹⁴¹ Interview. Perpetua 2. 0:46

¹⁴² Interview. Perpetua 1. 13:01

equal, it should be given pride of place in liturgical services”.¹⁴³ Once the parish priest had taught the ICEL chants to the Saturday evening congregation, a few supportive parishioners sang these chants, led by the celebrant, but there remained a large group that was silent. The psalm and alleluia verse were read from the lectern, unusually the entrance and communion antiphons were read aloud by the congregation and the exit processions took place in silence. This remains the Mass with the largest proportion of Irish attendance. It was the music at this Mass that the parish priest allowed me to take over when I arrived in September 2014.

This was a huge contrast to the Sunday morning Mass. The influence of Irish Catholicism was limited by the existence of a liturgy planning group to which all were invited but to which few of Irish extraction came. This liturgy was organised by a man named James who had been a Jesuit novice in the 1960s and then become involved in the Neo-Catechumenal Way.¹⁴⁴ It was with this background that he explained the genesis of the Liturgy Planning Group.

"The way I feel Mass should be celebrated very much has that in the background. You know, a small community that gathers during the week to celebrate the word, and on a Saturday night and prepares it [the Mass]. That's the thing. A group, two or three, prepares each of the liturgies beforehand. I must have brought that over, come to think of it, into the parish."¹⁴⁵

"When you prepared the liturgy you decided which songs, which hymns you were going to sing. I mean gradually, I mean we only got to know them as time went on, so we were at bit limited at one time. But you see then, when, well this must have been in the mid-70s to 80s, yes Fr Gold was here, and I said to him one day, we need to get this Sunday liturgy sorted out."¹⁴⁶

¹⁴³ SC. 116

¹⁴⁴ For information on the Neo-Catechumenal Way, see Hanna, Tony. *New Ecclesial Movements: Communion and Liberation, Neo-Catechumenal Way, Charismatic Renewal*. St Paul's Publishing. 2007. Chapter 2.

¹⁴⁵ Interview. James. 20:54

¹⁴⁶ Interview. James. 23:17

“And so we started introducing a Mass setting. We started preparing [the liturgies], we started meeting. Philomena and myself were the first people. We had all sorts of other people. And we had some sisters in the parish then, and we used to meet at their place and so on and they used to take part.”¹⁴⁷

“And so partly based on my experience in the [neo-]Catechumenate, I wanted to get the liturgy as close to that as possible.”¹⁴⁸

James also remembered what his Liturgy Planning Group had replaced.

“Prior to that, I mean it was, there was music, you know Agatha, she played the organ here for yonks, when I arrived she’d been playing for yonks and continued to do so. I can’t remember what, but they sang hymns. It was the hymn sandwich business really. I must say they did sing a Mass, they sang the Pope John Mass, which is the Mass we still use because it’s the words we’ve reverted to, “Lord God of hosts”. They sang the Holy Holy, and the Lamb of God I think, and a Memorial Acclamation as well maybe. As far as things went, the Church was quite go ahead I suppose, the fact that they had music at all.”¹⁴⁹

“I say she [Agatha] played and people sang. I think they stood in the organ loft, two or three people. I can’t remember whether the congregation sang. I can’t imagine they did.”¹⁵⁰

James began by having a folk Mass accompanied by a member of the congregation playing the guitar on alternate weeks with Agatha playing the organ.¹⁵¹ It seems as if Agatha managed to avoid allowing a rivalry to develop by joining in with James’s folk music.

The Mass settings that were used in the Sunday morning Masses when I arrived in 2014 were the *Mass of Christ the Savior* by Dan Schutte and the *Glendalough Mass* by Liam Lawton. James was very clear about what the Liturgy Planning Group was not.

And when did they start meeting.

¹⁴⁷ Interview. James. 24:22

¹⁴⁸ Interview. James. 31:46

¹⁴⁹ Interview. James. 41:40

¹⁵⁰ Interview. James. 42:54

¹⁵¹ Interview. Agatha.

We started it then. '76, in the mid-70s. It's the same people [now]. We always said, it's not a choir that meets on a Tuesday, we're there to prepare the liturgy, not just the music. You know, decide whether we think there should be a sprinkle rite at the beginning of Mass if it's appropriate, and other things like that.¹⁵²

This group sang the Mass settings in three parts, Soprano, Alto and Bass using scores. The "Cantor" part was sung by the more accomplished singers who sat together in the pews in front of a side altar of the Holy Family and by a microphone surrounded by the rest of the congregation. The remainder of the congregation sang the refrains. Often they sang an adaptation of Nikolay Rimsky-Korsakov's Op. 22 No.7 for the Lord's Prayer in English, again in more than one part, with the parish priest celebrating singing the bass line along with James and the remainder of the congregation singing the uppermost part.

Alongside this liturgical music of the ordinary of the Mass there were a selection of hymns responding to the rubric allowing suitable songs to substitute for the liturgical texts.¹⁵³ These hymns were selected according to several criteria:

What are the things you look for in a good hymn?

First of all the words. They have to fit with the readings. Then it's the melody. It needs to be a good melody. Catchy. People need to be able to remember it so they can sing it.¹⁵⁴

Furthermore, another parishioner, Felicity, commented that the music must reflect those liturgically apposite words. "If the words don't match the tempo and the feeling and the reason behind that particular hymn at that particular point in that particular service it would be better not to have it [the music] at all, wouldn't it."¹⁵⁵ Thus joyful music

¹⁵² Interview. James. 18:26

¹⁵³ *Institutio Generalis Missalis Romani*. 2000. 48 & 87.

¹⁵⁴ Interview. James. 46:30

¹⁵⁵ Interview. Felicity. 10:12

should be joyful and sad music sad, and the music which is reflective of the words ought to be sung as such. Felicity explained: “I do not like the fact that in some churches, even traditional type hymns, are sung so slowly they become dirges. I desperately try to up the pace in my own way thinking ‘no, this is not a dirge. This should be quicker’”.¹⁵⁶

So the music in the parish was very much inspired by the liturgy, but there were other artistic and aesthetic criteria to be considered too alongside the criterion of external participation. Though he listed it last, the external manifestation of participation was something important to James.

“People don’t seem to want to sing when they’re going up for communion. They kind of put their heads down and almost say ‘this is my private space, I’m praying’. They don’t realise that they’re processing as a community.”¹⁵⁷

James explained how the Liturgy Planning Group solved the problem of the congregation processing to communion in silence by their choice of genre. “That’s why we often have a Taizé chant or something like that, you know, so that people can join in without the book.”¹⁵⁸ During an interview in my study in the presbytery, James expressed his view of the antiphons from the Mass propers. This seems to have been influenced by his background as a Jesuit with their tradition of the para-liturgical hymns of the *devotio moderna*.¹⁵⁹

What do you think the relationship to the antiphons in the book should be to the hymns?

Sometimes I look at them and I can’t work out what their link to the readings is. What do you think?

¹⁵⁶ Interview. Felicity. 8:24

¹⁵⁷ Interview. James. 5:14

¹⁵⁸ Interview. James. 6:03

¹⁵⁹ O’Malley, John W. *The First Jesuits*. Harvard University Press. 1995. 164

I think they're meant to throw light on them somehow, a bit like lectio divina. I mean, in that book over there, Bugnini, the main architect of the liturgical reform, says as far as he is concerned those antiphons should inspire new compositions.

Yes, that's interesting you say that. I think for me they're second best, if you see what I mean. I'd rather pick the hymn.¹⁶⁰

This is a very common view. Very few parishes in the United Kingdom use the liturgical chants. In this, St Peter and Paul's follows the trend very closely. The parish uses the *Laudate* hymn book and a wide selection of styles are employed. All Masses will have one or two "folk" hymns, accompanied by the organ, and often a more traditional Methodist-style hymn.

James did not, however, take the Jesuit ideology unquestioningly. He looked back at some of the practices he had experienced with scepticism.

They seemed to get it the wrong way round sometimes. We had Benediction on Sunday evenings and there were loads of candles, and there was incense and singing and deacons. But then there was Mass in the morning and it was basically silent, we were all just watching. There were just the candles on the altar. We knew this wasn't the right way round. We knew Mass was the important bit, but that's just the way it was I suppose.¹⁶¹

This sounds very much like the practice as it was at St Peter and Paul's before the Council and his understanding of the role of the Liturgy has meant that the people have been consistently and effectively encouraged to take an active role in the Mass. James does not attend Sunday evening devotions.

On occasion there has been reason to delve deeper into the Church's tradition at the Sunday morning Mass. In October at communion a cantor intoned the antiphon to the

¹⁶⁰ Interview. James. 15:18

¹⁶¹ Interview. James. 5:30

Lenten Prose (“*Attende Domine*”) in Latin which the congregation repeated and then sang the verses to the Lent prose in English. Granted, it was not Lent, when this happened, but this was music from the consecrated culture of the Church. On Laetare Sunday, Linus, a fairly elderly parishioner with very advanced cancer came to Mass and during communion sang the advent prose, “*Rorate Coeli*”, in Latin from his copy of the *Liber Usualis*. This was deeply moving for many in the congregation, not least of all me. For Ash Wednesday James asked me to chant the antiphons from the *Graduale Romanum* along with some unaccompanied hymns and the *Attende Domine* in English.

Other liturgical music in the parish

There was a significant number of parishioners who attended the Sunday morning Mass from immigrant African communities. Despite the best attempts of the parish priest and James to persuade them to do otherwise, they sat together at the back of the church underneath the organ loft. One of their number was charged with organising an “African Mass” each month at the Sunday morning Mass, though this only happened once during my year in the parish.

On Sundays there would be Vespers and Benediction before the evening Mass. The congregations for these two services did not overlap as much as one might expect. The service began with the *O Salutaris Hostia* in Latin to the hymn tune below while the Blessed Sacrament was exposed on the altar and then a period of silence. Vespers then began. The psalms and their antiphons were read at Vespers, but the hymn would always be sung. The New Testament Cantic outside of Lent is always in a form of a cantor with a response of “Alleluia”, so this is sung. Initially the Magnificat took the

form of the hymn *Tell out, my soul* by Timothy Dudley-Smith, which was sung unaccompanied. Being an Evangelical, Dudley-Smith misses out the line “all generations shall call me blessed” and the doxology in his adaptation and so this was replaced after Christmas with the ICEL translation set to Psalm Tone IIa. After the *Magnificat*, the intercessions were read and then the *Tantum Ergo* sung. This was followed by Benediction and *O Sacrament Most Holy* was sung three times as the Blessed Sacrament was replaced in the tabernacle. The service concluded with the congregation moving from the nave to the lady chapel to the left of the sanctuary to sing the *Salve Regina* to its simple tone. The antiphon did not change according to the season; rather the parish priest chose to stick with what the congregation already knew.

8 O Sa - lu - ta - ris Ho - sti - a, Quae cae - li pan - dis
U - ni tri - no - que Do - mi - no, Sit sem - pi - ter - na

13 o - sti - um, Bel - la pre - munt hos - ti - li -
glo - ri - a, Qui vi - tam si - ne ter - mi -

-a, Da ro - bur fer au - xi - li - um.
-no, No - bis do - net in pa - tri - a.

Each Tuesday, Wolverhampton University’s Catholic Society would meet at the presbytery, Giffard House. At the end of their meetings they would have their own Liturgy Planning Meeting in which the hymns were picked. Sometimes this would be left until the Sunday afternoon at which point the balance between finding hymns that the group knew and that were particularly well suited to the readings shifted to the former. The worship songs chosen by the students for the Sunday evenings were much more contemporary than the folk hymns picked for the Sunday morning Masses and

their texts tended to be more linked to the liturgical action they accompanied rather than with the liturgical year. Sometimes there would be a link with the season, for example Advent hymns were sung, but they tended not to link the songs with the readings themselves.

To learn new worship songs, the students would use the video sharing website YouTube and would download MP3 audio files from iTunes of the songs they liked. Two students, Agnes and Lucy who ran the Wolverhampton University Catholic Society would listen to quite a wide repertoire of Praise and Worship songs, but only a very few would make it into the liturgy. The primary constriction on the students was a very small repertoire that could be reliably sung. Matthias, who came from the Dominican Republic, explained

“At the beginning it was just thinking of your [the English students] experience... When I came here you knew more [English] songs than me and I take [sic] that and I started to do some research about Catholic music and I found some very interesting music”¹⁶²

Initially the student-singing group did not have formally defined roles, but in the second half of the year Matthias was given the role of “music director”. From September 2014 to January 2015, another student, Anastasia had a strong influence the student singing and part way through that time she began to go out with Matthias. He described Mass in the Dominican Republic as being “more rhythmic” than the style he encountered here.¹⁶³ When Anastasia left Wolverhampton to return to her home abroad after Christmas, her relationship with Matthias continued and she continued to advise him on the liturgical music for our Masses via Facebook and text message. Anastasia had a background in

¹⁶² Interview. Matthias. 15:17

¹⁶³ Interview. Matthias. 3:40

Praise and Worship music and Matthias had belonged to a charismatic Catholic prayer group run by the Comunidad Siervos de Cristo Vivo in the Dominican Republic. Matthias had played guitar for their *devotio moderna* influenced prayer meetings but had previously only played at Mass occasionally. He disliked that much of the music he had played there had not been explicitly Catholic.

“From about a year ago we started to choose songs that were Catholic. We understand that we are Catholic and we understand that we have Catholic songs as well. So why not pick Catholic songs? So in the Dominican Republic we started, from one year ago, we started to think about it. We had some [a] guy who listened to some audio related to music during the Mass, so we started to think about the Catholic music during Mass. The thing is *Here I am to Worship* [not an explicitly Catholic or Eucharistic text] we used to play about one year ago, but from one year ago we started to play more Catholic songs.”¹⁶⁴

Another student, Lucy, explained how the CathSoc picked music based on its text:

“When choosing the music for the student Mass we tried to make it so that each song related to each action of the Mass. For example, sometimes we had *Here I Am to Worship* for the entrance as we were declaring that we were there ready to praise God at Mass, but we sometimes used it for the offertory as we were offering ourselves up to the Lord. Choosing communion songs was tricky because sometimes they seemed intrusive and too loud if we had too many guitarists, or if the song had too many verses or wasn't repetitive and so needed more concentration. The recessional hymn was always less formal and was usually an upbeat number that we could clap to if appropriate with the time in the liturgical year, like Matt Redman's *Blessed Be Your Name*.”¹⁶⁵

Matthias and Lucy were talented amateur musicians and very confident in their religious beliefs. Matthias explained how he conceived of the link between music and prayer; he believed that music played in the liturgy had the potential to enhance prayer, particularly during the period of prayer while communion is being distributed. He understood what music in the liturgy was meant to achieve and his principle criterion was the texts:

¹⁶⁴ Interview. Matthias. 8:15

¹⁶⁵ Interview. Lucy. 6:44

“The offertory is the best moment to tell God you’re his belonging and you have given him all you have... You’re telling him ‘I’m your servant, receive me as your servant’. That’s the thing; you’re giving yourself too in the offertory. It will be difficult to find, in all the Masses, [hymns with] the lyrics very, like, addressed [apposite], to the sense of for example the offertory, but somehow in the whole song you will find some part that’s related to the moment... entrance and ending [hymns] are more open. The offertory is more specific. And so is the communion... You can play more rhythmical songs. More songs related to, you know, praise God, we’re here.

So those songs don’t have to have a theme, so long as they’re religious, so long as they’re Catholic?

Yeah.”¹⁶⁶

His emphasis on the Catholicity of the texts seems to have become a point of identity creation. By spurning the protestant evangelical music in favour of home grown, as it were, Catholic worship music, a statement was being made. The plan at the start of my time at St Peter and St Paul’s was that the Sunday evening Mass would not continue, but since the introduction of Praise and Worship music the numbers have nearly doubled.

These are the public liturgies that take place during the weekends at St Peter and Paul’s. Besides this, the congregation sing the *O Salutaris* and *Tantum Ergo* at Benediction on Wednesdays and very occasionally if there is a particular feast day there might be very little unaccompanied singing during a weekday Mass. For example, on the Feast of St Paul Miki and Companions in 2015 on the 6th of February, the congregation sang a simple chant alleluia and the three verses of *Soul of my Saviour* off by heart after communion. This shows that these hymns are still in the collective memory of the parish.

¹⁶⁶ Interview. Matthias. 19:47

There are, unusually, also “private” liturgies celebrated in Giffard House, the parish’s presbytery which is attached to the Church. The parish priest and I, along with any Catholic guests and occasionally one or two of the University students would meet to celebrate Morning, Evening and Night prayer. The hymn, appointed for each day of the four-week-psalter by the Oscott College Hymn Book was sung, as was the canticle at Morning and Evening Prayer. On Sundays night prayer was sung to Gregorian chant throughout, with the invitatory, antiphons, responsory and blessing in Latin and the psalms and canticle in English. This is an unusual practice and is influenced by the parish priest being a former religious who had a tradition of the sung office in which chant was replaced with Praise and Worship style music.

Exceptions

As mentioned above, an “African” Mass is celebrated regularly at St Peter and Paul’s Church, Wolverhampton. There were two significant points of enculturation which gave this liturgy its African tone: the first was visual, that members of the congregation from African communities wore their national dress and the second was the music. This was certainly a chaotic affair and at the December African Mass most members of the African choir (including the organiser) who had been practicing after the Sunday morning Mass for some weeks by that point arrived late or with moments to spare. During Mass they forgot to stop before the doxology of the Lord’s prayer and so had to repeat it moments later. They did not know when to sing what and general chaos reigned. The parish priest, though frustrated, assured me this was atypical and that previous Masses had been very successful. Certainly other members of the congregation had been impressed by how the Mass had gone in the past.

Sometimes the organist would need to take a weekend off for one reason or another and similar confusion would ensue. A family would take over, forming a folk group with an amplified guitar played by the father and James would lead the congregation with mixed success. When this happened there was significantly less singing, I suspect because there was no melody instrument to help them along. The parish priest would sing valiantly, and enough people would join in that it would happen, but the confidence of an accomplished organist was very much missed. The hymns in this context would be limited to the folk genre. This underlines the importance of skilled individuals in making sure that the music proceeded as intended.

Extra-liturgical singing

At Christmas there were, as one would expect of the season, several extra-liturgical events at which the parish was found singing. Parishioners made a trip around the local nursing homes one evening singing carols and later in the month they sang ‘heartily’ at the parish Christmas party, accompanied by the parish priest on his guitar. As part of the University of Wolverhampton’s carol service in 2014 I was asked to organise the students who came to the CathSoc into a choir to sing traditional carols from the Dominican Republic, the country of origin of most of the Catholic students. A significant proportion of the students found singing difficult, and they could not agree on the shape of any of the melodies.

On two occasions during my time in the parish, St Peter and St Paul’s hosted “Nightfever”, an evangelisation event whereby the parish community gathers to pray

before the Blessed Sacrament for several hours one evening and young people are sent into the town centre with unlit candles to invite passers by to come in for a few minutes for quiet reflection and light the candles. In the candlelit church there are priests who hear confessions and listen to people's problems, and meditative music is played from a side chapel near the sanctuary.

