

***Missa Cum Populo: A Liturgical and Musical Innovation***

by

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## **Abstract**

This lecture-recital document presents a study of the *missa cum populo*, a new genre of Catholic liturgical music developed during the twentieth century in response to the desire for more active participation of laity in worship. Relevant twentieth century liturgical documents will be cited as a means of understanding concepts important in the reformed Catholic Mass: the treasury of sacred music, participation of the assembly, and the role of the choir. A history of the *missa cum populo* will then be presented and *missa cum populo* settings by Hermann Schroeder, Anton Heiller, Norman Dello Joio, and Richard Proulx will be examined to illustrate the techniques composers use to overcome the difficulties of writing music that employs both trained and untrained ensembles. Finally, this document supports the use of *missa cum populo* settings in contemporary Catholic worship.

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## **Introduction**

Two seemingly opposite ideals were at play in twentieth century Roman Catholic worship music: (1) sustaining and enhancing the treasury of sacred music embodied in the choral repertoire of the church, and (2) fostering active musical participation on the part of the assembly. The tension between those ideals is illustrated by the rise of a new genre of liturgical music, the *missa cum populo*. This genre is a musical setting of the Mass Ordinary that has both a substantial part for the choir and a simpler part for the congregation. The *missa cum populo* assumes that the ideals of choral and congregational participation are both normative and can co-exist in the same repertoire.

The Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, is the liturgical document that emerged from the Second Vatican Council (1962-65). This document was promulgated in 1964; it is the primary source for contemporary Roman Catholic thought about liturgical music. The topic of music is addressed in Chapter VI, entitled “Sacred Music.” Several concepts presented in Chapter VI of *Sacrosanctum Concilium* are important for understanding the *missa cum populo*: (1) the treasury of sacred music, (2) the participation of the congregation in worship, and (3) the role of the choir in worship.

## **Chapter 1 Treasury of Sacred Music**

Article 112 of *Sacrosanctum Concilium* introduces the idea of a treasury of sacred music. “The musical tradition of the universal church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the

solemn liturgy.”<sup>1</sup> Article 114 explains what must be done with the treasury. “The treasury of sacred music is to be preserved and fostered with great care . . .”<sup>2</sup> These two articles show the value the Church places on the treasury of sacred music, but a clear definition of the term is not given. Anthony Ruff, one of the leading American experts on liturgy and Catholic liturgical music, explores the possible meanings of the term “treasury” in his book, *Sacred Music and Liturgical Reform*.<sup>3</sup> He suggests that neither sacredness, language, nor musical genre define the “treasury”, but rather “treasury” is defined through its association with choirs and the tradition of Roman Catholic liturgical music. Ruff observes that the wording in several articles in Chapter VI of *Sacrosanctum Concilium* seem to imply that even though choral music is not the only characteristic of the treasury of sacred music, choirs are certainly a normative feature.<sup>4</sup> Article 114 goes on to say, “Choirs must be diligently promoted. . . .”<sup>5</sup> and Article 121 states “Composers . . . should feel that their vocation is to cultivate sacred music and increase its store of treasures. Let them produce compositions, not confining themselves to works that can be sung only by large choirs, but providing also for the needs of small choirs.”<sup>6</sup>

Tradition can be seen simply as the preservation and continued use of what already exists or it can be understood in the way that liturgist Robert Taft described it:

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<sup>1</sup> Austin Flannery, ed., *Vatican Council II: Volume 1, The Conciliar and Post Conciliar Documents* (New York City: Costello Publishing Company; Dublin: Dominican Publications, 1996), 31.

<sup>2</sup> *ibid.*, 32.

<sup>3</sup> Anthony Ruff, “The Second Vatican Council – *Sacrosanctum Concilium*.” In *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Liturgy Training Publications, 2007), 314-338.

<sup>4</sup> *ibid.*, 336.

<sup>5</sup> Flannery, *Vatican Council II: Volume 1*, 32.

<sup>6</sup> *ibid.*, 34

“Tradition is not the past, it is the Church’s self-consciousness *now* of that which has been handed on to her not as an inert treasure but as a dynamic inner life.”<sup>7</sup> Tradition – that is – traditional repertoire – is directly associated with the term “treasury” in Article 112. Article 114 indirectly affirms the desire that this treasury should continue to thrive through choirs who will cultivate the existing repertoire and Article 121 directly affirms the desire that the treasury be open to new avenues of expression.

