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# MUSIC FOR THE SOLEMNITIES AND FEASTS OF THE LORD IN ORDINARY TIME[1]

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I must confess that it took me much time to write this article because of the practical difficulty involved in it. The content of the topic seemed so obvious that I doubted if I could say much, let alone add, more to it. But on second thought, I could deal with it not so much from the viewpoint of music—since I am not a musician—but from the liturgical viewpoint; hence the theological content of the solemnities and feasts of the Lord in Ordinary Time, and the music we employ to celebrate them.

First, I propose to discuss five solemnities and feasts of the Lord in Ordinary Time as to their respective history and the hymns or songs that celebrate them.

Next, in line with the principle of *lex orandi, lex credendi*, I will briefly discuss their theological content and why we celebrate them.

Then, I propose to briefly examine the elements of liturgical music and the role of music in bringing out the authentic spirit of the liturgy.

The final part will be an *apologia* for the correct and proper accompaniment for liturgical celebrations.

[1]From a talk delivered at the National Meeting of Diocesan Directors of Liturgy (NMDDL) in Baguio City, September 2009.

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## Solemnities and Feasts of the Lord in Ordinary Time

Some feasts of the Lord have no fixed date. Due to their nature and for reason of origin, they are not directly connected to the "strong" seasons of the Liturgical Year. Hence, they are celebrated during "Ordinary Time".

### Solemnity of the Holy Trinity (Sunday after Pentecost)

The origins of the celebration of Trinity Sunday go all the way back to the Arian heresy in the fourth century, when Arius denied the divinity of Christ by denying that there are three Persons in God. To stress the doctrine of the Trinity, the Fathers of the Church composed prayers and hymns that were recited on Sundays as part of the Divine Office, the official prayer of the Church. Eventually, a special version of this office began to be celebrated on the Sunday after Pentecost, and the Church in Pre-Reformation England, at the request of St. Thomas à Becket (1118–1170), was granted permission to celebrate Trinity Sunday.[2]

The devotion to the Holy Trinity, understood as a "theological concept" pondered upon by theologians, is not very ancient. It dates back to the 10th century, although Patristic theology did not bypass the doctrine of the Trinity, viewing it rather as part of the economy of salvation and as a dynamic reality in action in liturgical celebrations according to the classic theme of praying "To the Father through the Son in the Holy Spirit."

During the Carolingian epoch, devotion to the Holy Trinity developed privately and was liturgically celebrated beginning in the 10th century, but not without opposition. Rome was the last to adopt the celebration which was extended to the whole Church by Pope John XXII in 1331.

[2]John A. Hardon, "Trinity Sunday," *Modern Catholic Dictionary* (InterMirifica: 1999), available at http://www.therealpresence.org/cgi-bin/getdefinition.pl.

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This feast is not celebrated in the Eastern Church.

The scriptural readings of the 3-year cycle lectionary call attention to faith in the reality of a living God who continually communicates with human persons.

The Mass prayers of this solemnity, while relatively ancient, do not adequately express its sublime reality. However, the preface, which is much older than the solemnity itself, is the result of the theological literature that emerged from the Councils of Nicaea and Constantinople:

> For with Your Only-Begotten Son and the Holy Spirit, You are one God, one Lord: not in the unity of a single person, but in a Trinity of one substance. For what You have revealed to us of Your glory, we believe equally of Your Son and of the Holy Spirit, so that, in the confessing of the true and eternal Godhead, You might be adored in what is proper to each Person, their unity in substance, and their equality in majesty.[3]

One immediately notices in this text a language of theological exactitude and precision to express a dogmatic truth, which proclaims the salvific dynamism of the mystery of the Blessed Trinity as found in Scriptures and in the liturgy.