The first time was in January 2015 and it began with Vespers at which the hymn was a Praise and Worship song and included the *Magnificat* set in the same style by Joanne Boyce. Both times the event was accompanied by musicians from Soli House, the Archdiocese of Birmingham's youth retreat centre. The music was quiet and slow and though varied in its text, tended not to be explicitly Eucharistic but rather dwelt on the emotions one feels towards God, as might be appropriate to an evangelisation event. During Benediction, for which there were still quite a few non-Catholics in the church, the congregation sang *O Salutaris Hostia, Tantum Ergo*, the versicle "Panem de coelo..." and the parish priest sang the Collect "Deus qui nobis..."

The parish also celebrated a Seder meal in imitation of the Jewish custom at Passover. This illustrated one theory about the origins of the Mass and provided the opportunity to eat and drink together. The music that is part of the Jewish Seder was sung including psalms and canticles but also a selection of more fun secular songs that were intended for the children to sing. The CathSoc repeated the Seder meal with more of an emphasis on the drinking and secular songs.

The wide variety of liturgical musics present in the parish at different Masses and at different times in the parish's recent history must have left some impression on the people who experience it each week. These preferences may have grown into a spirituality of liturgical music in which prayer is fostered within the liturgy. These effects may not be conscious, but by comparing the reflections of the congregation to the thoughts developed in the academy, one may begin to discern them more clearly.

4. OBSERVATIONS:

PREFERENCES IN AND SPIRITUALITY OF LITURGICAL MUSIC

Liturgical music and meaning

Before delving into the detail of the questions of musical preference, one must wonder from where such questions arise. The Catholic doctrine of ecclesial hierarchy places the pope with the other bishops and those organs of the Holy See which represent him, in the defining interpretive position of Catholic Tradition, a constitutive element of which is the Liturgy. Therefore when the authorial intention of documents which issue from these authorities is to instruct with the *mens legislationis*, those documents are to be obeyed. Such documents are performative texts which in themselves make their authorial intention policy.¹⁶⁷ This makes the proliferation of meaning attached to the documents problematic in that these meanings are being interpreted in ways different from that of the author and are therefore not conforming to the “Church policy”.

However, there is proliferation of meaning and one must deal with the reality of the situation: there are in fact many models of liturgical music active within contemporary Catholic liturgical thought and praxis. By choosing to conduct ethnographic work amongst people of a variety of different opinions with regard to liturgical music I have been confronted with the fact that those with whom I would instinctively disagree, from my background of choral ‘high’ art music, have thought about their positions on sacred music and have their own conceptions of liturgy and liturgical music. I may disagree

¹⁶⁷ It should be noted that SC, the main source for this thesis, not only defines policy but also engages in the teaching mission of the Church by explaining the nature of the liturgy.

with their attitudes and opinions, but a true dialectic will require a fair representation of their understandings of liturgical music.

This thesis is largely reflections upon another text, *Sacrosanctum Concilium* which was intended to be performative, to lay out a policy with regards to the Sacred Liturgy. Yet it has lost any significant relationship with the present liturgical situation because of the interpretations placed upon it. The meaning of “liturgical music” has proliferated to such an extent¹⁶⁸ that it requires an author whose place is “above and beyond the level at which textual meanings conflict and contest” with the aim that by that author’s “agency these conflicts can be neutralised in the interests of a higher, self-verifying ‘truth’, or determinate meaning”.¹⁶⁹ My aim in this paper is to examine a variety of different meanings understood from both the document itself and the idea of the Council as an event which influence the musical practice of the parish I am studying.

This will start with discussions of the liturgical musics that those interviewed for the project prefer and then delve into their reasons for doing so. The participants were invited to explore whether or not their liturgical spirituality has been affected by music. It is expected that most participants will not have considered these questions in detail before. I will try to take the opinions of the parishioners I have interviewed and then flesh them out with scholarship supporting their views.

¹⁶⁸ Foucault, Michel. "What is an Author?", *Textual Strategies: Perspectives in Post-structuralist Criticism*. Cornell University Press. 1979. 159

¹⁶⁹ Burke, Seán. *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida*. Edinburgh University Press. 1998. 109

Memory and Nostalgia

Often when I was trying to investigate the history of music at St Peter and Paul's I would receive the value judgements of the interviewee. Whilst many had differing preferences in music in the liturgy to me, there were some whose views coincided with my own. These people tended to be in upper quartile of the age demographics in the parish. First of all there was Perpetua, who, at the age of one hundred, was no longer able to come to Mass regularly. Periodically, she did however have Mass said in her home to which she would invite a handful of parishioners. At these there would be three hymns unaccompanied and it would finish with the Salve Regina.

Before I saw Perpetua for the first time she had prepared, unbidden, four sides of A4 for me with lists of music from her childhood. Under the heading "Motets" she had written "Salve Regina etc" so by "motets" I assume Perpetua means Gregorian chant rather than the polyphony one might assume. She was certainly not at all reticent about her affection for chant. This delight in chant seems to have been largely personal preference; Perpetua was nostalgic, remembering her childhood and her youth rather than necessarily considering explicitly spiritual concerns. However, when one builds up a habit of liturgical prayer over the course of a lifetime (particularly a lifetime as long as that of Perpetua), certain forms of music can become a trigger for prayer.

The "Snowbird" Statement on Catholic Liturgical Music, prepared in the 1990s by the Madeleine Institute in Salt Lake City dismissed nostalgia as a valid motivation for picking a type of liturgical music, stating with reference to Gregorian chant that "pieces from the so-called treasury of sacred music must not be used in an unreformed, pre-

conciliar manner, for reasons of mere nostalgic sentimentality or in any way at cross-purposes with the structure and “pastoral” intent of the reformed rites.”¹⁷⁰ However, this fails to recognise that there is more to the issue of chant than mere nostalgia. “When the Church uplifts chant to a place of primacy in the liturgy, it is for reasons more profound than nostalgia for things historical. It is a recognition and affirmation of the fullness that is achieved in the liturgy when it is prayed in this way.”¹⁷¹ Gregorian chant is, by its very nature and purpose, liturgical.

The potential of music to stimulate psychological triggers is certainly very wide ranging and when life events are marked by religious services that include music, inevitably an individual associates that style of music with those services and the music takes on great personal significance.

“Music moves through time, it is a temporal medium. This is the first reason why it is a powerful *aide-mémoire*. Like an article of clothing or an aroma, music is part of the material and aesthetic environment in which it was once playing, in which the past, now an artefact of memory and its constitution, was once a present.”¹⁷²

It is to this phenomenon Ratzinger refers when he writes that “music is not the work of a moment, but participation in a history.”¹⁷³ To understand the disparity between the Council’s intentions and prevailing current music practice in parishes such as St Peter and Paul’s, one must actually talk to those who take part in today’s liturgical music, who experience its personal significance.

¹⁷⁰ Quoted in Joncas, Jan Michael. *From Sacred Song to Ritual Music: Twentieth-century Understandings of Roman Catholic Worship Music*. The Liturgical Press. 1997. 28

¹⁷¹ Schaefer, Edward. *Catholic Music Through the Ages: Balancing the Needs of a Worshipping Church*. Hillenbrand Books. 2008. 162

¹⁷² DeNora. 2000. 66-67

¹⁷³ Ratzinger, Joseph. “The Image of the World and of Man in the Liturgy”, *JRCW*. 2014e. 458

When one asks different questions, not about what music is correct for the liturgy, but what music is helpful to participants in the liturgy, one finds more interesting answers. I prompted Stephen to consider music's role in participation and to think about the issue in terms of external and internal participation.

Certain kinds of music can aid devotion, I think.

What qualities would you look for in music that does that?

Music that isn't strident. Music that promotes a feeling of calm.

What do you think the music requires when it's doing that? Do you think it's important that people are singing it or can they just listen to it? Does it need words or can it be without words?

Well I think a mixture of the two really. At certain points in the liturgy it's better to listen to the music and let it take its effect on you. But singing as well as part of praise, expressing it in an external sort of way.

And so in that word "expressing", in what order do you think it comes? Do you think external participation creates internal participation or that internal participation can be expressed externally?

Internal participation can be expressed externally. Yes, I think so, certainly, yes.¹⁷⁴

This is an important point. Stephen's view is that liturgical prayer is a primarily interior action that can be expressed by exterior actions. This same thought is expressed by Francis Cardinal Arinze. He explains that "although interior dispositions are obviously more important, they do not undermine the importance of exterior manifestations, because these latter make visible, intensify and feed the interior requirements. It would be bad psychology and false angelism to ignore the importance of exterior manifestations."¹⁷⁵ By "false angelism" the cardinal is pointing out that we humans have both flesh and spirit whereas the angels have only spirit. Were we purely spiritual creatures we would not need to condition our psychologies to acknowledge and worship God, however since our psychology takes a part of our material nature, we must turn it towards the God who gave it to us. As David Martin put it in his discussion of the

¹⁷⁴ Interview. Stephen. 22:05

¹⁷⁵ Arinze, Francis. *Celebrating the Holy Eucharist*. Ignatius Press. 2006. 57

Anglican Book of Common Prayer, “Our sense of the divine is not straightforwardly separate from the ‘earthen vessels’ in which it is embodied.”¹⁷⁶

Further comment on Stephen’s views can be taken from the Second Vatican Council itself. In *Sacrosanctum Concilium* the Council fathers require that “in order that the liturgy may be able to produce its full effects it is necessary that the faithful come to it with proper dispositions, that their minds be attuned to their voices, and that they cooperate with heavenly grace lest they receive it in vain.” As a singer I have often taken an active external part in liturgies alongside colleagues who have no faith whatsoever and no interest in interior participation. Their singing has been beautiful but it has not meant anything to them. In an essay on this topic Dom Alcuin Reid makes an oblique mention of me and my classmates as choristers who were “quite adept at the Latin subjunctive, but... sang in apparent ignorance of the meaning of the words upon [our] lips and of the realities which inspired them.” He diagnoses the didactic failure: “we had neglected the boys’ liturgical formation.” Following this diagnosis we did indeed begin to be taught more about our role in the liturgy and, sure enough, where “formerly [we] sang the sacred music; henceforth [we] were able actually to participate in it.”¹⁷⁷

It is possible to take this a step back and actually see the discussions dealing with the issue of participation at the Council itself.

¹⁷⁶ Martin, David. *The Education of David Martin: The making of an unlikely sociologist*. Society for Promoting Christian Knowledge. 2013. 161

¹⁷⁷ Reid, Alcuin. “*Ut mens concordat voci nostrae*: sacred music and actual participation in the liturgy”, *Benedict XVI and Beauty in Sacred Music*, ed Janet E Rutherford. Four Courts Press. 2012. 93

On the 23rd of October 1962 the soon to be infamous Cardinal Ottaviani got up in the Council to say that “the Liturgy ought to be the most important principle, amongst other principles, in teaching theology”.¹⁷⁸ He was discussing liturgies in Seminaries, but the point stands for us all. How we pray effects how we believe.

Ottaviani was followed by Joseph Cardinal Ritter of St Louis, a holy and courageous priest. His first point was that he saw liturgical “renewal” (he used the word “*renovationis*”, “making new again”, rather than the customary “*instauratio*”) as necessary.¹⁷⁹ The guiding means by which this renewal should be achieved, he argued, was to examine the difference between the 20th century mentality and that of the 16th century; an enculturation by epoch if you like. This was in agreement with the next Council father to rise, Archbishop Armando Fares, who argued for liturgical simplification by which adaptation, everyone might understand what was going on.¹⁸⁰ The fundamental problem with the Constitution as I see it is this: that both Ottaviani’s view and Ritter’s are represented in the final text. One wishes to catechise the faithful to use the Liturgy as their prayer as members of the Church and the other wants to adapt the Church’s liturgical prayer to the people. There is no victory of one side over the other, nor is there compromise between the two, they are merely stated starkly side by side and the result is a self-contradictory document whose policy statements are unclear.

The result of this is that the Constitution seems to place a great deal of store by the exterior aspects of participation. The desire that everyone sing is there in black and

¹⁷⁸ AS. 350

¹⁷⁹ AS. 351

¹⁸⁰ AS. 353

white in the Constitution: “to promote active participation, people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons and songs, as well as by actions, gestures and bodily attitudes”¹⁸¹, again it says that “nevertheless steps should be taken so the faithful may also be able to say or to sing together in Latin those parts of the ordinary of the Mass which pertain to them”¹⁸².

What does this mean in terms of practical considerations? Before the liturgical reform, a *schola cantorum* would stand in for the congregation by singing the parts of the Mass which pertain to the congregation (eg the Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei etc); the liturgical reform all but did away with a role specifically for the choir, despite limited and non-specific support for such a possibility by John Paul II in his *Chirograph on Sacred Music*.¹⁸³ For there to be exterior participation of the faithful, the music in the liturgy must be simple and singable. It must have a narrow vocal range and a register which is appropriate for untrained voices, both male and female, to sing. By and large, melodies chosen for the congregation to sing ought to be fairly conjunct.

There are some notable exceptions to these guidelines such as *Repton* by C. H. H. Parry, the melody to “Dear Lord and Father of Mankind” which has a range of a compound fourth that is low for some voices at times and high for others and is melodically disjunct.¹⁸⁴ It remains, however, intensely “catchy” and unshakably popular.¹⁸⁵

¹⁸¹ SC. 30. The first clause is important. The singing itself is not participation, an internal action of the soul, but serves to promote such an interior disposition.

¹⁸² SC. 54

¹⁸³ John Paul II. 2003.

¹⁸⁴

Repton



Catchiness relies on “simplicity and familiarity... to produce something that people could easily sing, remember and assimilate.”¹⁸⁶ Whilst this is a factor that affects the choice of hymns on the part of the Liturgy planners such as James, it also bears an important role in the preferences of people in the congregation. By contrast, on Laetare Sunday a hymn with a disjunct melody was introduced that the congregation did not know, “You are Mine” by David Haas, and without organ accompaniment it faltered quite badly. This demonstrates the accuracy of Philomena’s observation:

“I know the congregation like to sing. And they like to sing something where they can say ‘oh. I know this! And I can sing it.’ And they are a good congregation for singing, they have been for a long while.”¹⁸⁷

This apparent nostalgia which forms a perfectly healthy part of the spiritual life connecting times of prayer across a lifetime can take on a concrete association. This was the case with Philomena who attends the Liturgy Planning Group regularly.

Of your favourite hymns, is there anything in particular that links those favourites together? A common factor in them all.

No, I don’t think so, because I’ve got quite a range that I love. Actually, probably my one big favourite and it has been the favourite on *Songs of Praise* for many years, and that’s “Oh Lord, my God when I in awesome wonder” and my mum loved that. She loved the singing. She was always in the Liturgy Group, always part of everything. She died when she was ninety four, my mum. She was a great parish member who cleaned the Church for years; always been a



¹⁸⁵ “Is there a lovelier tune in the history of English music than ‘Dear Lord and Father of Mankind’?”. Thompson, Damian. “Are Hymns Dying?”, *The Spectator*. 15th February 2014. The hymn came second in a poll of the top ten favourite English Hymns taken by the BBC’s *Songs of Praise* in 2005.

¹⁸⁶ Sisman, David. *Selling Sounds: The Commercial Revolution in American Music*. Harvard University Press. 2000. 49

¹⁸⁷ Interview. Philomena. 8:18

hard worker. That was one of her favourites, but particularly in our old hymn book there were three verses and they put in the second verse, “when through the woods and forest glades I wander”, it was added and that verse, I mean we had it while mum was alive, but it was certainly [could have been] written for my mum’s funeral. A funeral was held at my brother’s farm in Perton, Damian worked at [the farm], you might have heard of it. Mum lived the last couple of years of her life with Damian. Well, if you’ve had any dealings with him, he’s got some very strong views and he wasn’t going to let mum leave the farm and go to church. Now, that church was my mum’s life, she had a pretty hard life, my dad wasn’t the perfect dad, he used to drink quite a bit, and mum had four children, there were four of us. She worked hard. The church meant a lot to mum. I remember when she’d be falling out with something or other and she was really not going to keep this going but she’d have to stay till the parish football pools had finished because she used to collect the money in! [laughter] I know she was my mum and she was a fantastic woman to us, but she was a fantastic woman. Anyway, she lived at the farm for the last couple of years of her life and Father Black had dealings with Damian. Father Black was a great friend to me at that particular time because he liaised with my brother which was a hard job for anyone and Damian built an outside altar at the farm and produced a sort of outside Church if you like, and Father Black and Father Green came back, and they both celebrated my mum’s funeral. We’ve got a video of it actually. At the time I thought ‘a video? Of a funeral?’ but it was beautiful, it really was and that verse [the second of “O Lord, my God”], it described mum’s funeral. ‘through the woods and forest glades’ and the birds singing sweetly in the trees, and we carried mum from the farm to the outside altar and then she’s buried on the hillside. Mum is buried on the hillside of the farm. It was a wonderful event which could have been a very upsetting family time because Damian had not wanted her leaving the farm. But she had everything. She had everything she would have wanted, and it was lovely”. And back to mum’s favourite hymn. When it comes up and James will probably say ‘I’m not sure about that second verse’ I say ‘that second verse was written for my mum. It describes the day to a ‘T’ and obviously I love it.

So really it’s a very personal choice?

It is sometimes, yes. And the content of the words of the hymns, they do go home, very much so.¹⁸⁸

This is an approach that was echoed by Felicity when discussing what makes a good hymn.

“Then again there are certain other hymns, with people’s passing, that always get you. That have been played at relative’s passing. You know. There are certain hymns that get me going every time I hear them because they were played at certain relative’s funeral and they always will.

Like what?

¹⁸⁸ Interview. Philomena. 24:40

Oh well, you've got me. "Do you hear me calling in the night?" Oh yeah. Every time. Every time the tears come for that. And it's not only funeral hymns but hymns that I associate with particular relatives. There's one. Oh what it is? One of the Marian ones. That I associate with one of my uncles who had an unexpected heart attack. And although I have heard that now without crying for quite a number of years, it was literally a good five or ten years when every time I heard that hymn I would cry because I associated it with that particular uncle.¹⁸⁹

This is telling firstly because favourite pieces of music are not only associated with events but also people around whom a particular piece was heard. This means that it is personalised beyond what can be accounted for in liturgical planning unless one actually takes part in the planning sessions. It is conceivable that one might pick "Abide with Me" for All Souls day, for instance, because it fairly safe to say that most people in the congregation at St Peter and St Paul's will have heard it at a relative's funeral and so it is predictable that will be emotionally evocative. However, when one considers the other reasons a hymn might hold sentimental value, the process becomes much more specific to individuals. One must then, of course, consider the extent to which personal preference and individual choice ought to influence a community's public prayer. However this exchange also illustrates the point about internal and external participation. Felicity was not participating with any less emotional engagement when she was not crying than when she was. Her internal participation did not require external manifestation.

It took Philomena six minutes to explain to me the detailed memories and feelings that singing a single line of a particular hymn evokes. This is an example of using music as a technology of the soul, a means of "regulating" spiritual activity. "Music has a sensual appeal, ... it can influence psychological states, ... it can clothe language in such a way

¹⁸⁹ Interview. Felicity. 5:40

that it can gain more powerful emotional resonances”,¹⁹⁰ but in this example it goes beyond that and takes on a communicative role within the self. “Music has powers beyond language to describe” because “music often imitates and evokes how we ‘picture’ being in the presence of things, or how we experience seeing.”¹⁹¹ Music, for Philomena, is her “language of the soul made audible but without words”.¹⁹² The music transcends the moment which it is being sung and takes her to a specific emotional and spiritual event upon which singing is a meditation.