Chapter VI also offers advice on how the treasury is to be properly used. A caution is added to Article 114 and 121 to ensure the active participation of the assembly. Article 114 concludes, “bishops and other pastors of souls must be at pains to ensure that . . .the whole body of the faithful may be able to contribute that active participation which is rightly theirs.”<sup>8</sup> Article 121 adds that, in addition to music for both large and small choirs, composers should also provide “for the active participation of the entire assembly of the faithful.”<sup>9</sup> Ruff notes that active participation, liturgical text and action are included in Chapter VI because of concerns that the treasury as it is currently constituted might not foster active participation and thus has the potential to obscure the meaning of the text and prolong liturgical action. However unclear the meaning of the word “treasury” in Chapter VI might be, it is clear that the authors of *Sacrosanctum Concilium* gave a strong affirmation that the treasury is to be valued and used. Ruff concludes that the phrase “treasury of sacred music” “signals the wish that music of the past, as part of a

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<sup>7</sup> Robert Taft, “The Liturgical Year: Studies, Prospects, Reflections.” In *Between Memory and Hope*, edited by Maxwell Johnson. (Collegeville, MN: The Liturgical Press, 2000), 3.

<sup>8</sup> *ibid.*, 32.

<sup>9</sup> *ibid.*, 34

living tradition, continue to be employed in the reformed liturgy, while leaving open many questions on how this may appropriately happen.”<sup>10</sup>

In summary, Articles 112, 114, and 121 clearly affirm the active participation of the faithful and the use of choirs as the two principle modalities for music in worship. Examination of liturgical documents and pastoral guidelines will show how these values developed during the course of the twentieth century.

## **Chapter 2 Participation of the Assembly**

Pope Pius X and other leaders of the Liturgical Movement in the early twentieth century expressed the desire for more active participation of the assembly. Some strategies for achieving this included teaching people the Gregorian chant settings of the Mass Ordinary, providing hand missals with vernacular translations of the Mass, and under certain circumstances, allowing vernacular hymnody.<sup>11</sup> Liturgical reformers such as the American Benedictine monk Virgil Michel developed the theological rationale for active participation of the assembly. The Church is the body of Christ and the sacraments of initiation – baptism, confirmation, and eucharist – join a person to this body. Active participation in worship is the essential way for Christians to live out their membership in Christ.<sup>12</sup> The idea of membership in the mystical body of Christ became clearly defined for the universal church when Pope Pius XII issued his encyclical *Mysteris Corporis Christi* in 1943. The notion that participation of the assembly is necessary by virtue of their baptism became quite pronounced in *Sacrosanctum Concilium*. An entire section of

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<sup>10</sup> Ruff, *Treasures and Transformations*, 338.

<sup>11</sup> A full list of strategies used to encourage deeper participation in the liturgy are described in “The European Roots: 1833-1925” and “The Beginnings of a Movement: Toward Full and Active Participation in the Liturgy” in *The Unread Vision* by Keith Pecklers (Collegeville, MN: The Liturgical Press, 1998), 1-79.

<sup>12</sup> Pecklers, Keith. *The Unread Vision*, 33-34.



the document is dedicated to “The Promotion of Liturgical Instruction and Active Participation.” The strongest statement regarding active participation is located in Article 14: “In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it [the liturgy] is the primary and indispensable source from which the faithful are to derive the true Christian spirit; therefore pastors of souls must zealously strive to achieve it. . .”<sup>13</sup> Pastors were encouraged to promote both internal and external participation in the liturgy.

The necessity of interior and exterior participation was reinforced in *Musica Sacram*, the instruction on music in the liturgy issued by the Sacred Congregation of Rites in 1967. Article 15 states that, “the faithful should be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.”<sup>14</sup> Exterior participation was encouraged by means of singing the easier sections of the Mass.

While *Musica Sacram* is the most recent document concerning liturgical music issued to the universal church, conferences of bishops in various countries have released further guidelines and suggestions on music in the liturgy. The United States Conference of Catholic Bishops (USCCB) published two such documents in the twentieth century: *Music in Catholic Worship* in 1972 and *Liturgical Music Today* in 1982. *Music in Catholic Worship* does not specifically mention participation of the congregation, but rather suggests ways in which the choir can avoid impeding the congregation. *Liturgical*

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<sup>13</sup> Flannery, *Vatican Council II: Volume I*.

<sup>14</sup> Catholic Church. “*Musica Sacram*.” Adoremus Society.  
<http://www.adoremus.org/MusicaSacram.html> (accessed May 5, 2016)

*Music Today* simply gives a reminder in article 63, that “the entire worshipping assembly exercises a ministry of music.”