Mary M Schaefer explains the liturgical paradigm in which this takes place.

Contemporary liturgical praxis... strives for an affective mode, that is, one which integrates the affection with the intellect so as to balance emotional expression and intellectual content. Emotionally driven worship puts a high value on personal, private devotion... Worship is viewed primarily as a matter of the individual’s “subjectivity” even when it transpires in public assembly. Remembering is a mental exercise. Emotional experience is to the fore.¹⁹³

Significantly for the hymn “Oh Lord, my God”, Mary Schaefer also says that “worship in an emotional mode is likely to phrase... hymnody in the first person singular”.¹⁹⁴

This is surely more than the nostalgia that the Snowbird statement disregarded; this is a vision of worship in which the individual interacts with events from their past, linking those events together into meditative prayer. This works in parallel to the divine action of the Mass, in which the historical events of the passion and resurrection are made

¹⁹⁰ Joncas. 1997. 40

¹⁹¹ Saliers, Don E. *Music and Theology*. Abingdon Press. 2007. 30

¹⁹² Saliers. 2007. 20

¹⁹³ Schaefer, Mary M. “What is Liturgical Worship?”, *Liturgy and Music: Lifetime Learning*. Ed Robin A Leaver and Joyce Ann Zimmerman. The Liturgical Press. 1998. 7

¹⁹⁴ Schaefer, Mary M. 1998. 7

present in the moment of the consecration and a historical thing, the body of the historical Jesus of Nazareth, is made present in a space far from Jerusalem.

Collective Memory of the Second Vatican Council

The Second Vatican Council was certainly a momentous event within the history of the Catholic Church. For the first time in the history of the Church, a Council was called, not principally to declare a dogma or reproach a heresy, but primarily to formulate policy. The first policy to be formed was that concerning the liturgy and within that context music was discussed. These discussions were eventually synthesised into Chapter VI of *Sacrosanctum Concilium*.

This momentous event in the life of the Church has left an impression on all Catholics who remember it and this collective memory has had significant effects for those who were not alive, such as myself. The impressions we have of the Council today have created an image of the past which, though not necessarily an accurate history, has enormous force. This is best described in the terms of Maurice Halbwachs. He believed that

“the individual participates in two types of memory [individual and collective]... [H]e places his own remembrances within the framework of his personality... [H]e is [also] able to act merely as a group member, helping to evoke and maintain impersonal remembrances of interest to the group. These two memories are often intermingled... The collective memory, for its part, encompasses the individual memories while remaining distinct from them.”¹⁹⁵

That implies that a community can hold a collective memory which, whilst not necessarily historically accurate, is commonly accepted. “The collective memory endures and draws strength from its base in a coherent body of people, it is individuals

¹⁹⁵ Halbwachs, Maurice. *The Collective Memory*. Harper and Row. 1980. 50-51

as group members who remember.”¹⁹⁶ What people think happens becomes a normative story. This normative story is then reinforced by its retelling and becomes a powerful force if not challenged by others within the group. In this way it is possible for a group member to participate in the memory of an event within or effecting the group even if they were not present or directly effected by the event.

The *cadre* of Catholic who was at the Second Vatican Council is vanishingly small since it was mostly attended by senior clergymen who were already of an advanced age. Thus those who have memories of the Council, certainly parishioners at St Peter and Paul’s, are already one step removed from the event itself, hearing about it in the national and Catholic press and having clergy preach about it in their home parishes. These media are the original storytellers whose story is adopted and adapted by those who hear it as they see the effects of the Council in their parishes. The other main source of information given about the Council was the liturgical changes themselves that were subsequently implemented. Altars were changed around, liturgical rites simplified and, perhaps most noticeably of all, the Latin language was replaced with the vernacular, in the case of St Peter and St Paul’s, with English. This went for music too. The preaching which accompanied these events tended to see them as liberation from the old constraints of rubricism: that the Council and the ensuing liturgical reform both represented progress. This preaching was a powerful means of reinforcing the story.

¹⁹⁶ Halbwachs. 1980. 48

When I asked of older parishioners from St Peter and Paul's who had been alive during the Council "what do you remember Vatican II doing?",¹⁹⁷ none mentioned music. Some responses were deeply personal: "it was one of the main things that made me become a Catholic". Comments flowed thick and fast about the liturgy, "they changed the altar round",¹⁹⁸ "the Mass went into English",¹⁹⁹ "it became more approachable"²⁰⁰. Some comments were to do with broader attitudes: "it opened the windows for the Church"²⁰¹. Although on closer questioning the parishioner that made this last comment was not aware of it, he was referencing a comment attributed to John XXIII: "I want to throw open the windows of the Church so that we can see out and the people can see in". This attribution has survived despite the fact that there is very little evidence that John XXIII ever said it because it neatly summarises a change of attitude which did take place in the Church though not as a result of anything the Council did itself, but rather the aspirations Catholics held for it.

It does however show up the fact that the collective memory of the Council was not particularly accurate. With the exception of converts, parishioners who had lived through the Council focussed entirely on liturgy without mentioning any of the other issues it went on to discuss. Similarly no cradle Catholics mentioned the key project of

¹⁹⁷ 19/04/2015. See Appendix C

¹⁹⁸ By which she meant that that Mass was celebrated *versus populum* rather than *ad orientem*. Cf. *General Instruction on the Roman Missal*. 2nd Edition. 1975. 262

¹⁹⁹ Cf *SC*. 63a

²⁰⁰ Cf *SC*. 79

²⁰¹ This quotation appears as an attribution in the *Oxford Dictionary of Quotations* (Elizabeth M Knowles, Oxford University Press. 1999. 407) but is often quoted without any such reservation, for example by Lavinia Byrne ("Captivated Ambivalence: How the Church Copes with the Media", *Unfinished Journey: The Church 40 Years After Vatican 2: Essays for John Wilkins*, ed. Austen Ivereigh & John Wilkins. The Tablet Publishing Company. 2003. 196), Donald J Richardson (*The Meditation of my Heart*, AuthorHouse, 2008. 39), Nathan Aaseng (*John Paul II*. Lucent Books. 2005. 25) and is incorrectly referenced as being in John XXIII's speech announcing the Council by John F. Nash (*Christianity: The One, the Many. Vol 2: What Christianity might have been and might still become*. Xlibris. 2008. 224

the Council: how the Church was to relate to the modern world. Several commented on post-Conciliar liturgical changes not mentioned at the Council.

There was an awareness of this potential fault in collective memory. When I asked the parish housekeeper, who knew that I was studying the Council, what she remembered Vatican II doing, she replied “you tell me”, nervous of saying something incorrect.²⁰² This is interesting when put in the context of Halbwach’s views on collective memory because she is in the *cadre* of those practising the faith during the Council and while she remembered it as a time of great excitement, she was unsure of putting any specifics on what the Council actually changed. It might be that the housekeeper is more reflective than most others who participate in the collective memory of the Second Vatican Council or it might be that the collective memory is in fact disparate and quite vague.

Unsurprisingly, little to none of the collective memory of the Council is formed by the documents it produced, but “even those who have little understanding of the specific documents of the Council can remember the excitement and turmoil of the period between 1959... and 1978.”²⁰³ People tend not to develop the powerful bonds of memory with policy documents that they do with events. Colleen McDannell takes a snapshot of small-town-America’s collective memory of the Council by way of her own mother. She terms the collective memory “The Spirit of Vatican II”. In its exploration she draws the contrast between the life of the Church before and after the Council, making it clear that it represents a watershed, particularly for women in the Church. For

²⁰² 19/04/2015. See Appendix C

²⁰³ McDannell, Colleen. *The Spirit of Vatican II: A History of Catholic Reform in America*. Basic Books. 2011. xi

McDannell “the Second Vatican Council stimulates changes that brought her [mother] more intimately in contact with the ritual and theological life of her church, by allowing her to [join] with other men and women to distribute communion at Mass, sing folk songs, and call their pastor by their first name”²⁰⁴ and for McDannell herself Vatican II is represented by musical experiences: “I grew up after the Second Vatican Council, playing guitar music at English-language Masses.”²⁰⁵ Her involvement in the ritual life of the Church was characterised not by an increased prayer life but by increased activity.

These same themes came out in discussions of memory with the parishioners of St Peter and St Paul. Neither gender seemed explicitly concerned about the role of women in parish life until they were prompted to discuss it, but there certainly exists a sense that before the Council women in particular were in some way excluded from the Mass. This has, in turn, created a strong affection for the public devotions which took place on Sunday evenings before the liturgical reform where women were more visibly included. There is no great clarity in what changed when, but the general sense that the changes were good things is ubiquitous. There was no one interviewed who took against all of the changes though certain parishioners did express affection for what had preceded them.

This nostalgia has been suppressed by the prevailing norm of the collective memory of the pre-Conciliar period as a spiritual and liturgical dark age. Hervieu-Léger provides a working definition of “religion” as “an ideological, practical and symbolic system

²⁰⁴ McDannell. 2011. xi

²⁰⁵ McDannell. 2011. xii

through which consciousness, both individual and collective, of belonging to a particular chain of belief is constituted, maintained, developed and controlled.”²⁰⁶ Each person and each generation forms a link in the chain of memory that forms a religion and gives identity to its adherents. This chain links the present with believers and belief systems of the past creating a unified community across generations. However, in the twentieth century “industrialisation, urbanisation, the spread of trade and interchange mark[ed]... the piecemeal destruction of communities, societies and even ideologies based on memory.”²⁰⁷ One such community, society and ideology is the Catholic Church. The liturgical reform’s *aggiornamento* can easily be understood as a manifestation of the occidental modernisation which has, according to Hervieu-Léger’s theory, damaged our ability to draw on the memory which gives us an identity beyond ourselves. Increased urbanisation, coupled with its attendant modernisation has, “undermine[d] a key mainstay of the cultural framework of Catholicism and ... implicitly disintegrated, by the same movement, the Catholic component of the collective identity.”²⁰⁸

However this situation is changing. More recently the New Liturgical Movement’s aims have gained greater acceptance amongst the clergy. Young priests in particular are freed from the constraints of the negative collective memory of the “Latin Mass” by *Summorum Pontificum*, the letter issued *motu proprio* by Benedict XVI in 2007 granting permission for all priests to celebrate according to that use. For many, their only experience of the *usus antiquior* is one in the context of and formed by the

²⁰⁶ Hervieu-Léger, Danièle. *Religion as a Chain of Memory*. Rutgers University Press. 2000. 82

²⁰⁷ Hervieu-Léger. 2000. 127

²⁰⁸ Hervieu-Léger, Danièle. *Catholicisme: la fin d’un monde*. Editions Bayard. 2003. 111

Ordinary Form of the Mass. Before *Summorum Pontificum* an indult was required from the local ordinary to celebrate this form of the Roman Rite and such indult Masses were celebrated each month at St Peter and Paul's under the auspices of the Latin Mass Society of England and Wales with a choir. Only one parishioner spoke of these, and did so fondly.²⁰⁹

Significantly, he was also the only parishioner to have any knowledge of the content of the documents of the Council. It seems that the collective memory of the *usus antiquior* after the Council is more or less gone, and that of the liturgy before the Council is viewed with some enmity. His familiarity with the conciliar documents has proved a precursor to the historical memory of the Council which is only just emerging, and challenges the commonly held story of the collective memory of the liturgical reform. As Hervieu-Léger's chains of memory have been cut, the Halbwachs collective memory has kicked in to reinforce the rupture by establishing a narrative of historical progress casting the pre-conciliar period as one of darkness and ignorance and the post-conciliar as that of enlightenment.

More and more the memory of the Council is moving from Halbwach's description of collective memory to his historical memory, that informed by historians who are able to challenge the commonly held story. This will, more and more, limit the scope of autobiographical memory and the collective memory that shapes it. Collective memory does not have the capacity for detail but historical memory will, one can reasonably hope, furnish a clearer picture of the events.

²⁰⁹ Interview. Stephen. 17:35

Very few people actually considered liturgical music when discussing the liturgical changes. Generally they spoke of the vernacular and the direction in which the priest faced during Mass. However, from a position where there seems to have been very little music and certainly almost no congregational music at Mass before the Council to the present situation where all the music at the Sunday morning and evening Masses is congregational seems to be a very large shift indeed. This may fall under the broader heading of the congregation being “more involved” in the liturgy since the Council, but that there was no specific mention of the fact is noteworthy: one must surely wonder whether the music they sing at Church on a Sunday has really had much of an effect on them and if so, what is it in the music that is so lacking in profundity that parishioners do not think it worth mentioning? Would the music envisaged by the Council be more spiritually provocative?

5. EXPERIMENT:

THE REFORM OF THE REFORM²¹⁰

Methodology

It is not normal for a paper taking its stance from the diffuse entity that is the New Liturgical Movement to include significant portions of ethnography. The absence of this methodology from the body of scholarship that seeks to promote more traditional modes of worship might indicate a lack of interest in the opinions of those for whom the Liturgy is worship and not study. Though those who take an academic interest in the Liturgy are almost always themselves worshippers, it is easy to fall into the trap of treating the liturgy as one's own prized possession if one fails to take into account the experiences of others. This can prove difficult to avoid in a style of scholarship that automatically gives the author an authority over their "subjects".

The New Liturgical Movement is an illusive phenomenon with no clear criteria of "belonging", being broad term for a number of different scholarly and practical efforts. It is beyond the scope of this thesis to try to pin down a precise definition of the movement, but scholarship that might be considered within its parameters would not normally ask questions concerning personal preference. Like those of the Cecilian Movement which accompanied the Liturgical Movement of the nineteenth century,

²¹⁰ The phrase is a distillation of the ideas expressed by Cardinal Ratzinger in his 1985 interview *The Ratzinger Report* with Vittorio Messori (Ignatius Press. 1985.). See also Hull Hitchcock, Helen. "Pope Benedict XVI and the 'Reform of the Reform'", *Antiphon* VI 12.2. 2008. 179-197; and Kocik, Thomas. "A Reform of the Reform?", *T&T Clark Companion to Liturgy: The Western Catholic Tradition* ed Alcuin Reid, Bloomsbury, forthcoming 2015, chapter 15. Also, Post, P., "Dealing with the past in the Roman Catholic liturgical 'Reform of the Reform movement'" *Questiones liturgiques* 87, 2006. 264-79. Kocik suggests that the phrase itself "takes its name probably, and its primary inspiration certainly, from Monsignor Klaus Gamber, co-founder and director of the liturgical institute at Regensburg... Thereafter Cardinal Ratzinger repeated the phrase a number of times in lectures and interviews." (Kocik, Thomas. "A Reform of the Reform", *T&T Clark Companion to Liturgy*. ed. Alcuin Reid. Bloomsbury. 2016. 323)

scholars within the NLM tend to promote a close adherence to liturgical law and so questions of preference do not enter into such concerns.²¹¹ In practice, this quest for the objectively correct way of “doing” liturgy, is an ideal, and whilst it may be an attainable ideal given certain circumstances, it seems that NLM scholars rarely try to understand the motivation behind practices which do not hold the same ideal.

The temptation to see those who disagree with one as the enemy can be quite powerful for certain liturgically minded Catholic commentators. This temptation has been easier for me to overcome within the context of a parish where the people who promote these practices have faces and attractive personal qualities. It is also easier to overcome such a temptation within the context of a research process in which I have focused on encouraging individuals to articulate their own opinions on the liturgy rather than imposing a theology or ideology upon them. I certainly have my theology and my ideology which conflict with certain others and certainly I have no problem engaging in a dialectic whereby the rough edges on each are smoothed, but the recognition that the people with whom I have had the pleasure of dealing in the course of this research have perfectly valid thoughts underlying their different liturgical ideals is of key importance if one is going to avoid knocking down straw men.

My position aligns with those who, for some years, have been calling for a reform of the liturgical reforms instigated by the *Consilium*. The scholarly and pastoral reasons for such reforms have grown into a clamour too loud to ignore. This meta-reform must be predicated on thoroughly considered liturgical principles including those most basic

²¹¹ Cf Ruff. 2007. 93

ones such as “who is the Liturgy for?” (is it theocentric or anthropocentric?), “do we pray internally or externally?” and “why do we gather to pray publicly?”. From solid answers to these questions it should be possible to implement a liturgical reform from the parish level that can greatly enhance the prayer of the congregation. It is, one might say, a second attempt at the liturgical reform by reference exclusively to the conciliar documents rather than the magnified contradiction of the post-Conciliar period.²¹² Before we had talked it through, the parish priest had assumed that I had a desire to transform the liturgical music into what I perceived it to have been before the Council but this was very much not the case. Silent spectatorship would not suffice.²¹³ My aim, rather, was to promote participation in the liturgy, both internal and external.²¹⁴ This was an experiment in producing what I consider to be “model” liturgical music, that is, conforming to the model laid out in *Sacrosanctum Concilium*.

My space to test the musical reform I would like to see enacted was the Saturday evening Mass at St Peter and Paul’s, Wolverhampton. By the time I arrived, they were already singing the *Lord have mercy, Holy, holy, Memorial Acclamation* and *Lamb of God* from the chants in ICEL’s 2010 translation of the Missal.²¹⁵ This was in response to *Sacrosanctum Concilium*’s instruction that “steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the ordinary of the

²¹² This is particularly the case when reference is made to documents produced by Bishops’ Conferences which sometimes “[break] radically from the tradition of local documents reinforcing and explicating the instructions and mandates of their Roman counterparts” (Schaefer, 2008. 145). Dobszay goes even further saying explicitly that “the musical instruction [*Musicam Sacram*] issued after the Council and the General [Instruction] of the [Roman] Missal is in sharp conflict with the Constitution itself” (Dobszay. 2010. 162)

²¹³ SC. 48; 113; 114

²¹⁴ SC. 19

²¹⁵ SC. 116

Mass which pertain to them.”²¹⁶ Obviously I wished to retain and promote such liturgical singing and to supplement it with the propers and *Gloria*. I had learnt from liturgical reforms implemented by priests in London and Oxford that to do everything I wanted all at once would alienate people and thus I implemented the changes with reference to the principle of gradualism: crudely put, “softly, softly catchee monkey”.