### **Chapter 3 Role of the Choir**

The liturgy of the Roman Catholic Church is inherently musical and the sound of the human voice is the primary musical vehicle in the liturgy. For much of the Church’s history, singing in the Mass was considered the responsibility of only the clergy or the clerical choir. The singing of the assembly was not given wide-spread value until the beginning of the twentieth century when Pope Pius X issued his *motu proprio, Tra le sollecitudini* in 1903. In this document, Pius X expressed a desire that the faithful may take a more active part in worship.<sup>15</sup> From this moment, the balance between choral music and congregational music gradually shifted, as did the thinking about the role of the choir.

After the Second Vatican Council, when the notion of the clerical choir was completely erased, it became more difficult to explain and defend the presence of the choir, especially because of the great emphasis placed on congregational participation. Succeeding papal and U.S. episcopal documents speak positively about the choir, but offer little explicit theological support for its ministry. For example, Article 29 of *Sacrosanctum Concilium* states that members of the choir exercise a genuine liturgical function. The document *Musicae Sacrae* agrees that choir members have a liturgical ministry and offers in Article 19 that the choir’s duty is to ensure the proper performance of assigned parts and to encourage the active participation of the faithful in singing.

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<sup>15</sup> *Tra le sollecitudini* is a *motu proprio*, that is, a papal document released by the Pope’s own will. It does not carry the force of law that an encyclical or conciliar document does, but it did influence thinking about music in the universal church. The ideas Pius X expressed were incorporated into later encyclicals *Musicae Sacrae* and the 1958 Instruction on Sacred Liturgy and Music.

*Music in Catholic Worship* gives positive support for the choir in Article 36: “A well-trained choir adds beauty and solemnity to the liturgy and also assists and encourages the singing of the congregation.” *Liturgical Music Today* mentions the choir in a section entitled “Music of the Past” and suggests that the most appropriate places for choral repertoire are before Mass, during the preparation of the gifts, and after communion, moments where the music is not an essential part of the rite and places where the song of the assembly will not be taken over.

If the choir does indeed have a genuine liturgical ministry, as is stated in papal documents, then choral music should be better integrated into the rites and a theology of the choir should be developed. A group of prominent Roman Catholic musicians and theologians were concerned with just this point, which they articulated in Article 20 of the 1995 *Snowbird Statement*:

We are strongly committed to the renewal of the choir in Catholic worship. There is nothing in the church’s official liturgical directives since the Second Vatican Council that would justify deprecation or elimination of the choir. The voice of the choir and that of the congregation properly exist in dynamic relationship; there is no conflict between the two. It should not be forgotten that active participation on the part of the people is ensured both through actual singing and engaged listening.<sup>16</sup>

The concerns expressed in the *Snowbird Statement* express how the balance between choral and congregational singing shifted in Roman Catholic worship. The importance of congregational singing has been emphasized to the detriment of the choir in both papal and U.S. episcopal documents during the twentieth century.

Only the *Snowbird Statement*, a non-binding document, grapples seriously with the notion of choral and congregational participation. Papal and episcopal documents

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<sup>16</sup> *Snowbird Statement on Catholic Liturgical Music*. Cantica Nova Publications.  
<http://www.canticanova.com/articles/liturgy/art9o1.html> (accessed October 24, 2016).

suggest that the requirement for active participation can be fulfilled by the congregation's engaged listening. The *missa cum populo* requires a dialogue between engaged listening and active singing of the assembly. It seeks to integrate congregational song with choral repertoire simultaneously. This is an option that is totally absent from the liturgical documents of the Roman Catholic church. One is left to wonder how the church might deal with this option from a theological and practical standpoint.

#### **Chapter 4 Development of the *Missa cum populo***

The *missa cum populo* is a musical and liturgical innovation that sprang from the Liturgical Movement of the early twentieth century. Liturgists and musicians in the early twentieth century held to the idea of liturgy as an unchangeable treasure from the past. One challenge for those who advocated more congregational participation was that the different ways of celebrating Mass allowed only for certain kinds of participation. Official documents of the church considered the *Missa Cantata* (High Mass), in which nearly every thing was sung in Gregorian chant, as the most ideal way to celebrate Mass. Despite the flurry of activity to teach Gregorian chant to the laity, liturgical reformers came to view the required use of Latin and Gregorian chant in the *Missa Cantata* as an obstruction to active participation. They instead turned their attention to the *Missa Lecta*, (Low Mass) in which vernacular responses and singing was allowed. Pius Parsch, an Augustinian canon from Klosterneuburg in Austria, is one reformer who focused his attention on variations of the *Missa Lecta*. In 1922 he celebrated a *Chormesse* at a small parish. Here the assembly acted as the choir and sang a newly-composed, vernacular setting of the *Kyrie*, *Sanctus*, and *Agnus Dei*, and recited the *Gloria* and *Credo*. Other