First I introduced hymns to accompany the entrance, offertory and recessional processions.²¹⁷ These hymns were selected in order that the words would reflect either the readings of the day or the liturgical action. Much of the music composed since the 1970s has been seeking a liturgy in which everything is immediately comprehensible, the liturgical vogue of the post-conciliar crisis. Thus I was careful in picking only hymns that were not only theologically orthodox (the lyrics “we rise again from ashes to create ourselves anew” and “we accept bread at his table” did not put in an appearance) but actually said something worth hearing (that excludes “Colours of Day”, “Shine, Jesus, Shine” and “Jesus put this song into our hearts” from the repertoire).²¹⁸ During Advent, the final hymns were always Marian devotional hymns, reminiscent of the end of Sunday evening devotions. Since the liturgy has finished by the time a recessional hymn is sung, they are a form of public devotion rather than a part of the liturgy,²¹⁹ indeed, a public devotion “drawn up [so] that [it] harmonise[s] with the liturgical seasons, accord[s] with the sacred liturgy, are [is]... derived from it, and lead the people to it”.²²⁰

²¹⁶ SC. 54

²¹⁷ SC. 118

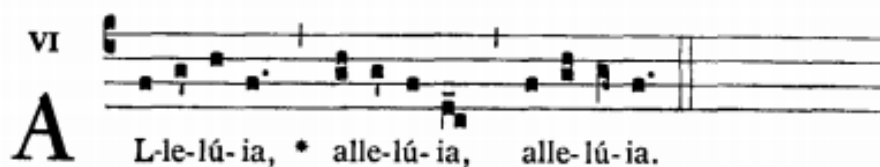
²¹⁸ SC. 121

²¹⁹ SC. 118

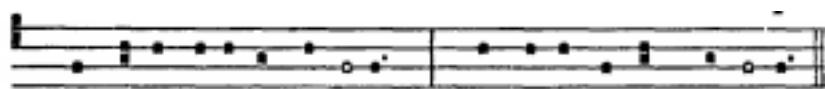
²²⁰ SC. 13

A practice that I have not seen elsewhere of the congregation declaiming the entrance, alleluia, and communion antiphons had been grown during the parish priest's time as incumbent. In a conference paper on singing the propers of the Mass in the Ordinary Form, Fr Guy Nicholls compared this unusual practice to reading the words to "Happy Birthday" aloud.²²¹ In the first month or so of taking over the music at the Saturday evening Mass, I sang the communion chant followed by a post-communion hymn but this prolonged the Mass unduly and so I did one or the other for a few weeks and then just the communion chant in English with its psalm verses. From the start I sang the alleluia verse using the commonly used chant which is set as an option for the communion antiphon of the Easter Vigil with the psalm tone 6F which mirrors the first and last quarter bars of the antiphon.

CO. Pascha nostrum, 199, *cum ps. 117**, *ut ad Missam in die, vel antiphona :*



Graduale Romanum. Desclée & Co. 1974. 195



"Psalm Tone 6F". *Liber Usualis*. Desclée & Co. 1961. 151

After a few weeks I dropped the entrance hymn in favour of the entrance antiphon from the *Simple English Propers* by Adam Bartlett. These were problematic because they are a different translation to those in the 2010 ICEL Roman Missal and so conflicted with the translation in the hand missals used by the congregation. The solution I tried with

²²¹ Nicholls, Guy. "Something Old, Something New", *Out of the Ordinary: A New Approach to Singing the Mass*. Wolverhampton, 28th February, 2015: The John Henry Newman Institute of Liturgical Music.

both the entrance and communion antiphons was to set the English translation from the *ICEL 2010 Roman Missal* to the melodies from the *Graduale Romanum* myself. On the one hand this was positive because it introduced authentic Gregorian chants, the music which has pride of place in the Roman Rite,²²² into the Mass for the first time, on the other, it was very time consuming for me to write out the melodies each week and work out how the English text could be set to a tune intended for Latin syntax and in which words were sometimes reflected within the melodies.

Another option I considered was to use the *Graduale Simplex*, compiled after the Council under the auspices of Archbishop Bugnini which was denied *editio typica* status when it was discussed but which received it once the conversation had been forgotten. The *Simplex* uses antiphons that reflect the season rather than the individual Sunday or feast and sets them to a psalm antiphon from the Divine Office.²²³ This is an unsatisfactory compromise if one intends the antiphon to be a part of an internally coherent liturgy in which the scriptures reflect and cast light upon one another. Furthermore I was wary of introducing Latin texts too early.

A better solution presented itself in Lent 2015 when Guy Nicholls began publishing simple Gregorian music for the entrance antiphons in response to *Sacrosanctum Concilium*'s call for a volume "containing simpler melodies, for use in small churches", calling the volume the *Graduale Parvum*²²⁴ These antiphons, published each week online in English and Latin, had simple melodies that made the text easy to understand

²²² SC. 116

²²³ RL. 896n23

²²⁴ SC. 117

whilst at the same time being closely based on Gregorian melodies for the Mass propers. Though not always based on the same melody as that prescribed for the day, it was enough that the idiom closely matched that of the Gregorian music as it is received. Nicholls's method of composition includes the use of Gregorian melodic gestures and so provides a stepping-stone towards the complete Mass propers using the melodies intended by the Church.

A peculiarity of the Ordinary Form is that antiphons are different when sung to when recited and it is those antiphons intended to be spoken which are included in the Mass books in the parish. This is the result of a decision made by Paul VI in 1969 and published in his Apostolic Constitution *Missale Romanum*, in response to the feedback of 12, 000 liturgists who answered a questionnaire the previous year. In it he explained that "even though the text of the Roman Gradual... has not been changed... the Introit and communion antiphons have been adapted for read Masses."²²⁵

By way of experiment, the Sunday before Lent began I tried singing the *Gloria* from the ICEL 2010 Roman Missal. A few minutes before Mass began I explained where to find its music in the Mass books and sang it through from the Ambo. Being as repetitive as that chant is, the congregation just about managed to sing it during Mass after only one hearing but it was lack lustre and relied very much on the amplified voice of the priest and a small handful from among the congregation. However, the downside of being so repetitious is that it is tedious. After Easter, the parish priest decided it was best that the

²²⁵ Paul VI. *Missale Romanum: ex decreto Concilii Oecumenci Vaticani II instauratum promulgatur*. 1969.

congregation learn the ICEL chant first before moving onto a better known chant such as that from Mass VIII “*Missa de Angelis*”.

During Lent itself I introduced the singing of the offertory antiphon from the *Graduale Romanum*. This was the first time I had used Latin texted music and it passed completely without comment. Furthermore, the offertory antiphon was left out of the missal by the Consilium and only exists in the books published by the Abbey of Solesmes, though these are themselves *editio typica* so the antiphon remains part of the Roman Rite.

It puzzled me why the offertory antiphon was omitted when the entrance and communion antiphons were retained. On the 21st of November 1967, the *Consilium* presented the Synod of Bishops with four questions on the preparation of the reformed liturgy, the last of which read: “Do the fathers [of the Synod] agree that another compatible [*congruos*] song might be substituted for the entrance, offertory and communion antiphons, as judged by the [local] Bishops’ Conference, and according to the text approved by them?”²²⁶ This motion received 126 positive votes, 25 negative, 19 positive with reservations and 10 abstentions.²²⁷ The following April, buoyed by the support of the Synod for their reform, Study Group 10 of the *Consilium*, which was responsible for drafting the rite of Mass,²²⁸ submitted a *relatio* in which they expressed the opinion that in the offertory specifically “the participation of the faithful ought to be expressed by words. It seems”, they explained, “that this desire is always fulfilled when

²²⁶ Barba, Maurizio. *La riforma conciliare dell’Ordo Missae: Il percorso storico-redazionale dei riti d’ingresso, di offertorio e di comunione*. Edizione Liturgiche. 2008. 613

²²⁷ Barba. 2008. 613.

²²⁸ Marini. 2007. 131

the faithful really participate in the offertory song... it seems worth noting that in many lands which rejoice in the particular character of the offertory, popular singing has flourished for centuries".²²⁹ Bugnini goes a step further. He writes that unlike the entrance and communion antiphons, "the offertory antiphon may be omitted if it is not sung, because it then loses its value as accompaniment to the procession and to the offertory rites; if it is simply read it would create a textual overload of this part of the celebration."²³⁰ If this were true, it does not seem clear why it would not also be true of the entrance and communion processions as well. The proposal that the offertory antiphon might be omitted when read was silently turned into its complete omission from the Missal, since the Missal does not contain the texts which are only sung.

At the end of my time in Wolverhampton, Fr Samuel F Weber published *The Proper of the Mass for Sundays and Solemnities* which includes the offertory verses in English set to their original Gregorian melodies.²³¹ Had this been available during my time in the parish, I would have made use of it. However, since it was not, the offertory verse was sung in Latin. There was no translation provided for the congregation, and furthermore, since the organ was not in use during Lent there was neither an offertory nor Recessional hymn, the Mass ending instead in silence. After Easter, the recessional hymn, sung after the liturgy had finished, returned.

During the Easter Season, I worked my way through Ralph Vaughan William's *Five Mystical Songs* during communion, having sung the liturgical communion antiphon

²²⁹ Barba. 2008. 673.

²³⁰ *RL*. 387

²³¹ Weber, Samuel F. *The Proper of the Mass for Sundays and Solemnities*. Ignatius Press. 2015.

without its psalm verses from the *Graduale Romanum*. The texts of these five songs are four poems by George Herbert from *The Temple: Sacred Poems*, all of which have an Easter theme. I am in two minds about this since they are not at all liturgical pieces in the sense that the liturgy was not the context intended by their composer, nor are their texts liturgical. However, all are in accord with the liturgical action.²³² After the first Mass at which I had sung the Vaughan Williams, the parish priest commented “I do prefer tunes”, by which he meant to contrast the Vaughan Williams in preference to the Gregorian chant.

Criteria for success

It seems to me that the best way to make observations about the changes in liturgical music that I have introduced would be to look at the purpose for doing so.

“Because the Sacred Liturgy is truly the font from which all the Church’s power flows, as the Second Vatican Council itself insisted (cf. *Sacrosanctum Concilium*, 10), we must do everything we can to put the Sacred Liturgy back at the very heart of the relationship between God and man, recognising the primacy of Almighty God in this privileged and unique forum in which we, individually and ecclesially, encounter God at work in our world.”²³³

Having been trained as a musician, my own involvement in this endeavour was to be confined to the musical aspects of the liturgy.

One can reasonably attribute the malaise of the Faith to any number of factors: the contemporary person’s abandonment of all faiths, social rejection of all membership organisations, the growth of atheist humanism and western secularisation, the sexual revolution and the cultural rebellion against authority, the child abuse scandals and

²³² SC. 116

²³³ *Message of His Eminence, Robert Cardinal Sarah, Prefect of the Congregation for Divine Worship and Discipline of the Sacraments to the Conference “Sacra Liturgia USA 2015”*. New York City, 1st June 2015.

subsequent loss of authority on the part of the hierarchy and presbyterate. There is also some truth in secularisation theory: that the more modern and technologised the world becomes, the more secular it becomes.²³⁴ These are all factors, but ones about which we have very little control. Since the malaise in Faith coincided with the liturgical reform, an area over which we do have some control, we may as well see if a re-evaluation of its fruits provides any ways of improving the situation.

My first aim was to restore music to the form intended by the Second Vatican Council.

This meant promoting

- congregational singing²³⁵
- listening to music as part of the liturgy²³⁶
- Gregorian chant²³⁷
- the liturgical propers²³⁸
- music in both Latin and English²³⁹
- music from the Church's musical tradition²⁴⁰
- more recently composed music²⁴¹
- organ music²⁴²
- a liturgical *schola*²⁴³.

I managed to introduce most of these musical elements into the liturgy at St Peter and Paul's on the Saturday evenings.

However, I did not manage to start a choir. I tried to start one several times, first by putting a leaflet in the Mass bulletin inviting people to form one and then by discussing

²³⁴ Cf Brown, Callum G & Michael Snape. "Conceptualising Secularisation 1974-2010: the Influence of Hugh McLeod", *Secularisation in the Christian World*. Ashgate Publishing. 3-12

²³⁵ SC. 54

²³⁶ SC. 19

²³⁷ SC. 118

²³⁸ SC. 22.3 & 24

²³⁹ SC. 36.1 & 36.2

²⁴⁰ SC. 112

²⁴¹ SC. 121

²⁴² SC. 120

²⁴³ SC. 114

the possibilities with individuals I thought might be interested in such an endeavour. However, it was to no avail. This is partly because of the phenomenon of the Vigil Mass whereby people attend as an expression of religious duty. This is not necessarily a bad thing, but it represents the minimum level of commitment. The Saturday evening Mass goes at St Peter and Paul's do not form a community like the close knit community of the Sunday morning Mass, many of whom go for coffee in the parish room afterwards or would meet up with one another during the week. The students who provided the music for the Sunday evening Mass often went clubbing together and after Mass would stand in the nave chatting or come into the presbytery for a drink.

Since the minimum requirement of attending Mass each week is far from universally practised amongst Catholics one can hardly complain that those attending the Saturday evening Mass are not taking part in additional activities. It is for this reason that the Saturday evening Mass has always been a low-key affair, and thus lacked music. On the one hand this means that one has a clean slate from which to form a scheme of liturgical music according to a new programme without having to deal with the baggage of other forms of music; but on the other it means that people may come to that Mass precisely because there is no music, finding a positive spiritual value in what I, a musician, experience as a lack.

Forming a choir would have safeguarded the programme of liturgico-musical reform after I myself left the parish. Frustratingly, it was not until my last week in the parish that a member of the congregation admitted that before leaving seminary in Nigeria he had been the choirmaster there. There was, as far as he was concerned, a stigma

attached to leaving seminary so it took that long a time for our relationship to build up to the point where he felt comfortable talking about it. Infuriatingly, in this same conversation another member of the congregation, whom I already knew had left seminary in Nigeria, told me that he had sung in that same seminary's choir at the same time.

There are ways that outside of the controlled framework of an ethnographic investigation the forming of a liturgical *schola* could in fact work better. Being something of an outsider in the Parish, at least at first, meant that I did not have the existing friendships with other worshippers whereby they might feel that they wanted to take part in music making with me for the social benefits of choral singing. I predict that were an endeavour to change liturgical music to arise from within a congregation then it might be easier to establish a liturgical *schola*. This is also dependent, in part, on having a certain level of musical ability within a parish. The ability to read and learn chant is fairly essential for a liturgical *schola*. Granted this is a skill that can be taught and learned, but it required effort and time. Here Gregorian notation can either be a help or a hindrance, on the one hand there is the problem that if one is already accustomed to modern stave notation then it can take practice to learn to sing from Gregorian notation, however, when dealing with people who cannot read music already there is a certain logic to the Gregorian notation system which is appealing and given some time and practice, can be made quite simple.²⁴⁴

²⁴⁴ Berry, Mary. *Plainchant for everyone*. Royal Schools of Church Music, 1979.

The solution to this issue I would recommend is to use John Ainslie's *English Proper Chants* initially, before moving on either to the *Graduale Parvum* by Nicholls or *The Proper of the Mass* by Weber, as a stepping stone to the *Graduale Romanum*. The benefits of using the *English Proper Chants* are that it does not startle the congregation by using Latin straight away, a language which some perceive as an obstacle to their participation; that it is published in both Gregorian and modern notation; and that the simplicity of the melodies means that they are a good introduction to the principles and gestures of Gregorian music. The existence of a *schola* depends on an existing practice of listening to liturgical music and so a cantor singing on their own for a period of time is a good way to start and perhaps with more than a year *in situ* it would have been possible to get a *schola* up and running.

The much wider possibilities afforded by a *schola* are certainly to be desired, for example, the singing of a motet after the liturgical text would be made possible. Initially a *schola* would be able to support the congregation in the singing that is rightly theirs, but then could take on more and more of its own role. It could also serve as a useful tool for evangelisation since, although singing is in principle a liturgical ministry, those interested in liturgical singing would not be confined to existing Catholics. It would mean, for instance, that one could invite members of other denominations to sing regularly for Mass, and thereby experience its beauty and from thence its goodness and truth. As it is, the lack of a *schola* means that despite my efforts, and indeed the overall success within the year, there is only a slim chance that my project will continue in the parish after I leave.

The liturgy towards which I aimed is intended to be an expression of truly “pastoral liturgy”, a term in which the shepherding element seems to have been largely lost. Liturgies in which everything is immediately comprehensible do not require a spiritual movement, one can rest easy without a sense of mystery; but in a liturgy in which one is prompted to participate in an action that is not quite understood, there is a requirement for spiritual growth.²⁴⁵

Besides the *schola*, my other failure was not taking “steps... so that the faithful may also be able to say or to sing together in Latin those parts of the ordinary of the Mass which pertain to them”.²⁴⁶ I succeeded in part in this endeavour. I had enough time that the congregation were used to singing the *Kyrie*, *Gloria*, *Gospel Acclamation*, *Sanctus*, *Memorial Acclamation* and *Agnus Dei* in English but the parish priest advised that it would need more time to introduce congregational Latin chant. We were concerned that there would be some ill feeling towards being asked to sing in Latin because it could be viewed as regressive and without enough time for further liturgical catechesis or to adjust to more traditional forms of liturgical music, it might be a step too far.

Once my time to make changes to the liturgical music at the vigil Mass was over it was time to explore their consequences by means of an anonymous questionnaire.

²⁴⁵ As a relevant aside, I would like to co-opt a popular culture reference from Fr Timothy Radcliffe OP who in a public lecture at St Paul’s Cathedral, London, on *The Music of Faith*, quoted from the film *The Shawshank Redemption*. One of the prisoners of Shawshank prison, Andy Dufresne plays the duettino “Sull’aria...che soave zeffiretto” from Mozarts *Nozze di Figaro* over the prison’s public address system in defiance of the prison Warden. In a voiceover the narrator, Red Redding, voiced by Morgan Freeman, says “I have no idea to this day what those two Italian ladies were singing about. Truth is, I don’t want to know; some things are best left unsaid. I’d like to think they were singing about something so beautiful it can’t be expressed in words, and it makes your heart ache because of it.” In the Mass we are participating in, as Fr Frederick Faber CO put it, “the most beautiful thing this side of Heaven” (quoted in Nikolaus Gühr. *The Holy Sacrifice of the Mass*. 1902. 337)

²⁴⁶ SC. 54

6. QUESTIONNAIRE:

STATISTICAL RESULTS AND PRELIMINARY OBSERVATIONS

Statistical problems

I was limited to one questionnaire at the end of my year in Wolverhampton since I wanted to downplay my studies to the congregation as much as possible while conducting my ethnographic work in order to minimise the observer effect. If I had issued more than one questionnaire it would have encouraged the congregation to react differently to the changes and perhaps participate in the liturgy in a way they would not otherwise have done so. This questionnaire was issued before Mass one Saturday evening and so had to be confined to two A4 sides in order that participants could complete it without it encroaching too much on their time.

There are further problems with the data collected using the research questionnaire.

The questionnaire relies on the self-selection of participants. The research questionnaires were handed to each member of the congregation as they came into the Church, some fifty-six questionnaires. The twenty-nine that were returned therefore represent a very high response rate of 51.7%, but once only twenty nine respondents answer a question several different ways the numbers become too small to be able to make any certain links between their answers. Those most likely to answer a questionnaire about liturgical music are those who take part in it in some way or appreciate it. The anonymity of the questionnaire should mean that the participants were able to answer freely, but that does not necessarily mean that they would choose to

answer accurately. Having built personal relationships with quite a few of the congregation they might want to give the answer they thought I wanted.

Furthermore, there is an underlying issue with trying to measure prayer at all. As a nun of Stanbrook Abbey puts it: “No man has ever measured love, / or weighed it in his hand, / but God who knows the inmost heart, / gives them the promised land.”²⁴⁷ Prayer, an act of love to God, cannot possibly be quantified; all one can attempt to judge is the experience of prayer. There is also the problem that the word “prayer” is not itself terribly well defined in the common consciousness.

The research questionnaire takes only a snapshot of one particular Mass, that of the 6th of June 2015, the Vigil of Corpus Christi. The feast may have changed the make up of the congregation slightly since those who wished to avoid the procession the next morning may have come to the Saturday evening but the Church was not noticeably more full as one would expect if this were a significant factor. As with any unguided questionnaire, there are one or two which express apparently contradictory answers. I have assumed in every case that the respondent meant precisely what they wrote rather than trying to second-guess some consistent meaning.