contemporary solutions included the *Singmesse*, a low Mass during which the congregation only sang vernacular hymns; the *Gemeinschaftsmesse* during which vernacular responses alternated between commentator and congregation or Latin responses alternated between priest and congregation; and the *Missa cum populo activo*, a new way of performing the sung Mass Ordinary. Vinzenz Goller, a colleague and supporter of Parsch, wrote the first *missa cum populo activo* setting in 1922.<sup>17</sup>

The *missa cum populo* soon became widely used by both progressive and traditional musicians and liturgists. For example, at the Second International Congress of Church Music in Vienna in 1954, attendees at one High Mass sang Gregorian settings of the Mass Ordinary with alternation between a solo cantor, boys' schola, and the congregation.<sup>18</sup> Meanwhile, a reviewer for the journal *Caecilia* noted in 1959 of the existence and use of numerous new settings for choir and congregation using Gregorian themes as inspiration.<sup>19</sup>

The *Missa cum populo* was given a higher profile at the Fourth International Congress for Church Music in Cologne in 1961. There was great interest amongst the planners of this Congress to show that the High Mass could include adequate participation by the assembly. The assembly was given the responses for the Mass and the choir was assigned the propers, but the Mass Ordinary was assigned to both groups, using various methods, including the *missa cum populo*. An explanation for the *missa cum populo* was given in the proceedings from the Congress:

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<sup>17</sup> Ruff, *Treasures and Transformations*, 249.

<sup>18</sup> Charles N. Meter, "The Second International Congress of Catholic Church Music, Vienna, 1954," *Caecilia* 82, no. 2, (January-February 1955), 44.

<sup>19</sup> Francis A. Brunner, "Masses on Gregorian Themes for Choir and Active Congregation" *Caecilia*, 86, no. 4, (Winter 1959), 181-185.

“This new type of Missa Cantata has attracted attention since it was discussed and recommended by the Congress of Composers of the ACV (*Allgemeine Cäcilienverband*) in Salzburg in 1956. Its object is the bringing together of Schola, Choir and Congregation into one liturgical and artistic whole. In this recent type of arrangement the Ordinary differs in its distribution from that of older attempts of a similar nature, the Congregation sings only those parts of the Plain Chant Ordinary which have an ‘exclamation character’ and which, owing to their short and precise form, are suited to the purpose of congregational singing.”<sup>20</sup>

Five years later, in 1966, the Fifth International Church Music Congress was held in Chicago and Milwaukee. This was the first international gathering of church musicians after the promulgation of *Sacrosanctum Concilium*. The stated goal of the Congress was to explore the possibilities for congregational participation in light of the newly promulgated *Sacrosanctum Concilium*. Just as in Cologne in 1961, organizers in Chicago and Milwaukee were concerned that the High Mass should continue to be considered valid in light of liturgical reform. Organizers programmed three *missa cum populo* settings for this Congress: the Mass to Honor St. Cecilia by Hermann Schroeder, the English Mass by Anton Heiller, and the Mass of the Word of God by Daniel Pinkham.

The *missa cum populo* started as a creative way to include the congregation in liturgical singing and both liturgists and musicians favored it. Its success and use mirrored the cooperation between liturgists and musicians, but this cooperation did not last. Liturgists and musicians disagreed on five major issues: (1) the value of High Mass, (2) the role of the choir, (3) the place of Gregorian chant, (4) the use of Latin as a liturgical language, and (5) the nature of active participation.

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<sup>20</sup> *IV. Internationaler Kongreß für Kirchenmusik in Köln 22.-30. June, 1961*. Edited by Johannes Overath, 31. Köln: J.P. Bachem, 1962, 31.

Disagreements between the groups came to a head at the 1966 Congress in Chicago and Milwaukee.<sup>21</sup> Members of the papal appointed *Consociatio Internationalis Musicae Sacrae* (CIMS) and its U.S. affiliate, the Church Music Association of America (CMAA) disagreed with members of the *Universa Laus*, an international group organized by European liturgists and musicians in 1966. So-called progressive liturgists and pastoral musicians firmly believed that the mandate for active participation of the congregation made necessary the loss of the choir, chant, and polyphony while so-called traditional musicians vigorously defended the use of the choir, chant, and polyphony. The groups hardened in their opinions and the *missa cum populo*, an innovation brought about because of cooperation between liturgists and musicians, has not received the attention it once did. There are a few later notable examples, such as the Mass in Honor of the Eucharist, written by Norman Dello Joio in 1976 and several Masses written by Richard Proulx at the end of the twentieth century, the *Missa Emmanuel*, *Corpus Christi Mass*, and *Te Deum Mass*, but this genre has been mostly forgotten by contemporary Roman Catholic musicians and composers.

### ***Hermann Schroeder***

Hermann Schroeder is a German composer and teacher who lived from 1904 to 1984. He is known mostly for his sacred choral music and organ works. As a composer of sacred music, he strove to balance contemporary musical progress with the need for

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<sup>21</sup> Criticisms against the Fifth International Church Music Congress and responses to these criticisms are listed in Appendix II in *Sacred Music and Liturgy Reform After Vatican II* edited by Johannes Overath (Rome: Consociatio Internationalis Musicae Sacrae, 1969), 284-288.

restraint in liturgical music.<sup>22</sup> The result of this consideration is a composer who, like Palestrina and Bach before him, created sacred music that builds on earlier traditions.

The *Mass to Honor St. Cecilia* offers an excellent example of his conservative sacred music style. This Mass was a joint commission by the Church Music Association of America and the *Consociatio Internationalist Musicae Sacrae* for the Fifth International Church Music Congress held in Milwaukee and Chicago in 1966. The mass is written for congregation, four-part choir and includes a substantial organ accompaniment that is often independent of the voices.

Schroeder makes good use of the organ as a teaching tool for the congregation in the *Kyrie* and *Sanctus* movements. He includes a long organ introduction that offers a preview of the congregational melodies to come. (Ex. 1 and 2).

Example 1. Schroeder, *Lord, Have Mercy*, mm. 1-3

<sup>22</sup> Schroeder writes, “Of prime importance [in the consideration of liturgical music] is the extent to which the experiments in today’s contemporary musical language may already be or have been incorporated in the liturgy. . . . the liturgical place does not tolerate dramatic inflationary effects. . . .” Hermann Schroeder. “Zur Katholischen Musik Der Gegenwart.” Edited by Heinrich Lindlar. *Die Stimme Der Komponisten: Aufsätze, Reden, Briefe 1907-1958* 2 (1958), 104-09. Translated by Jordan Alexander Key. <http://www.jordanalexanderkey.com/single-post/2016/03/18/Hermann-Schroeder-on-Liturgical-Music-in-the-20th-Century> (accessed October 23, 2016).



Example 2. Schroeder, *Holy, Holy, Holy*, mm. 1-2

The image shows a musical score for organ accompaniment. It consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in 4/4 time and B-flat major. A red oval highlights a specific melodic motif in the middle staff, which is based on a perfect fourth and a minor third interval.

Schroeder uses a single motive based on a perfect 4<sup>th</sup> and minor 3<sup>rd</sup> to unify the congregational parts. (Ex. 3 and 4).

Example 3. Schroeder, *Lord, Have Mercy*, mm. 6-8

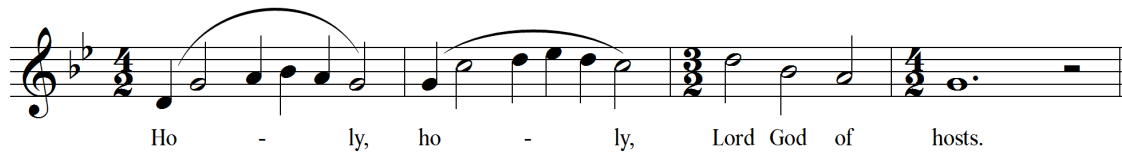
The image shows a musical score for a vocal line. It is in treble clef, 4/4 time, and B-flat major. The lyrics are "Lord, have mercy." A red oval highlights the first two notes of the phrase "Lord," and a blue oval highlights the next two notes "have".