A “more comprehensible liturgy”

In his exposition of the principles of truly pastoral liturgy, by which he means one that moves the soul to ever richer spiritual pasture, Dr Guido Rodheudt laments that “the call for the accessibility of liturgical forms to the participant, for comprehensibility of the

²⁴⁷ from Szmidt, Craig. *Oscott Hymnal: Hymns for the Divine Office including the College Psalm Tones*. “The Martyrs living now with Christ”. *Collegium Sanctae Mariae de Oscott*. 2010. 167

action and for an interior participation in it [is] turning into a detachment from the intrinsic core of the liturgy, the worship of God.”²⁴⁸ This, he explains, is because the liturgy turns its attention towards the person, not God. To attempt to strip back this effect, I introduced the Latin proper of the offertory verse so that at the moment in which the gifts were prepared and offered to the Lord there would be a text which mirrored the metaphysical *mysterion* taking place by not being immediately comprehensible, set to music which dwelt on each word to the extent that the text disappeared.

The use of Latin in the Liturgy had surfaced several times during research interviews as something negative associated with the past. This was reported as something that other people would dislike as often as a concern of the interview participant themselves.

Within the context of Latin liturgy, Felicity said

“It’s all very well developing and changing and modernising and having brand new music, which is really important, but people go from one extreme to the other, don’t they. They want to throw away everything old,... it’s our heritage and it’s our history, it wouldn’t have lasted that long in that form if there wasn’t something beautiful and spiritual about it. People get very polarised, don’t they, about all sorts of things in life, religion obviously and politics and everything else.”²⁴⁹

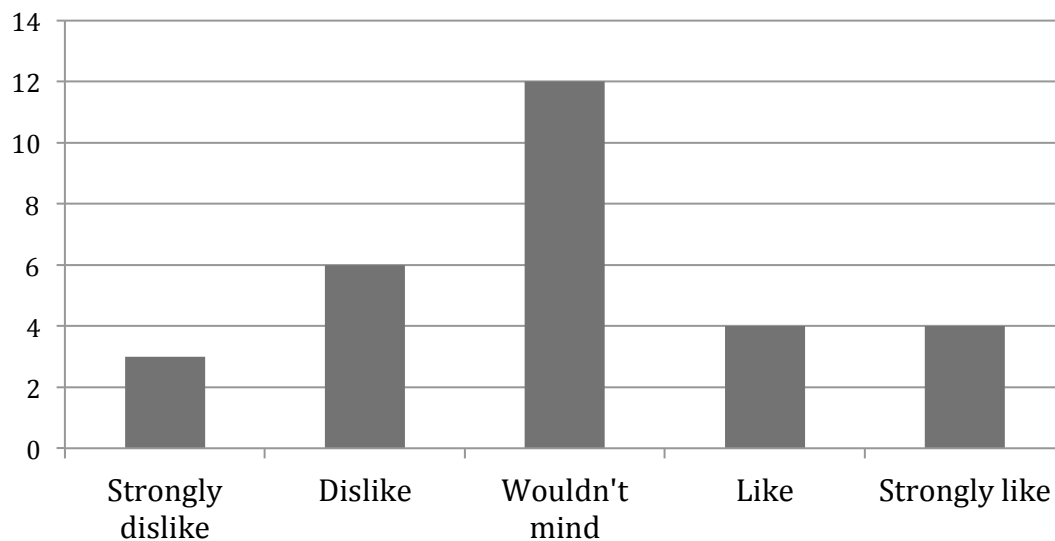
This concern was shown to be well founded by the responses to the research questionnaire I issued at the end of the year in which roughly equal numbers of people felt positively and negatively about the idea of singing in Latin (nine negatively, eight positively and one respondent declining to answer the question), but with 41.4% of people not having an opinion either way.

²⁴⁸ Rodheudt, Guido. “Pastoral Liturgy and the Church’s Mission in Parishes – The Dangerous Hermeneutic of a Concept”, *Sacred Liturgy* ed. Alcuin Reid. Ignatius Press. 2014.

²⁴⁹ Interview. Felicity. 12:15

The parish priest had advised that I not introduce Latin congregational singing and this data suggests that this was prudent advice. More time would be needed for sufficient liturgical catechesis for the benefits of Latin to outweigh its drawbacks.

Attitude to congregational singing in Latin



Urban parishes such as St Peter and St Paul's, Wolverhampton, could particularly benefit from the Latin language by reason of their multiculturalism. Wolverhampton has benefitted time and again from immigration, starting with the Irish who followed the Napoleonic Wars and increased during the Potato Famine; then Belgian refugees during the First World War; Polish, Czech and Ukrainian Catholics followed during the Second World War; Italian Catholics arrived in the 1950s who were followed by a steady flow of Asian and African immigration from the 1970s onwards and then parishioners who arrived from the European Union from the 1990s to the present day. As the practice of the faith has died amongst the recusant English who were once strong in the midlands, and now even amongst the Irish too, these successive waves of

immigration have kept the Parish populated and afloat producing a vast array of cultures which are celebrated annually at the 10.15 Mass on Pentecost Sunday.

Latin could be used to unite all these language groups together without favouring one ethnic group in particular. That a Church falls within a country with a particular language does not, after all, mean that one language greatly predominates as a mother tongue of parishioners. The use of Latin would provide an identity which would sublimate the differences, one associated with the Church rather than a country of origin. “Singing in Latin joins the members of many parts and places of the Church throughout the world into a unity of worship.”²⁵⁰

There are weaker arguments too for Latin’s use. Gill, for example, claims that Latin “allows for modern day liturgical assemblies to sing the Mysteries in a language in which the faith was conceived”,²⁵¹ of course much of the faith was in fact conceived in Greek, the language in which the western liturgy was celebrated until at least the third or fourth century.²⁵² To re-catechise a congregation to use Latin as a sign of the global and chronological unity of the Catholic Church would take more time than was available in the space of a year.

However, people were both significantly more positive and significantly more apathetic when it came to listening to music in Latin than actually singing it themselves. My questionnaire asked how they felt about the Latin texted offertory antiphons from the

²⁵⁰ Gill, Gerald Dennis. *Music in Catholic Liturgy: A Pastoral and Theological Companion to “Sing to the Lord”*. Hillenbrand Books. 2009. 21

²⁵¹ Gill. 2009. 21

²⁵² Dobszay, Laszlo. *The Restoration and Organic Development of the Roman Rite*. ed. Lawrence Paul Hemming. T&T Clark International. 2010. 80

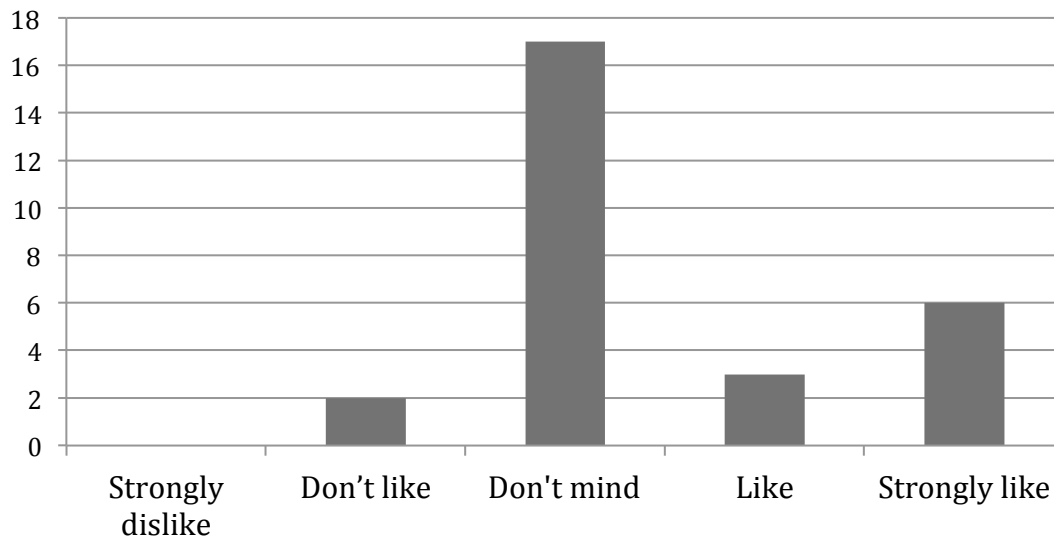
Graduale Romanum which the congregation had been hearing for some months by that point. Of the three respondents who said they would strongly dislike congregational singing in Latin, one said they liked listening to the Latin verse, one said they did not mind it and the other said they did not mind it but provided an annotation reading “But I do not understand it”. Of the two respondents who said they did not like the Latin offertory verse only one had said they would not like to sing in Latin themselves, the other having said they did not mind doing so.

This shows the power of what I would call “liturgical receptivity” which ought to be a significant part of the liturgy. the active participant in the liturgy offers God the praise that is His right by singing in the heart; and by absorbing, even if what is going into the ear or the soul is not understood, the *actio* of Christ is received. That the congregation are more open to listening than to singing is not surprising, but it is also a good thing in itself. “*Ausculata o fili*”, St Benedict cautions his monks,²⁵³ since, as St Paul teaches the Romans, Galatians, Colossians, Thessalonians, and Hebrews, “faith comes from hearing”.²⁵⁴

²⁵³ ed. Masser, Achin. *Regula Benedicti Des Cod. 915 Der Stiftsbibliothek Von St. Gallen: Die Korrekturvorgabe Der Lateinisch-Althochdeutschen Benediktinerregel*. Vandenhoeck & Rupprecht. 2000. 31

²⁵⁴ Rom 10:17. Cf. Gal 3:5; Col 3:16; 1 Thess 2:13; Heb 4:2.

Listening to Latin Chant

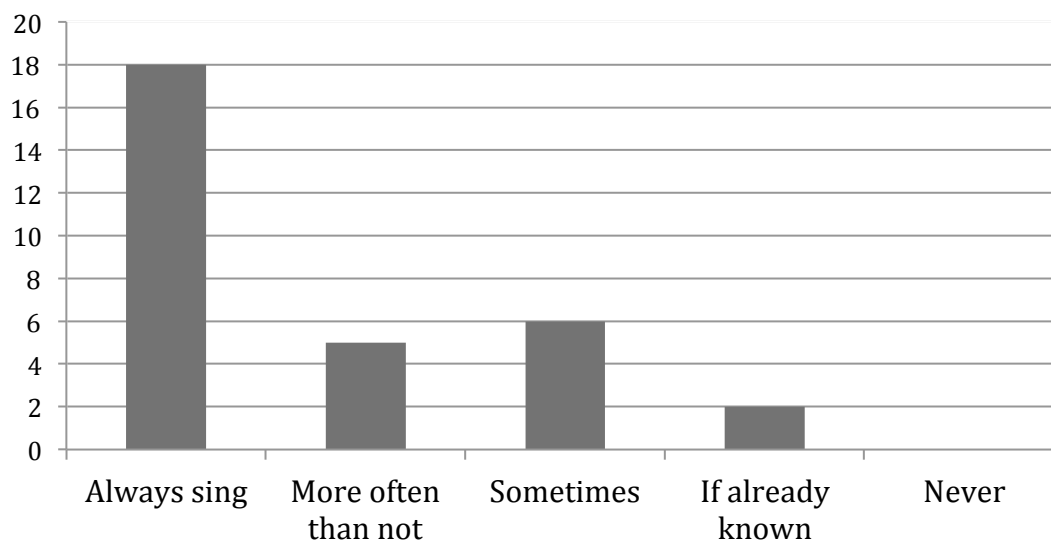


The respondent who said that they did not like the Latin offertory but would not mind singing in Latin themselves, also provided an annotation beneath the answer which read “I personally would like more music/hymns that I can join in with [at] 5.30 Saturday [Mass]” and so it would seem to be more an issue with the manner of *actuosa participatio*. This respondent also answered that the difference in the way they prayed was neutral in quality and that the change in atmosphere had only been slight. By contrast, the other respondent who did not like the Latin offertory verse or the idea of singing in Latin themselves said it was much harder to pray when there was singing at Mass, and that the atmosphere had changed quite a lot, not being as good as before the singing started. Even though they said they knew the ICEL tunes to the *Gloria*, *Sanctus*, *Mysterium Fidei* and *Lamb of God* “Very well” and the Kyrie “Quite well”, they still said that they only “sometimes sing at Mass” and that they “never follow the words the cantor sings”.

Singing

The respondent who was very negative about the musical changes, though representing something of an outlier in the responses, may in fact represent a wider group since the responses are to an extent self-selecting to those with an interest in the liturgy's music. I did make efforts to encourage the people who did not like the music that was going on to take part in the survey too, saying from the ambo before Mass began that it was as much about recording their feelings as anybody else's, but the significant proportion of the congregation who do not sing at Mass at all failed to respond to the questionnaire with not a single response from anybody who said they never sing. Whilst it is possible that this may be my faulty perception, it is unlikely since it is an impression shared by the parish priest who could observe the congregation more clearly than I could from my position in the organ loft. It is, therefore, important to realise that though the data collected from the research questionnaires does not show it, there was a significant portion of the congregation who did not sing. The only way that I can reconcile the fact of people not singing with the data collected is that perhaps different people did not sing different parts of the Mass or some weeks sang and some weeks did not.

Claimed singing



Those who knew the ordinary of the Mass less well were more likely to say that they only sang if they knew the tune already, that the atmosphere at Mass was different but neither better nor worse for having singing, but that it was a little harder to pray when there was singing. This suggests, logically enough, that the ease with which one can pray by singing liturgical chant depends on one's ability to learn it, that is to internalise it.

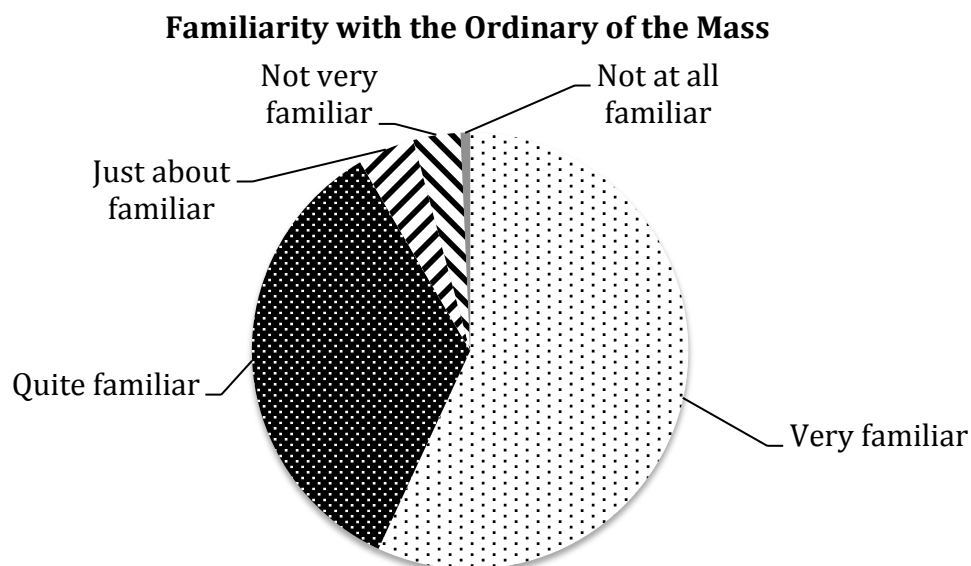
Most of those who said that they knew the ordinary of the Mass in English "quite well" would be willing to sing those same parts in Latin. One of the two exceptions to this, having marked that they "would strongly dislike singing in Latin" included an annotation reading "I do not know Latin" in the margin beneath the question. This perhaps indicates that the use of Latin as the language of the liturgy is fading; that one need not understand every word to know the truth of what happens at Mass seems to have been lost to some. Thus, it holds the potential to be alienating rather than unifying without liturgical catechesis and formation. This is a reason not to use Latin, but rather

shows the necessity of liturgical catechesis. Of the nine respondents who were opposed to congregational singing in Latin, six said that they knew the ICEL ordinary “very well”, two that they knew it “quite well” and only one that they did not know it very well. This suggests that the dislike for Latin congregational singing is more than a lack of ability to learn more melodies and more to do with the language itself. That said, apart from one respondent who “never follows the words the cantor sings”, of the others who objected to congregational Latin singing, half “sometimes” and half “always follow the words the cantor sings”. Of those who always follow the words the cantor sings, two like the Latin offertory verse “a lot” and two “don’t mind” it.

This shows that, despite the comment about not understanding Latin discussed above, comprehension of the words is not a prerequisite for benefitting from music in the Liturgy. Though it is usually more true of polyphony than Gregorian chant, music has the capacity to communicate ideas, emotions, states of mind and character better than words. The meaning of music travels from composer or aural tradition, via notation with its explicit and implicit notational conventions, to a performer or a group of performers who communicate between themselves, via the acoustic medium or media (be it voices or instruments) to the listener who is aware of the implicit social and cultural conventions of the music.²⁵⁵ Music may very well be understood precisely as a means communication and that communication does not rely on the word. However, as Ratzinger says, the admissibility of a piece of music to the liturgy is the extent to which it proceeds from the Word and therefore it is important that the music does, in a fundamental way, reflect its text, that the communication from the tradition of the

²⁵⁵ Jack J. Heller and Warren C. Campbell. “Music Communication: Is the Medium the Message”, *Bulletin of the Council for Research in Music Education*. No. 133. Summer, 1997. 31

Church notated in the liturgical books might not be hindered by conflicting learned cultural conventions of music.²⁵⁶ “In the course of her two-thousand-year history, the Church has created, and still creates, music and songs which represent a rich patrimony of faith and love. This heritage must not be lost. Certainly as far as the liturgy is concerned, we cannot say that one song is as good as another.”²⁵⁷ *Sacrosanctum Concilium* itself explains how to judge whether a song is better than another: “sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action.”²⁵⁸



Taken as a whole, 56.9% of respondents said they knew the melodies of the ordinary of the Mass “Very well”, 34.7% said “Quite well”, 4.2% “Just about”, 3.5% “Not very well”, and 0.7% “Not at all”. Again this may have problems resulting from self-selection amongst respondents, but these are very promising figures. After a year of singing the ordinary of the Mass, 91.6% of people said they knew the parts of the Mass

²⁵⁶ Ratzinger. 2014a. 92

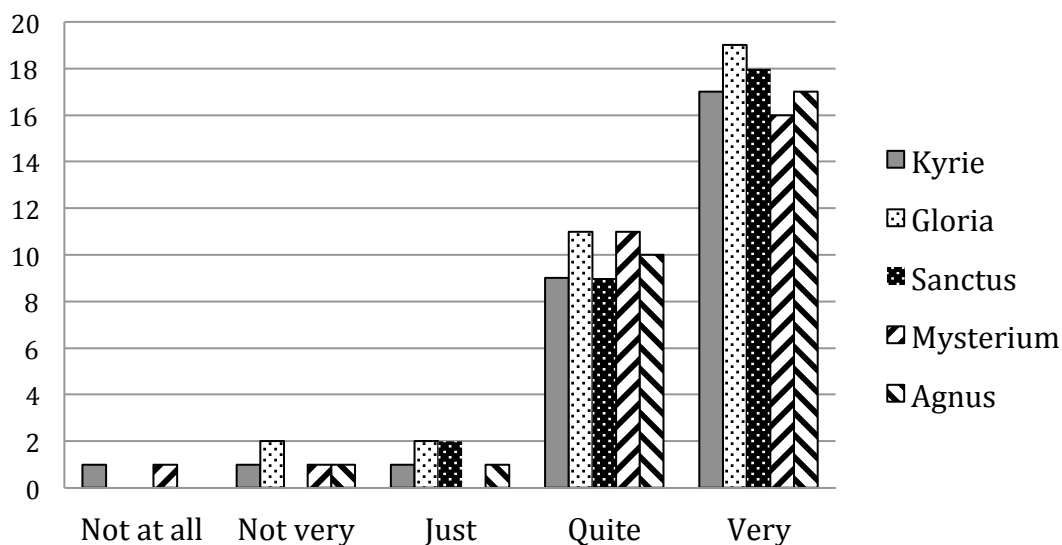
²⁵⁷ Benedict XVI. *Sacramentum Caritatis*. 2007. 42

²⁵⁸ SC. 112

which pertain to them well. Of those who said that they knew most of the ordinary of the Mass “Very well”, three quarters said they knew all of the ordinary’s melodies “Very well” and a further three quarters of the remainder said they knew all but one part of the ordinary “very well”.