Example 4. Schroeder, *Holy, Holy, Holy*, mm. 10-13

The image shows a musical score for a vocal line. It is in treble clef, 4/4 time, and B-flat major. The lyrics are "Ho - ly, ho - ly, Lord God of hosts." Red ovals highlight the first two notes of "Ho - ly," and blue ovals highlight the next two notes of "ho - ly." The score changes to 3/4 time for the final phrase "Lord God of hosts."

The *Kyrie* is an easy text for congregational singing because this text is a litany, a prayer consisting of a series of repeated invocations from a leader with a response from the assembly. Schroeder sets his *Kyrie* in a nine-fold structure, with the choir introducing each invocation in homophonic style, followed by a response from the congregation that exactly copies the soprano melody and choral rhythm, and finally a polyphonic statement of the text from the choir. The *Sanctus* is not a litany, but there is textual repetition of “Hosanna in the highest.” In this movement Schroeder gives the congregation a small amount of text and uses the same melody for each congregational entrance. (Ex. 5 and 6).

Example 5. Schroeder, *Holy, Holy, Holy*, mm. 10-13



Ho - ly, ho - ly, Lord God of hosts.

Example 6. Schroeder, *Holy, Holy, Holy*, mm. 25-28



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

The score does not indicate that the choir should sing the congregation's part, but it is possible to have the choir support the congregation because the two parts never overlap.

### ***Anton Heiller***

Anton Heiller was an Austrian composer, organist, and teacher who lived from 1923 to 1979. In his professional life, he was most well known as a recitalist and was particularly renowned for his performances of the works of J.S. Bach. The majority of his compositions are for organ and sacred music for choir. In 1965 Theodore Marier, founder of the St. Paul Choir School in Boston, encouraged Heiller to write a setting of the Mass Ordinary in English.

The *English Mass*, for four-part choir, congregation and organ was sung during the Fifth Annual Church Music Congress in 1966 in Milwaukee. The Boys Town Choir from Omaha, Nebraska under the direction of Francis P. Schmitt led the congregation in the singing.<sup>23</sup> This Mass includes the five parts of the Mass Ordinary with, as the title suggests, English text.

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<sup>23</sup> *ibid.*, 216.

Heiller does not use the organ to introduce motives in the way that Schroeder did. The organ is purely an accompanimental tool. It sounds in unison or octaves with the singers and provides harmonic reinforcement for all voices. (Ex. 7 and 8).

Example 7. Heiller, *I Believe in God*, mm. 12-13

The musical score consists of three staves. The top staff is labeled 'Cong' and contains a vocal line with lyrics: 'Born of the Fa - ther be - fore al a - ges.' The middle staff is labeled 'Organ' and contains two staves of organ accompaniment. The bottom staff is a single bass line. The music is in 6/4 time, with a key signature of one flat (B-flat). The first measure is in 6/4 time, and the second measure is in 5/4 time. The organ accompaniment consists of chords in the right hand and single notes in the left hand, mirroring the vocal line.

Example 8. Heiller, *I Believe in God*, mm. 5-9

Cong. We praise you. We bless you. We wor - ship you.

Organ

Cong. We glo - ri - fy you.

Org.

The *Gloria* and *Credo* movements in any Mass setting are difficult because of the length of the text. Heiller's setting is made even more difficult because of the variety of time signatures, lack of a unifying motive, and chromaticism. The text is divided between the choir and congregation in a way that brings to mind *alternatim* practice. He composes a through-composed *Gloria* and places the *Credo* an ABA form to provide some musical repetition. (Ex. 9 and 10).

Example 9. Heiller, *I Believe in God*, mm. 2-4

The musical score consists of three staves. The top staff is for Cong (Congregation) in 6/8 time, with lyrics: "The Fa - ther al - might - y, mak - er of heav - en and earth,". The middle staff is for Organ, with a treble clef and a bass clef, showing chords and melodic lines. The bottom staff is a single bass clef staff with a few notes. The key signature has one flat (B-flat).

Cong

Organ

The Fa - ther al - might - y, mak - er of heav - en and earth,

Example 10. Heiller, *I Believe in God*, mm. 57-58

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in 3/8 time, with a key signature of one flat. The lyrics are: "And I be - lieve in the Ho - ly Spir - it, the Lord and". The Congregation part is in 3/4 time. The Organ part is in 3/8 time, with a key signature of one flat. The lower instrumental part is in 3/8 time, with a key signature of one flat. The score shows a change in time signature from 3/8 to 3/4 between measures 57 and 58.

Despite these challenges, selected movements from this Mass were placed into a hymnal: *Hymns, Psalms, and Spiritual Canticles* that was created for the Church of St. Paul in Cambridge, MA, where Theodore Marier led the music program.<sup>24 25</sup>

<sup>24</sup> *Hymns, Psalms and Spiritual Canticles*. Compiled, edited and arranged by Theodore Marier. Boston, MA: BACS Publishing Company, 1972.

<sup>25</sup> Preface of "Hymns, Psalms, and Spiritual Canticles" states, "This parish manual has been developed and tested through two decades of continuous daily use at the Church of St. Paul, Cambridge, Mass. . . . The grade of difficulty of the music ranges from the very simple to the more complex. For example, there are one-note recitations of the *Glory to God* and *We Believe*, and simple chant-like antiphons and refrains. There are also technically more demanding compositions in contemporary polyphonic style by Anton Heiller, Jean Langlais and Russell Woollen."

The score does not suggest that the choir should sing with the congregation, but having a small group of singers, or even the entire choir, sing with the congregation would help the congregation better navigate the music and text.

### ***Norman Dello Joio***

Norman Dello Joio was an American composer and educator, born of Italian immigrants, who lived from 1913 to 2008. As a composer, Dello Joio was broadly influenced by musical styles in his personal background, including 19<sup>th</sup> century Italian opera, Catholic church music, and popular and jazz music of the 1920s and 30s.<sup>26</sup> His composition teachers, Bernard Wagenaar and Paul Hindemith, both influenced him. Both espoused tonality over atonality and music that was accessible to a wide audience.

The *Mass in Honor of the Eucharist* was commissioned by the Board of Governors for the Forty-First International Eucharistic Congress held in Philadelphia in 1976. Dello Joio set only the text of the *Kyrie*, *Gloria*, *Sanctus*, and *Agnus Dei*. He scored the work for cantor, congregation, four-part choir and organ. Dello Joio does not give the cantor an independent musical line. He always pairs the congregation with the cantor to provide extra support, but sometimes the cantor also sings with the choir (Ex. 11).

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<sup>26</sup> Richard Jackson. Dello Joio, Norman in Grove Music Online, [http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/07496?q=norman+dello+joio&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.www2.lib.ku.edu/subscriber/article/grove/music/07496?q=norman+dello+joio&search=quick&pos=1&_start=1#firsthit) (accessed November 9, 2016).

Example 11. Dello Joio, *Holy*, mm. 7-11

The musical score for 'Holy' by Dello Joio, mm. 7-11, is presented in a six-part setting. The parts are Congregation (Cong), Cantor, Soprano, Alto, Tenor, and Bass. The score is in 4/4 time. The lyrics are: 'Ho - ly, Ho - ly, Ho - ly Lord, Ho - ly, Ho - ly, Ho - ly Lord, Ho - ly Lord, Ho - ly Lord, Ho - ly Lord, Ho - ly Lord.' The Cantor part is highlighted with a red box, and the Congregation part is highlighted with a blue box.

This could be confusing for congregations used to always singing with a cantor.

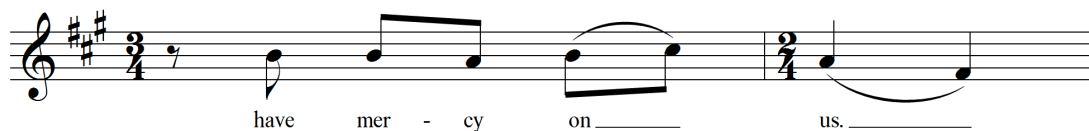
Occasionally the choir will mirror the melody or rhythm of the congregation parts, but the material for choir is most often independent from that of the congregation. Dello Joio writes substantial introductions and interludes for the organ and gives it a supporting role, especially when the congregation sings. Dello Joio organizes the *Kyrie* as a nine-fold structure with a statement by the choir, response from the congregation, and an elaborated response from the choir. In the *Sanctus*, Dello Joio places the textual repetition of “Hosanna in the highest” in its own section with a new tempo and new motive (Ex. 12).







Example 16. Proulx, *Agnus Dei*, mm. 14-15



Proulx keeps the feeling of chant by using rhythmic groupings of twos and threes and not writing in a consistent meter. He sets the *Kyrie* as a nine-fold structure, overcomes the challenge on lengthy text in the *Gloria* by giving the congregation a short repetitive exclamation, “Glory to God in the highest”, and effectively includes a soprano soloists in the *Agnus Dei*.