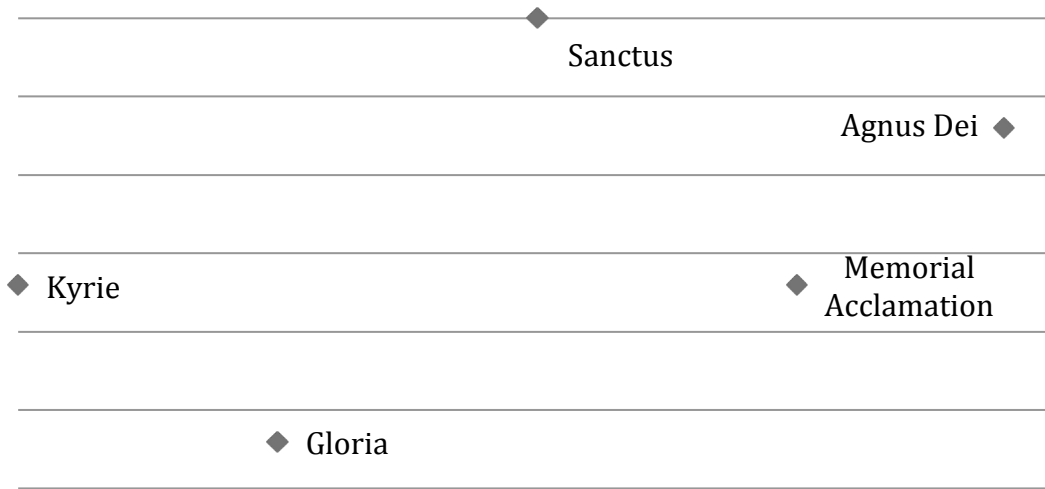
This is encouraging. It shows that the practical problems of a congregation learning Gregorian melodies, which might put some off a project of liturgical reform, are easily overcome by consistency. The drawback of consistency is that it does get dull, and though entertainment is obviously not a valid motivation for any liturgical decision, to be bored in the liturgy does not help prayer. This would be overcome by alternation, for example, with a Latin setting of the ordinary once liturgical catechesis has been accomplished. However, on the other hand, one ought to remember that an important part of the liturgy’s power is that of the repetition whereby it sinks into our conscious and subconscious awarenesses.

Familiarity with the parts of the Ordinary of the Mass



Though all the parts of the Mass were “quite well known” by the average respondent, there were significant variations within that bracket between the different parts. The extent of these differences within that bracket is shown below. It is to be expected that the congregation would know the *Gloria* less well because it is significantly longer than any of the other parts of the Mass, but also because it was only introduced permanently to St Peter and St Paul’s on April 11th, 2015 and the survey was taken on the 6th of June whereas some of the other parts of the Mass had been in use since before I arrived in September 2014. Given that such a lengthy chant as the *Gloria* fell into the bracket of “Quite well known” after such a short time is testament to its memorability. Problems with the data aside, this shows that even a congregation who are not particularly inclined to sing is entirely capable of learning the Mass propers.

**How well the parts of the Ordinary of the Mass are known
relative to one another**



It is, however, somewhat frustrating that since the respondents claim to know the parts of the ordinary so well that their external participation is so small, despite what the responses to the questionnaire indicate. This frustration is in part unwarranted since the whole point of this exercise is to promote an active soul rather than external activity, but, learning from Aquinas, the corporeal canticles of exterior participation foster the spiritual canticles of internal participation not only within the singer themselves but also in those around them.²⁵⁹

One might hope that with more time the congregation might grow accustomed to singing, but in English and Irish Catholicism, this would mean a break from a tradition of not singing which has lasted several hundred years. However, since this is exactly what has happened as a result of the enthusiastic leadership of James at the 10.15 Sunday Mass, perhaps it is possible given a more significant period of time.

²⁵⁹ *Summa Theologica*. II:II:91:2

Atmosphere

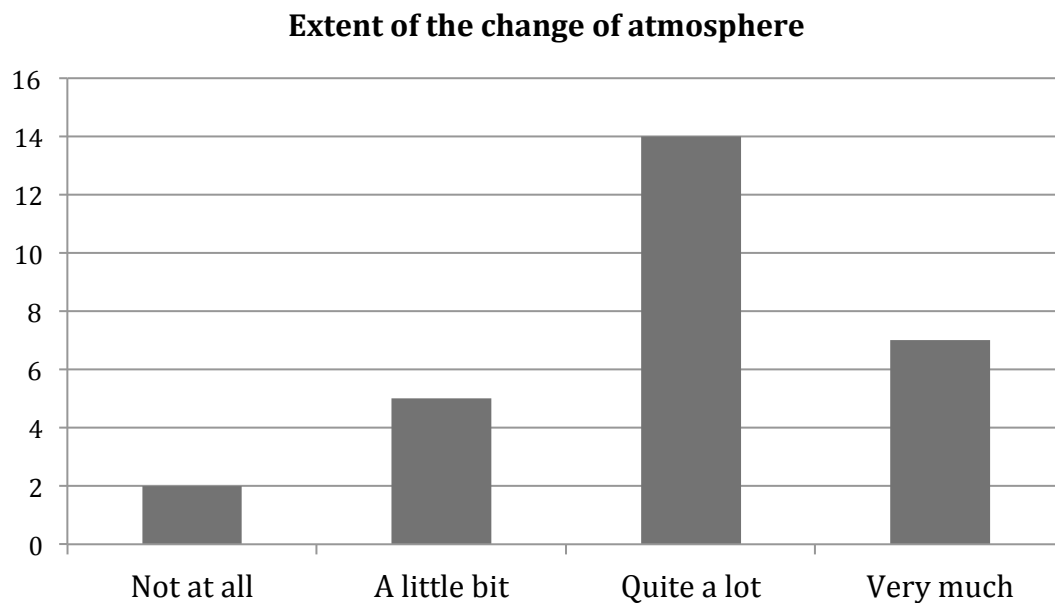
The atmosphere on a Sunday morning is very lively and benefits from the multiculturalism natural to an urban Catholic parish. Similarly, the Sunday evening Mass was quickly dominated by the contributions of the student community once their term began. The Saturday evening Mass, however, has no such human resources to draw on in terms of the creation of an atmosphere. Indeed, since the lively atmosphere with a strong emphasis on community existed elsewhere in the parish timetable, it was important that the Saturday evening had something else to offer to the congregation or else presumably they would have chosen to go to the Sunday morning Mass. The meditative influence of chant seemed to suit this purpose well since it produces an atmosphere, even if it is not one which can easily be defined. It is an atmosphere that is tinged with the alien and uncomprehended. Martin Mosebach poses an important, if over romanticised point when he writes that Gregorian chant is a “music [that] sounded strange even to the ears of Charlemagne and Thomas Aquinas, Monteverdi and Haydn: it was at least as remote from their contemporary life as it from ours.”²⁶⁰ Gregorian chant serves as an iconostasis for the congregation to pass through. It is a form of music far removed from secular life and rarely heard outside Church. My aim in giving chant its pride of place in the liturgy was to create an atmosphere significantly different to that of the outside world which would put the members of the congregation into a mental space of prayer.

The survey does not have a means of asking how the respondents construe or construct liturgical atmosphere, but the best way I have found to understand it is the extent to

²⁶⁰ Mosebach, Martin. *The Heresy of Formlessness: The Roman Liturgy and its Enemy*. Ignatius Press. 2006. 16

which the individual psyche is affected by cultural triggers associated with prayer and the extent to which that individual experience is shared by others present.

To establish whether or not this atmosphere had changed, I asked the congregation three questions in the research questionnaire. First, “has the singing at Mass changed the atmosphere?” Three quarters said that it had. Both of those who said that the singing had not changed the atmosphere at Mass at all said that they knew the chants of the ordinary reasonably well, one saying that they always sing at Mass and the other “more often than not” and both were attentive to the cantor. This would seem to suggest that it is not a lack of engagement with the music that means that they have not felt a change of atmosphere.

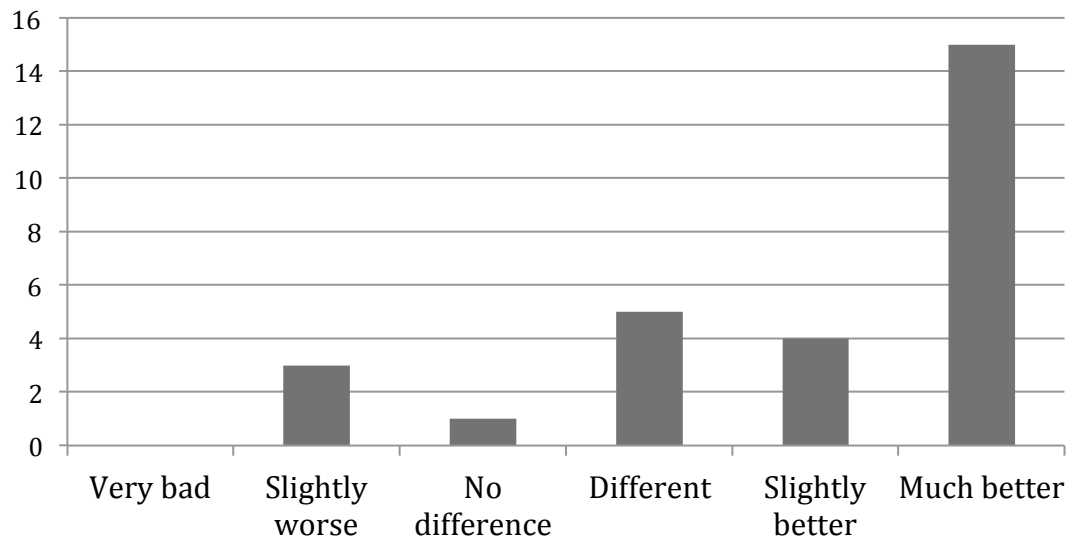


Of the five who responded that the singing at Mass had only changed its atmosphere a little bit, three said that the change was neither good nor bad but only different, one of the other two said that the atmosphere was much improved by the singing and the other that it was not quite as good as it had been before the singing started.

Half of respondents believed that the singing had changed the atmosphere of the Saturday evening Vigil Mass “quite a lot”. Of these fourteen respondents, eight said that the singing had had a very good effect on the atmosphere; three said that it was slightly better than it had been; two that while different in atmosphere it was neither better nor worse; and only one person said that the atmosphere was not as good as before the Mass had singing. No one said that the singing had had a very bad effect on the atmosphere of the Mass. All but one of those who responded that the atmosphere had changed either “quite a lot” or “very much” and who also said that the singing had had a very good effect on the atmosphere of the Mass, said that they always follow the word the cantor sings. This, by contrast to the results of the respondents that did not sense a change in atmosphere, might be understood in isolation as suggesting that engagement with the music of the liturgy provokes a sense of changed atmosphere.

Seven respondents said that the atmosphere had changed very much since the music at Mass started. Of these, five said that the atmosphere had been greatly improved following the singing. Four of these five said that they always follow the words the cantor sings, the other saying that they sometimes follow them. Taking these results as a whole then, it would seem to suggest that if one already has a sense of the changed atmosphere, one is more inclined to attend to the music.

Quality of the change of atmosphere



These results indicate the interdependence of liturgical atmosphere and active participation in the liturgy, each being constitutive of the other.

Prayer

Since the aim of the exercise was to foster internal participation by the introduction of music, I asked whether singing had had an effect on how members of the congregation prayed at Mass. The results were far more disappointing than the other questions. Ten people (35.7%) said it was harder to pray and nine respondents (32.1%) said it was easier to pray. Seven said the music had made no difference to their prayer (25%) and two (7.1%) said that they prayed differently but found it neither harder nor easier. Interestingly, though three of the five (10.7% of the total) who said that it was much harder to pray said that the atmosphere was not as good as before the singing started (as one would expect), two said that the singing had had a very good effect on the atmosphere at Mass. Of those who found it much harder to pray, one said that they did

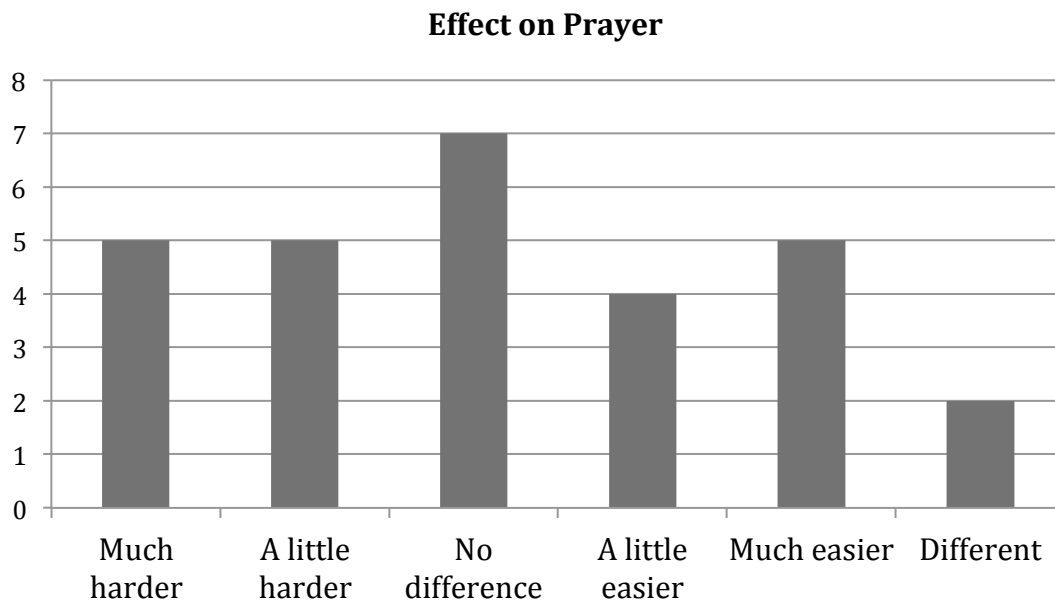
not like the Latin offertory chant, two that they do not mind it and two said that they liked it a lot.

This holds true for those who said that it was a little harder to pray when there was music at Mass. Of these five people, three said that the atmosphere was different but neither better nor worse than before music was included in the liturgy; and again, one of the other two said that the atmosphere at Mass had greatly improved and the other that it had improved a little. Four of the five who said that it was a little harder to pray with the music, said that the atmosphere had changed quite a lot, the other saying only a little bit. Four were apathetic about the Latin offertory chant and the other said they liked it. Where the music failed to have an effect on how people prayed or had a negative effect, the atmosphere was unimportant, as was the extent to which they understood the words. The problem, therefore, must have either been people's conception of liturgical prayer or the music itself.

Of those who said that it was a little easier to pray when there was music at Mass, all four said that the singing had greatly improved the atmosphere at Mass. However, the problem with this data is that Question 5a of the Research questionnaire asked whether "the singing at Mass changed the atmosphere?" and Question 5b asked "if the singing has changed the atmosphere at Mass, what do you think of the change?" and included the possible answer that "there has been no difference in atmosphere". Two had said that it had changed "quite a lot", one said that it had changed a little bit and one of said that it had not changed at all. The inconsistency of the atmosphere not changing at all but the singing having a very good effect on the atmosphere makes it hard to know

which to take as a true representation of the respondent's views. It is, however, striking that all of the respondents did tick the box for "the singing has had a very good effect on the atmosphere" which represents a pattern worth noting.

Of those who said that it was much easier to pray at Mass when there was singing, all but one said that the singing has had a very good effect on the atmosphere, the other saying that the atmosphere had improved slightly. Three said that the atmosphere had changed "quite a lot" and the other two said it had changed "very much". For those for whom the music had a beneficial effect upon their prayer lives the atmosphere tended to be important.



7. CONCLUSIONS

To make firm conclusions one would need to pursue a larger scale investigation that looked at several different parishes where the same liturgical changes were introduced simultaneously. In the context of a doctoral thesis one could implement the same changes over the course of several years at a steadier pace and still be able to introduce congregational singing of the ordinary in Latin and a *schola cantorum*, the final phases which I was not able to introduce. This in itself indicates that the reform of music at the parish level takes time. It is not worth alienating a congregation by sudden changes when a more appropriate length of time is available.

My experience over the year of fieldwork showed me the value of careful planning and cooperation in such reforms. I had agreed in with the parish priest the pace at which I intended to proceed in September 2014 and by consulting with him was able to slow that pace to fit with the needs of the congregation, which he was better able to monitor than me. There was no noticeable change in Mass attendance on the Saturday evenings over the course of the year, which given that I had assumed that people would be hostile to “old” music being used was positive. In fact, many seemed to embrace the chant, as shown by the results when I asked of what quality the congregation thought the changes had been.

The ethnographic work I have undertaken in the course of this thesis has shown me the usefulness of the technique in liturgical scholarship by challenging my own assumptions and those of the liturgical academy which, in the New Liturgical

Movement, has neglected to listen to members of the congregations who participate in the liturgy.

The challenge the ethnographic research offered my pre-formed positions have prompted me to consider their provenance. Some of those priests most influential to my way of thinking with regard to the liturgy had a *via dolorosa* to priesthood because of their attachment to traditional forms of worship.

The world has moved on. There is widespread recognition that the modernising agenda of the 1970s which sought to distil a pure Gospel message by cutting away at what was seen as useless traditions, has failed, and indeed could not but fail. Human minds and souls have a need for such traditions. Our psychology responds to them, one is catapulted into that part of the psyche reserved to God.²⁶¹ More and more, particularly amongst the younger clergy, exposure to the Extraordinary Form is a normal experience and from this position there will inevitably be the mutual enrichment called for by Benedict XVI when he promulgated *Summorum Pontificum*.²⁶²

If the reform of the reform is to be successful, it must re-establish links with inherited liturgical practice, recognising that the belief that the modern person is somehow liberated from our chain of memory is false. The religious sense thrives on collective

²⁶¹ Music in particular seems to trigger the part of the psyche responsible for “religious experience”, as shown by Andrew M Greeley. Fr Greeley took a large sample from across America and asked them “have you ever felt as though you were very close to a powerful, spiritual force that seemed to lift you out of yourself?”, 35% responded in the affirmative of whom 49% said music was a trigger for such an experience, the highest percentage of any trigger, even that of “prayer” (Greeley. 1975. 64).