The *Te Deum* Mass is very easy for the assembly because its part is based on a single motive and because the choral parts provide a good cue and support to the assembly. Proulx includes a separate cantor part only for the tropes of the *Kyrie*, but a cantor could certainly be used as an added cue to the congregation.

## Chapter 5 Potential For Use in the Contemporary Church

Could the *missa cum populo* be used in today’s Roman Catholic worship? There are a few practical disadvantages, but the possible advantages far out-weigh the negatives.

In 2011 all English speaking Catholic churches around the world were required to start using the Third Typical Edition of the Roman Missal. The Third Typical Edition changed the English text of the *Gloria*, *Credo*, and *Sanctus* of the Mass Ordinary, and therefore made obsolete all prior musical settings of the Mass Ordinary in the vernacular. There are ways to preserve the use of prior settings. For example, the *Sanctus* movement from Schroeder’s *Mass to Honor St. Cecilia* and Della Joio’s *Mass in Honor of the*

*Eucharist* can be used because the translation matches the translation found in current Roman Missal. The revision of previous settings is another way around the translation issue. For example, GIA Publications will soon release a revised setting the Te Deum Mass by Richard Proulx that will correspond to the Third Typical Edition. Special dispensation would need to be obtained to use any previous translations. There is a historical precedence for this in the German High Mass, the *Deutsche Hochamt*, which was a sung Mass entirely in Latin with the inclusion of vernacular congregational singing, either doubling the Mass Ordinary chants or replacing them. This form of the Mass received papal approval in 1943, but the practice became unnecessary after the changes of the Second Vatican Council. There is also current precedence in the permission granted to the Personal Ordinariate, a structure created by the Vatican for former Anglican communities that desired communion with Rome. These congregations are allowed to incorporate aspects of the Anglican liturgical tradition into the Roman Rite.

Another option is to commission new settings of the *missa cum populo*. As was the practice in the past, these settings might be commissioned for major church music or liturgical conferences, thereby exposing the genre to practicing church musicians and pastors who could gradually begin to employ them in their own parishes.

The compositional challenges of writing for two performing ensembles with differing musical capabilities and writing a larger form might attract composers. The Mass Ordinary offers great potential for developing musical ideas because of the number of movements, the length of texts, and the type of texts. The flexibility of performance forces might attract the attention of choir directors because this genre could be composed

for unison choir or mixed-choir, could include a part for cantor, and could be accompanied or unaccompanied. For some smaller or less-skilled choirs, learning a few *missa cum populo* settings and then repeating them throughout the year might be more possible than preparing new anthems every week.

## **Chapter 6 Conclusion**

The *Missa cum populo* is an innovative genre that reflected the cooperation between reformists and preservationists in the time of change leading up to the Second Vatican Council. At the beginning of the twentieth century, not enough focus was placed on the participation of the assembly and so the *missa cum populo* – Mass with people – was created. At the beginning of the 21<sup>st</sup> century, it could be argued that not enough focus is placed on the choir's distinct liturgical role. Perhaps this genre should be renamed *missa cum choro* – Mass with choir – to reflect this change. The *missa cum populo* is a genre of sacred music worthy of consideration for two reasons:

First, it expands the treasury of sacred music in a way that expresses the two desires of the Second Vatican Council: 1) sustaining and enhancing the treasury of sacred music embodied in the choral repertoire of the church, and 2) fostering active musical participation on the part of the assembly. It is true that many Catholic choirs are using the treasury of sacred music in liturgy while also providing for the participation of the assembly. However, the treasury of sacred music must be open to new avenues of expression. The *missa cum populo* is a new addition to the treasury that best reflects contemporary Catholic liturgy.

Second, the *missa cum populo* creates a way for the choir to have a distinct liturgical role and when this is clear, perhaps theological support for the choir can be clarified. The most prevalent understanding of the choir's purpose is that it supports and leads the assembly's singing. Currently, there is not a good understanding of how the choir can function apart from the congregation. The *missa cum populo* allows for the individual expression of both groups in concert with one another in the liturgy.

In closing, I hope that the history of the *missa cum populo* will bring about a greater appreciation of the choir's distinct role in worship. I hope that the performance of the selected *missa cum populo* settings will inspire composers of sacred music to create new works that unite the distinctive qualities of the choir and congregation into one artistic whole. Finally, I hope that this document will be a starting point for further research by practicing musicians in Catholic churches. Having a thorough knowledge and understanding of liturgical and musical development will help church musicians make more thoughtful decisions in our efforts to serve the people of God.

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