²⁶² Benedict XVI. *Letter of His Holiness Benedict XVI to the Bishops on the occasion of the publication of the Apostolic Letter motu proprio data Summorum on the use of the Roman Liturgy prior to the reform of 1970*. 2007.

memory because each liturgical participant is part of a Body other than the sum of its visible parts. We are in a situation in which rupture to that chain of memory has been inflicted and the damage needs to be repaired. That does not mean turning back the clocks to the practice of the 1950s; there was enough wrong then for a Council to have to be called. In the liturgy we are brought face to face with God. What can one say when confronted with His presence? As it stands we are helpless in that regard, but “singing is very like theology because theology also brings you to the limits of what you can say. Theology brings you to where language breaks down and perhaps it’s at that moment that you need the music”.²⁶³

What did the Second Vatican Council do to liturgical music in the parish of St Peter and St Paul, Wolverhampton?

Much of the scholarship which promotes traditional modes of worship takes a broadly dim view of the post-Conciliar liturgical reform, though to say that it is “anti-Vatican II”, as Massimo Faggioli believes, is a gross over-simplification.²⁶⁴ This is because there is, in fact, a vast chasm of difference between the Second Vatican Council and the liturgical reform which followed it that results from the “broad interpretation” given by the *Consilium* to the principles approved by the Council.²⁶⁵ Since the Council reasserted the primacy of the liturgy in Christian life,²⁶⁶ not seeing it as one spirituality among many but rather as “the primary and indispensable source from which the faithful are to

²⁶³ Radcliffe. 2015.

²⁶⁴ Faggioli, Massimo. *True Reform: Liturgy and Ecclesiology in Sacrosanctum Concilium*. Pueblo Books. 2012. 16

²⁶⁵ *RL*. 110 in reference to the use of the vernacular.

²⁶⁶ Cf Pius XII. *Mediator Dei*. 1947. 201. Addressing pastors “The Mass is the chief act of divine worship; it should also be the source and center of Christian piety. Never think that you have satisfied your apostolic zeal until you see your faithful approach in great numbers the celestial banquet which is a sacrament of devotion, a sign of unity and a bond of love.”

derive the true Christian spirit”²⁶⁷ and “the summit toward which the activity of the Church is directed; [from which] at the same time it is the font from which all her power flows”,²⁶⁸ the Liturgical Movement ought to have found in it a strong ally in the Council. I wish to distinguish carefully, therefore, between the influence that the Council itself had on the music at St Peter and Paul’s, Wolverhampton, and that embodied in wayward elements of the liturgical reform.

a. The influence of the conciliar documents

The very fact that the Council published *Sacrosanctum Concilium* shows that the topic of the liturgy was prominent in the minds of the Council Fathers and an interest in the liturgy filtered down from the Council to the parish including its laity. Indeed, in this investigation I have deliberately steered away from interviewing clergy and professional musicians so as to bring sentiments of the lay participants to the fore.

This lively interest is probably the Council’s greatest influence on the parish. It matters to the congregation that effort is put into the liturgy. Though it was a fairly widespread topic of conversation, one parishioner in particular, Catherine, was particularly ready to praise people for their efforts towards beautiful liturgies. A lady in her 80s with a delightful vigour, Catherine declared on Christmas Eve 2014 that she could not “believe there was a midnight Mass anywhere in the country as beautiful as that one”. Again on Easter morning 2015 she said: “I live for these few days [the Triduum], and this year it’s better than ever before”. One Sunday Catherine commented “we’re so lucky to have [the organist], just so lucky. We don’t deserve it, you know, but the Lord’s given her to

²⁶⁷ SC. 14

²⁶⁸ SC. 10

us.” Participation does not need to be cerebral: Catherine’s reception and absorption of the rites and associated beauty is true liturgical prayer.

This indicates something more significant about how people respond to the liturgy. Mass is not something that people at St Peter and Paul’s sit through, but forms an integral part of their spiritual lives. There is the external participation of doing something (for our purposes, singing), but there is the internal participation of attending to the liturgy.²⁶⁹ There will always be those who neither sing nor participate in the music internally, and there will be those who do sing but have only the outward action without the internalisation. Besides continued liturgical catechesis, there is little more that can be done. These people are the exception to the rule that when real effort is made in any area of the liturgy, with the mind of the Church’s tradition, it is noted and appreciated by members of the congregation. For music this is borne out by the results of the research questionnaire with the questions asking whether the atmosphere of the liturgy had changed with the introduction of chant and the quality of that change.

There is a danger that the liturgy might disintegrate into spectacle, but at no point was that a possibility during my time in the parish. Even liturgies in which things went wrong aimed at dignity. My singing on Saturday evenings went as wrong as often as any other aspect of the liturgy and yet its presence in the Saturday evening liturgies seems to have been met with general appreciation, judging by the results of the questionnaire.

²⁶⁹ cf SC. 19

Comments about things going wrong in the liturgy were never harsh. My interpretation of this would be not only that the people of St Peter and Paul's are charitable, but also that the liturgy works on them at a deeper level than whether it goes well, as would be the case with a spectacle. When, however, the liturgy gave the congregation something spectacular the cultural associations of those human actions and items enriched the atmosphere appropriately. Liturgical culture can be a "tool-kit" to immerse us in the *actio* of Christ that is, in fact, prayer.

However, the research questionnaire failed to establish a link between the change of atmosphere and an improvement in the experience of prayer on the part of the congregation. The results are inconclusive rather than saying either that there is a positive, negative or no change in prayer. This may be because the experience of praying is so far outside of what is measurable as to make surveying pointless. I am disinclined to think this is the case given the successful studies involving ethnographic data concerning prayer by the likes of Robert Orsi²⁷⁰ and Mary Pattillo-McCoy²⁷¹.

It seems to me more likely that there are semantic differences in the understandings of the phrase "to pray". In my questionnaire I did not separate concepts such as meditation, contemplation and intercession. I assumed that in a community united by a Catholic perspective, the definition of prayer as "the raising of one's mind and heart to God or the requesting of good things from God" that I was taught as a child would be

²⁷⁰ Orsi, Robert. *Thank You, St. Jude: Women's Devotion to the Patron Saint of Hopeless Causes*. Yale University Press. 1996.

²⁷¹ Pattillo-McCoy, Mary. "Church Culture as a Strategy of Action in the Black Community", *American Sociological Review*. Vol. 63, No. 6. December, 1998. 767-784

consistently held.²⁷² However, it is entirely possible that only one facet of prayer was considered by some respondents since I did not define my terms. On reflection, it would have been better to make explicit that the act of prayer includes a variety of possibilities. The other possibility is that the results are accurate reflections of the respondents' experiences over the year and that music has different effects on different people. If this is the case, it should be noted that masses without music should be a part of the normal round of parish worship for the benefit of those for whom music is a distraction.

Taking all this into account, it seems that further research is necessary to interrogate the possibility of liturgical music as a “technology of the soul”. The only way that this could be done would be a larger scale ethnographic project.

The Council recognised that “liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song”,²⁷³ since “sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.”²⁷⁴ Moving from the position of having no music in the liturgy at some points before the Council to having music in the mass every week is surely a positive step which reflects the integral nature of music to the liturgy.²⁷⁵ Furthermore, the music before the Council seems to have been only for the choir to sing. I see listening as the primary means of liturgical participation, but *Sacrosanctum Concilium* is quite clear that the congregation should also actually

²⁷² St John Damascene. *De fide orthodoxa*. Chap 24

²⁷³ SC. 113

²⁷⁴ SC. 112

²⁷⁵ SC. 112

sing, fostering participation by external activity.²⁷⁶ A balance is necessary. During the Council it was proposed that the *Sanctus* never be polyphonic, but this was rejected. “The significance of this is that the commission responsible for drafting the liturgy constitution consciously rejected the position that the congregation must always sing”.²⁷⁷ The ideal situation would be a happy medium between singing and listening.

On the macro scale then, liturgical music at St Peter and St Paul’s has been profoundly influenced by the Council, as well as some specifics from the Constitution being present in the music of the parish liturgies.

Perhaps the most notable specific from *Sacrosanctum Concilium* to be present each week at St Peter and St Paul’s is the pipe organ where in many places it has been replaced with a folk group.²⁷⁸ Likewise, in the past there were attempts by a previous parish priest to form a choir to sing polyphony.²⁷⁹ Space was made in the year for African cultures present in the parish to use music from their own traditions.²⁸⁰ My worry about these events was that it might create a liturgical novelty and to advertise a Mass as an “African Mass” runs the risk of emphasising an artificial division in a congregation. These were lines that the parish priest trod very carefully.

One must ask whether the aims of *Sacrosanctum Concilium* are realistic given the diversity of a typical Catholic congregation in the UK today. I have shown that in a particularly diverse parish, almost all of the specific aims (listed on page 57) of the

²⁷⁶ SC. 118

²⁷⁷ Ruff. 2007. 321

²⁷⁸ SC. 120

²⁷⁹ SC. 114

²⁸⁰ SC. 119

Constitution can be achieved when approached as part of a structured process of reform. The aim of achieving internal active participation is much harder to measure, but there are reasonable grounds for hope in this regard.

b. The vernacular

My focus with regards to the vernacular is whether it was in accord with the Council, rather than its merit. Anthony Ruff explains that there are three principle schools of thought on *Sacrosanctum Concilium*. The first is liberal in the true sense of that word: *Sacrosanctum Concilium* was intended to set the Church free from all constraints of rubrics and the 1970 *Missale Romanum* was a step in that process. This is the hermeneutic of rupture.²⁸¹ The second, traditionalist, position agrees with the liberals that *Sacrosanctum Concilium* was intended to do away with liturgical discipline but it opposes that project. Both of these positions recognise the “Spirit” of the Council as the deciding force in the liturgical reform, the traditionalists identifying loopholes in the document amongst tactical traditional postures to let that spirit in. The third view, which was supported by Benedict XVI, is that of a hermeneutic of continuity: *Sacrosanctum Concilium* is authentically interpreted by looking at the practices known to those who contributed to the discussions and documents.²⁸²

The constitution does permit the use of the vernacular,²⁸³ but “it cannot be denied that the principle, approved by the Council, of using the vernaculars was given a broad interpretation.”²⁸⁴ The justification for taking this liberty with the Constitution: “the

²⁸¹ Ruff. 2007.

²⁸² Ruff, Anthony. “Liturgy under Benedict XVI”, *GIA quarterly*, Vol 22, No 1. 2010. 4

²⁸³ *SC*. 2-4 & 54

²⁸⁴ *RL*. 110

spirit of the conciliar decrees.”²⁸⁵ The topic of the vernacular crosses the division between the documents of the Council and its “Spirit” since the Council wanted some vernacular, but was interpreted as wanting everything in the vernacular.

This is not without justification. Jesús Enciso Viana who was a member of the conciliar commission responsible for the wording of *Sacrosanctum Concilium* explained that the commission had “formulated the article in this manner so that those who wish to celebrate the entire Mass in Latin may not be able to force their view-point on others, while those who wish to use the vernacular in some parts of the Mass may not be able to compel others to do the same... the door is not closed against anyone.”²⁸⁶ It is of note that Viana does not include in his explanation those who wish to celebrate the entire Mass in the vernacular, but in refusing to close the door, this is precisely what was let in.

In the musical sphere the vernacular is further limited in the documents by the instruction that the congregation be able to sing the ordinary in Latin.²⁸⁷ The publication of *Jubilate Deo* in 1974, which contained “the minimum repertoire of Gregorian chant” in Latin for congregations,²⁸⁸ reinforced this instruction from the Council but was widely ignored.

However, the musical practice of St Peter and St Paul’s has only a little Latin in it. Sometimes the *Kyrie* is in Greek, which for the purposes of this discussion we will

²⁸⁵ *RL*. 110

²⁸⁶ Quoted in *RL*. 111

²⁸⁷ *SC*. 54

²⁸⁸ Sacred Congregation for Divine Worship. *Voluntati Obsequens*. April 14th, 1974.

count as being in line with the demand for congregational singing in Latin and on Pentecost Sunday we sang the *Gloria* and *Credo* in Latin to the *Missa de Angelis*, but apart from that, steps were not taken to ensure that the congregation could sing their parts of the ordinary in Latin. Sometimes the Taizé chant at communion would take a simple Latin text, so the language had not completely died, but it was not used in the manner expected by the Council.

This practice is in accord with Bugnini's recognition that "the change from Latin to the vernaculars meant the abandonment of [musical] forms held dear in the past".²⁸⁹ The musical practice at St Peter and Paul's draws heavily on vernacular hymns, both Catholic hymns and from various other Christian traditions, but has abandoned the Gregorian and polyphonic traditions. The use of the vernacular, to all intents and purposes exclusively, is only partially in line with the text of *Sacrosanctum Concilium* in that it abides by the parts about the use of the vernacular but not the parts about the use of Latin. The impact of the Council's permission for the vernacular has been enormous, more or less eradicating the use of Latin, but the impact of the Council's demand that the Latin language be preserved in the Latin rite has had next to no impact at all in the parish.²⁹⁰

c. The influence of the "spirit" of the Council

The question of the vernacular shows the gap between the texts of the Council and its implementation both in the official actions of the liturgical reform ordered by the *Consilium* but also how that reform was implemented in the parish. One of the novel

²⁸⁹ *RL*. 885

²⁹⁰ *SC*. 36

things about the Missal of 1970 was that it offered options for how Mass could be celebrated. The Council did not mandate the multiplicity of Eucharistic prayers, penitential rites, and *Mysterii fidei*. This is significant because for the first time the liturgy is conformed to the will of those celebrating it rather than its participants being conformed to the liturgy. This presents itself in music perhaps more than in any other of the liturgy's aspects. The rubric, already discussed above, "*hic vel alius aptus cantus*" has dealt a body blow to the scriptural unity of liturgical celebrations.²⁹¹ This is the result of the Spirit of Vatican II as interpreted by the *Consilium*, far removed from the text of the Liturgical Constitution.

The rubric appeared in the 1970 edition of the *Missale Romanum* despite the fact that in 1969 the Congregation of Divine Worship²⁹² had responded to a query asking whether vernacular hymns could still be sung in the liturgy by writing

“that rule [permitting vernacular hymns] has been superseded. What must be sung is the Mass, its ordinary and proper, not ‘something’, no matter how consistent, that is imposed on the Mass... To continue to replace the texts of the Mass being celebrated with motets that are reverent and devout, yet out of keeping with the Mass of the day amounts to continuing an unacceptable ambiguity: it is to cheat the people.”²⁹³

Except for the Saturday evening Masses at which I sang and an occasion where the parish priest had the time to write Praise and Worship style settings of the antiphons for the students to sing on a Sunday evening, the antiphons were never heard at a Sunday Mass, but always recited in the said weekday Masses, with the exception of the

²⁹¹ Dobszay. 2010. 162

²⁹² Jason J. McFarland believes that this decision against vernacular hymns in the Mass does not exclude their possibility. He asserts that “once collections of music are approved for liturgical use, even if they contain new texts in the vernacular, they become official texts of the Mass” (McFarland. 2010. 117). He is incorrect. These texts are permitted to replace parts of the Mass in a particular place; they are certainly not mandated as parts of the Mass themselves.

²⁹³ Congregation of Divine Worship. *Notitiae: Commentarii ad nuntia de re liturgica edenda*. Vol 5. 1969. 406

offertory antiphon which does not appear in the editions of the *Missale Romanum* after 1970.

Liturgical law gives the antiphon and then permits a deviation from itself. Georg May notes that since the liberal party (by which I mean those who see liturgical laws akin to those of the *usus antiquior* as a means of oppression from which the Church needs to be liberated) has dominated liturgical practice since the Council, “it is hardly surprising that awareness of the law is growing weaker among the faithful. Indeed, the very feeling of legality has largely atrophied among our Catholic people. It is no exaggeration to say that in the Church, respect for the law has almost completely disappeared. The spirit of disobedience is spreading to epidemic proportions.”²⁹⁴

Disobedience is, I think, too strong a word. Disobedience requires intent to go against authority and the problem May is addressing is a lack of knowledge of the liturgical law. One cannot intend to go against an authority that one does not know exists. Whilst it is not widely known that the option of the antiphon is the preferred option, by giving the possibility for another suitable song the *Missale Romanum 1970* abdicates its authority. Therefore liturgical law cannot be spoken of in the same way any longer. That the antiphons retain their primacy is, in practice, nothing more than a technical nicety. This is an example of the *Consilium* not implementing the Liturgical Constitution but attempting to extrapolate from it a “spirit” by which to enact a reform. The liberalising tendency they engendered has led to the disintegration of liturgical law

²⁹⁴ May, Georg. “Remarks on Ecclesiastical Legislation after the Second Vatican Council with Special Attention to Liturgy and Church Music”, *Crux et Cithara*, ed. Robert A. Skeris. Verlag Alfred Copenrath. 1983. 147

and therefore an inversion in our attitude to the liturgy: no longer do we conform to it, the liturgy is subject to our creativity.

I believe this to be problematic. The liturgy's primary function is the worship of God, but its secondary function is to form us.²⁹⁵ To be formed is a process of submission to something to which one owes obedience. If we are to cooperate in our own formation we must submit to the liturgy. If we impose our own will upon the liturgy, we limit the extent to which it can form us.

This is the most fundamental influence of the Spirit of the Council upon the music at St Peter and Paul's. It is, of course, a perfectly legitimate choice not to use the propers, but being given such a choice is the result of the "spirit" of Vatican II, detached from the Council itself and running contrary to its aims. The Constitution wishes full and active participation of the faithful in the liturgy. How can one fully participate if the entire liturgy is not witnessed? In music, as in other spheres of the liturgy, the liturgical reform "far exceeded and, on some points, even contradicted the Council's intentions concerning the renewal of the Sacred Liturgy."²⁹⁶ The Council willed a general restoration of the liturgy itself but instead we have a radically new liturgy, the principles of which are radically different to those that the Council fathers knew. There is, therefore, an important discontinuity between the principle of liturgical law that preceded the attempted reform and the liturgical options which ensue from it. The *novus ordo* permits the musical practice of St Peter and Paul's even though it is not what was mandated by the Council.

²⁹⁵ SC. 33

²⁹⁶ Kocik. 2008. 26

It is not a case of there being something wrong with the musical practice, but it is not optimal in terms of the liturgy as a cohesive whole. As the liturgy is concerned, we cannot say that one song is as good as another.²⁹⁷ “In the course of her two-thousand-year history, the Church has created, and still creates, music and songs which represent a rich patrimony of faith and love. This heritage must not be lost.

Is a reform of the post-conciliar musical reform desirable or possible?

I agree with Klaus Gamber that “the publication of the *Ordo Missae* of 1969... created a new liturgical rite”²⁹⁸ and with J P Parsons that this was not foreseen by the Council²⁹⁹ which ordered that “there must be no innovations unless the good of the Church genuinely and certainly requires them; and care must be taken that any new forms adopted should in some way grow organically from forms already existing.”³⁰⁰ However, this is the situation in which we find ourselves. The updated version of the *Missale Romanum 1970* is the Ordinary Form of the Roman Rite and we have a duty to abide by it.

Within its many options, there is the possibility of providing music for the Ordinary Form in line with the expectations of *Sacrosanctum Concilium*. It shows how far from the Council the *Consilium* strayed if the expectations of the Constitution it was meant to be implementing are only one option among many. It shows that there does need to be a

²⁹⁷ Benedict XVI. *Sacramentum Caritatis*. 2007. 42

²⁹⁸ Klaus Gamber. *The Reform of the Roman Liturgy: Its Problems and Background*, trans. Klaus D. Grimm. Una Voce. 1993. 34

²⁹⁹ J. P. Parsons, “A Reform of the Reform?”, *The Reform of the Reform? A Liturgical Debate: Reform or Return* ed Thomas M. Kocik. Ignatius. 2003. 229-30

³⁰⁰ SC. 23

correction of the liturgical reform. The necessity of this project is explained poetically by Ratzinger:

We might say that ... [in the early twentieth century] the liturgy was rather like a fresco. It had been preserved from damage, but it had been almost completely overlaid with whitewash by later generations. In the Missal from which the priest celebrated, the form of the liturgy that had grown from its earliest beginnings was still present, but, as far as the faithful were concerned, it was largely concealed beneath instructions for and forms of private prayer. The fresco was laid bare by the Liturgical Movement and, in a definitive way, by the Second Vatican Council. For a moment its colours and figures fascinated us. But since then the fresco has been endangered by climatic conditions as well as by various restorations and reconstructions. In fact, it is threatened with destruction, if the necessary steps are not taken to stop these damaging influences. Of course, there must be no question of its being covered with whitewash again, but what is imperative is a new reverence in the way we treat it, a new understanding of its message and its reality, so that rediscovery does not become the first stage of irreparable loss.³⁰¹

Movements in popular ideology outside of the Church have, to a large extent, influenced these conditions, but the liturgical reform has contributed to them. This has provoked an unsettled period that has undermined concepts and practices that had previously been held as certainties. “In unsettled periods... cultural meanings are more highly articulated and explicit, because they model patterns of action that do not ‘come naturally.’ ... Ultimately, structural and historical opportunities determine which strategies, and thus which cultural systems, succeed.”³⁰² Since the 1960s the Catholic “ideology”, which we would term “faith”, has been in competition with cultural assumptions influenced by the popular ideologies of the occidental culture-revolution’s distaste for authority in favour of utilitarianism and individualism.³⁰³

³⁰¹ Ratzinger. 2000a. 3-4

³⁰² Swidler. 1986. 284

³⁰³ Ratzinger & Messori. 1985. 30

The Catholic ideology has, until recently, been losing out to the secular ideologies and this is reflected in the tendencies of the liturgical reform. The documents of the *Consilium* are implicit rather than explicit in their support for certain cultural meanings over others. Their reforms, when enacted on the parish music of St Peter and Paul's have concrete ramifications. The formation of a non-clerical liturgy group to choose hymns shifts the seat of authority; the rejection of traditional forms of music, particularly Latin texted music reflects a utilitarian approach to the liturgy; and that individuals pick the music rather than entering into the corporate worship of the Church indicates the influence of individualism.

Much of the liturgical reform amounts to a watering down of the liturgy, as if the liturgy were too hard for the faithful to comprehend. The problem with watered down liturgy is that people grow up; not only does it not offer us any of the answers, it fails to offer us any of the questions to which we cannot know the answers. That the liturgy is not immediately comprehensible is not a problem in itself because Christians have a whole lifetime to grow in their understanding to the extent that they, as individuals, are capable. Not all sacred music is immediately comprehensible in its detailed meaning but it is profoundly communicative.

To consolidate the Faith requires effective and comprehensive catechesis. Since God is Beauty as well as Truth and Goodness this will necessarily involve immersing the faithful in the beauty of the liturgy. Religion in general has suffered from the phenomenon in wider society where chains of memory have been severed and tradition discontinued. Religious identities are formed around these traditions, but the liturgical

reform, in breaking with the liturgical tradition of the Church rather than growing organically from it, has cooperated in that cutting loose of identity. Hervieu-Léger takes this to be no bad thing, “not the end but the metamorphosis of religion”³⁰⁴ as “various combinations of its different aspects... are established as individuals voluntarily adopt a new kind of religious identity.”³⁰⁵ This is predicated on the idea that there was something wrong with the pre-conciliar mode of religious identity. The most basic assumption that needs to be challenged is that the Second Vatican Council represents unfettered progress from the liturgically dark period of the 1940s and 50s in which was characterised by mute spectatorship on the part of the laity: while mute spectatorship is not sufficient, nor is mere activity. Furthermore, I question the caricature of the laity of the immediately pre-conciliar period as incapable of true participation.

There is a need to readdress the post-conciliar liturgical reform in the light of the Council itself. In music there is a significant difference between the two and the collective memory of what preceded the Council, of the Council itself, and of the liturgical reform needs to be challenged. This will happen naturally as we move out of the period in which collective memory defines our attitudes to the Council and into that of historical memory. This can only be productively undertaken by establishing *Sacrosanctum Concilium* as the guiding force in a reform of the reform. It is possible to provide music that is in continuity with the liturgical tradition of the Church and which, therefore, does not sever the chain of collective memory within that project. There is, however, a great deal of work to be done if this is to become the norm; but it is possible. I only partially managed to complete the changes I wanted to attempt over the course of

³⁰⁴ Hervieu-Léger. 2000. 25

³⁰⁵ Hervieu-Léger. 2000. 162

the year, but generally the response was positive. It seems not to have heightened the experience of prayer as I had hoped, but it did greatly improve the atmosphere and the congregation knew their parts of the Mass well and were able to participate by listening.

The hardest part of reforming liturgical music in a parish is to promote choral singing. St Peter and Paul's had seen attempts to create a choir since the Council but they had fallen by the wayside as congregational singing was seen as the only means of active participation. I was limited to twelve months in the parish and towards the end of that time people did come forward offering to help with the music. With more time in the parish this could have been grown into a liturgical *schola* capable of providing liturgical music. With this done, the "consecrated culture" of the Church's musical heritage would be much more available for use in the parish liturgy.

The worst thing that could happen to music in the liturgy is that we do not try to make it liturgical music, that we continue merely to "sing at Mass" rather than to "sing the Mass" itself. This will require a lot of effort in the coming years but there is need for progress. We must go from good to better.

So, brethren, now let us sing Alleluia, not in the enjoyment of heavenly rest, but to sweeten our toil. Sing as travellers sing along the road: but keep on walking. Solace your toil by singing – do not yield to idleness. Sing but keep on walking. What do I mean by 'walking'? I mean, press on from good to better. The apostle says there are some who go from bad to worse. But if you press on, you keep on walking. Go forward then in virtue, in true faith and right conduct. Sing up – and keep on walking.

*St Augustine*³⁰⁶

³⁰⁶ Augustine of Hippo. *Sermons*, 256,1.2.3 quoted in *The Divine Office* VI III. 824. The Office of Readings. Week 34 of the Year: Saturday.

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APPENDIX A – RESEARCH QUESTIONNAIRE

Anonymous Research Questionnaire

Participation in this anonymous survey is voluntary. Please leave out any questions you do not wish to answer and leave the survey in the box in the porch after mass.

1. The congregation are invited to sing all of the following. How well do you feel you know the tunes to the following parts of the mass? *[please tick one box for each]*

Lord, have mercy:

Not at all. Not very well. Just about. Quite well. Very well.

--	--	--	--	--

Glory to God in the highest

Not at all. Not very well. Just about. Quite well. Very well.

--	--	--	--	--

Holy, holy

Not at all. Not very well. Just about. Quite well. Very well.

--	--	--	--	--

We proclaim your death

Not at all. Not very well. Just about. Quite well. Very well.

--	--	--	--	--

Lamb of God

Not at all. Not very well. Just about. Quite well. Very well.

--	--	--	--	--

2. If you were invited to sing these parts of the mass in Latin to a well-known chant, how would you feel? *[please tick one box]*

- I would strongly dislike singing in Latin
- I would dislike singing in Latin
- I wouldn't mind singing in Latin
- I would like to sing in Latin.
- I would strongly like to sing in Latin.

3. When the congregation are invited to participate by singing do you join in? *[please tick one box]*

- I always sing at mass.
- More often than not I sing at mass.
- Sometimes I sing at mass.
- I sing at mass if I know the song already.
- I never sing at mass.

For use in the paper "Models of Liturgical Music & Model Liturgical Music: The Application of Sacrosanctum Concilium to Music in the Parish of St Peter and St Paul, Wolverhampton" by Wilfrid Jones, Department of Theology, Birmingham University, UK. 6th June, 2015

4. At parts of the mass the cantor sings chant on his own. How closely do you listen to the words he sings? *[please tick one box]*

- I always follow the words the cantor sings.
- Sometimes I follow the words the cantor sings.
- I never follow the words the cantor sings.
- I don't listen to the music at all.

5a. Has the singing at mass changed the atmosphere? *[please tick one box]*

- | | |
|---------------------------------------|--------------------------------------|
| <input type="checkbox"/> Not at all | <input type="checkbox"/> Quite a lot |
| <input type="checkbox"/> A little bit | <input type="checkbox"/> Very much |

5b. If the singing has changed the atmosphere at mass, what do you think of the change? *[Please tick on the scale]*

- The singing has had a very bad effect on the atmosphere.
- The atmosphere isn't as good as it was before the singing started.
- There has been no difference in atmosphere
- The atmosphere is different but neither better nor worse than before.
- The atmosphere at mass is slightly better than before the singing started.
- The singing has had a very good effect on the atmosphere.

6. Has the singing had an effect on how you pray at mass?

- It is much harder to pray when there is singing.
- It is a little harder to pray when there is singing.
- It hasn't made a difference at all.
- It is a little easier to pray when there is singing.
- It is much easier to pray when there is singing.
- I pray in a different way because of the music.

7. At the Offertory the cantor sings a chant in Latin. How do you feel about this? *[please tick one box]*

- I dislike it a lot.
- I don't like it.
- I don't mind it.
- I like it.
- I like it a lot.

For use in the paper "Models of Liturgical Music & Model Liturgical Music: The Application of Sacrosanctum Concilium to Music in the Parish of St Peter and St Paul, Wolverhampton" by Wilfrid Jones, Department of Theology, Birmingham University, UK. 6th June, 2015

APPENDIX B – STATEMENT OF ETHICAL PRACTICE

NB A copy of this document was given to each interviewee to read before signing their consent form. This document was then retained by the participant, as was the duplicate of their consent form.

The dignity of the person is paramount. Those who agree to take part in this research are giving up their time out of generosity. In return the very least one can do is to assure that they are treated ethically and with the respect due. This research is conducted within a Catholic context and as such the doctrine that “the dignity of the human person is rooted in his creation in the image and likeness of God”³⁰⁷ and Christ’s teaching that “just as you did it to one of the least of these who are members of my family, you did it to me”³⁰⁸ will set the ethical standard.

The purpose of this document is to make explicit those things which are implicit in the laws of basic decency and to establish clear guidelines to be adhered to whilst conducting the research for the dissertation. Furthermore, it will formulate language guidelines that adequately reflect the commitment to promoting the human dignity of participants to be followed whilst writing the dissertation up. This document draws extensively on best practice documents issued by British Sociological Association. The statement is not exhaustive but summarises basic principles for ethical practice. Departures from the principles will be the result of deliberation and not ignorance and will be noted in the dissertation’s preparatory documentation.

Research methods and ethics

Research methods

The data collection methods used for this dissertation will be one on one interview, group discussion and analysis of completed questionnaires. Many of those who will be interviewed will be affiliated to St Peter and St Paul Roman Catholic Church, Wolverhampton, and so the Parish Priest takes the role of “gatekeeper”. He is supportive of this research and will be involved in a continual dialogue over the year to maintain

Covert Research

There is no covert research necessary for this thesis.

Anonymisation

All names will be changed in stored records and in any reference made to interviews within the dissertation. Participants will be able to reject the use of data-gathering devices such as tape recorders and video cameras.

Confidentiality

Each participant will sign a statement giving consent for the use of the material gathered during interviews. It will be made clear that consent for the use of material gathered

³⁰⁷ *Catechism of the Catholic Church*. 1400, art 1.

³⁰⁸ Matthew 25:40

during interviews can be withdrawn at any time over all or part of the information. The statement of consent will be explained before signing. Participants are entitled to copies of their own interviews.

In the event that there is concern that a participant might not be capable of providing fully informed consent by reason of disability or physical or mental health, an appropriate healthcare professional or (as may be more appropriate in the case of issues relating to old age) personal friend or the participant will be consulted. In the event that full consent cannot be provided, interviews will not take place.

Direct impact

Care will be taken that the physical, social and psychological wellbeing of research participants is not adversely affected by the research. Whilst recognising the difficulty of balancing potentially conflicting interests, the duty of care for participants is incumbent upon the researcher and therefore the rights of those studied must be upheld and their interests, sensitivities and privacy protected.

Despite the possibility of imbalances of power between those studied and the researcher, it is desirable to foster relationships of trust and integrity. The parishioners are people that will be encountered many times over a period of twelve months and therefore constructive relationships will promote the quality of academic work.

It is hoped that the experience of discussing music over the last fifty years will not be a disturbing one for the participant. In the event that a participant does feel disturbed or upset by such a discussion, efforts will be made to treat the situation with sensitivity and compassion.

On-going impact

The proper interests of those involved in or affected by this work will be guarded, and the findings will be reported accurately and truthfully. The effects of participants' involvements and the consequences of this work or its misuse for those studied and other interested parties will be taken into account.

Withdrawal

The basis of this research is interviews given freely given with the informed consent of those studied. The purpose of the research will be explained in appropriate detail, and in terms meaningful to participants. The means of publication will also be explained to participants.

Research participants will be made aware of their right to refuse participation whenever and for whatever reason they wish.

Issues of Participant Dignity

Civil legal obligations

Note has been taken of the obligations detailed in

- The Health and Safety at Work Act 1974

- The Protection from Harassment Act 1997
- The Sex Discrimination Act 1975
- The Race Relations Act 1976
- The Disability Discrimination Acts 1995 and 2004
- The Special Educational Needs and Disabilities Act 2001 (SENDA)
- The Employment Equality (Religion or Belief) Regulations 2003
- The Data Protection Act 1998
- The Human Rights Act 1998
- The Copyright, Design and Patents Act 1989

Professionalism

Stemming from this respect for the personal human dignity of participants, there are certain behaviours which are inappropriate. Though the following list is not exhaustive, it gives a clear outline of the general types of behaviour that are inappropriate.

- Physical contact ranging from unnecessary and unwelcome touching to serious assault
- Intimidating behaviour either physical or non physical
- Verbal and written harassment through jokes, offensive language, gossip and slander, letters and electronic communications
- Visual display of offensive material
- Isolating an employee or not co-operating with others at work
- Pressure/coercion into participation or relinquishing membership of political/religious groups
- Intrusion by pestering, spying or following.

Working with children

It is possible that research will need to take place amongst children and that children may be involved in the practical aspects of music making in parishes. In such a situation, the consent of each child and their guardian must be sought before they may take part in research. Researchers should use their skills to provide information that could be understood by the child, and their judgement to decide on the child's capacity to understand what is being proposed. Specialist advice and expertise should be sought where relevant. It may be appropriate in the context of groups of children from a particular school to liaise the head teacher in order to have members of teaching staff present during research.

All researchers must have a valid DBS check to be able to take part in this research and a situation may never be allowed to develop whereby there is only one adult in the room with children.

In some situations proxies may need to be used in order to gather data. Where proxies are used, care should be taken not to intrude on the personal space of the person to whom the data ultimately refer, or to disturb the relationship between this person and the proxy. Where it can be inferred that the person about whom data are sought would object to supplying certain kinds of information, that material should not be sought from the proxy.

Should concerns about child welfare be raised, they must be immediately passed on to the Parish Priest of St Peter and St Paul, Wolverhampton, the dissertation supervisor and the head teacher of the school the child or children attend.

Equality

Any unjust discrimination on the grounds of the following criteria will be avoided.

- Gender or sexual orientation
- Political persuasion
- Disability
- Age or Youth
- Real or suspected status with regards to AIDS/HIV
- Subordinate Status

Furthermore, a participant will not suffer discrimination as a result of an allegation of harassment.

Specific circumstances of just discrimination

Since the research focuses upon questions specifically relating to the Catholic Church, it will be necessary only to interview Catholics, though participants will not suffer any discrimination as a result of their views on issues of faith, morals or practice.

Race related language

In the writing of the dissertation, close attention will be paid to the British Sociological Association guidelines on “Language and the BSA: Ethnicity and Race”. Since the dissertation will address questions related to ethnicity, it is of crucial importance that language describing ethnicity is as precise as possible, not only in order to accord participants their proper human dignity, but also to being rigorous academically. It is of note that the language employed in documents originating from the Vatican, whilst often sensitive to issues of race, are often phrased in the terms of otherness. I will not be employing this style of writing except when necessary for quotations.

Sex and gender related language

In the writing of the dissertation, close attention will be paid to the British Sociological Association guidelines on “Language and the BSA: Ethnicity and Race”.

There are certain elements of Christian language (eg “God the Father”, “Mother Church”) that have been perceived as sexist by certain feminist theologians³⁰⁹. More traditional language will be employed in the dissertation, despite their patriarchal overtones since it is in line with the practice of the Catholic Church and the doctrines of the Church that those practices reflect (such as the father-son relationship of the first two persons of the Trinity).

Age related language

Much of the research will require interviews with older members of the parish community who have memories to share of music over the last fifty years. It is therefore

³⁰⁹ eg, Ramshaw, Gail. *God Beyond Gender: Feminist Christian God-language*. Augsburg Fortress. 1995. 5-7

of vital importance that high levels of respect are maintained for these participants who may find themselves in particularly vulnerable situations.

Disability issues

All reasonable efforts will be made to accommodate the specific needs of participants with disabilities. This will include providing large print copies of consent forms and any other printed materials.

Data sharing

Where appropriate, data may be shared with other academic researchers. This will be made clear to participants, but they will have the option to have their contributions limited to the researcher and supervisor.

Data storage

Data will be stored in encrypted, password protected files on a USB key.

Participant Feedback

Each participant will have the choice to feed back to either the researcher directly or to the dissertation supervisor should they wish to. This will be done by means of a feedback form that can be submitted electronically or by post. Contact details for both researcher and supervisor will be provided to every participant. Within the feedback form will be a clearly marked section for complaints.

The feedback of participants on the findings of the dissertation will be welcomed. This may contribute to later research projects.

Media

It is not foreseen that there will be any involvement of the media in the research. Should the need arise, the guidelines of the British Sociological Association will be observed³¹⁰.

³¹⁰ British Sociological Association. *Statement of Ethical Practice*. 14, 20-24

APPENDIX C – ETHNOGRAPHY SCHEDULE AND NOTES

02/10/2014 - Perpetua 1
16/10/2014 - Perpetua 2
22/10/2014 - Linus 1
30/10/2014 - Perpetua 3
17/11/2014 - Cecilia and Cosmas (married couple)
17/11/2014 - Stephen
07/11/2014 - Recording of the “African” Mass
16/01/2015 - Theodora and Matthew (married couple)
26/01/2015 - James
15/02/2015 - Philomena
15/02/2015 - Matthias
15/02/2015 - Agatha
19/04/2015 - “Vox pops” taken at the end of Mass answering the question “what do you remember Vatican II doing?”

Care has been taken to anonymise participants to the extent that is possible. The parish priest, Monsignor Crisp, gave permission for his name and the name of the Church to be used.

No participants chose to withdraw from the study.

There were no concerns raised during the year regarding ethical practice.