From the liturgical viewpoint, the synthesis of the authentic meaning of this feast which faithfully echoes the biblical readings can be found in the Second Vatican Council's Dogmatic Constitution on Divine Revelation *Dei Verbum*:

> It pleased God, in His goodness and wisdom, to reveal Himself and to make known the mystery of His will (cf. Eph 1, 9). His will was that men should have access to the Father, through Christ, the Word made flesh, in the Holy Spirit, and thus become sharers in the divine nature (cf. Eph 2, 18; 2 Pt 1, 4). By this revelation, then, the invisible God (cf. Col 1, 15; 1 Tim 1, 17), from the fullness of His love, addresses men as

[3]The Roman Missal renewed by decree of the most holy Second Vatican Ecumenical Council, promulgated by the authority of Pope Paul VI, and revised at the direction of Pope John Paul II. English translation according to the Third Typical Edition. For Use in the Dioceses of the Philippines (Manila: 2012), 450. Hereafter referred to as RM.

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> His friends (cf. Ex. 33, 11; Jn 15; 14–15), and moves among them (cf. Bar 3, 38), in order to invite and receive them into His own company.[4]

Hence the Church, in the beautiful expression of St. Cyprian, is seen as "a people brought into unity from the unity of the Father, the Son and the Holy Spirit."[5]

### *Hymns to the Blessed Trinity*

Many Catholic hymns might be called "hymns to the Trinity" in that they have a doxology, or invocation of the three Persons of the Trinity, as a final verse. This final verse completes the theme of the hymn, but the prayer to the Trinity is too often omitted when only the first two verses of a hymn are sung. Some hymns, however, are expressly addressed to the Trinity, including the following:

- All Hail, Adored Trinity
- God Father, Praise and Glory
- Come, Thou Almighty King
- Holy God, We Praise Thy Name (*Te Deum*)
- Holy, Holy, Holy Lord God Almighty
- O God, Almighty Father

## Solemnity of the Body and Blood of Christ (Thursday / Sunday after Trinity Sunday)

This feast is a product of the Eucharistic devotion of the medieval West. It is celebrated to affirm the Real Presence of the Lord in the Eucharist, and was established as "Corpus Domini" or "Corpus Christi" to combat the errors of Berengarius of Tours. It was extended to the universal Church by Pope Urban IV in 1264. The apologetic content for the establishment of the feast also constitutes the limits of its contents, i.e., the emphasis on the Real Presence almost makes it independent from the totality of the Eucharistic mystery.

[4] *Dei Verbum* 2.

[5] *Lumen Gentium* 4.

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The liturgical reform of Vatican II gives a more complete name for the solemnity: *Corpus et Sanguis Domini*. The enrichment of biblical readings and the addition of a second Preface take into account aspects of the Eucharistic mystery. It is good to note, however, that the first and older Preface, which is derived from the *Sacramentarium Bergomense*,[6] expresses a more genuine Eucharistic spirituality, even before the polemics against the errors of Berengarius and the Protestant heresy. In that older Preface, the Pasch or Easter is seen as the Eucharistic day *par excellence*.

The Mass prayers from the Roman Missal of Paul VI are attributed to the Angelic Doctor, Saint Thomas Aquinas: the admirable Sacrament of the Eucharist is the memorial of the Pasch, and in this memorial, unity and peace are mystically signified. In the Eucharistic banquet, we are offered a taste of the eschatological banquet.

The real and substantial Presence of Christ in the Eucharist that is celebrated by this feast should rightly be seen as coming from the celebration of Holy Mass with a view to its prolongation, without however losing its essential connection with the Paschal Sacrifice.

The Eucharistic procession that follows or precedes the celebration of Mass dates back to the 13th century. Hence, Eucharistic worship outside of Mass is given solemn expression. In fact, although the Eucharist was instituted as our food, we should not take lightly our duty to adore it.

### *Eucharistic Hymns*

Hymns with Eucharistic themes are most suitable for this solemnity. Eucharistic hymns include some of the most beloved and well known, such as the following:

- *Adoremus in Æternum*
- *Adoro Te Devote* (Godhead Here In Hiding)
- *Ave Verum Corpus*
- *O Sacrum Convivium*

[6]A. Paredi, ed., *Sacramentarium Bergomense* (Bergamo: 1962).

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- *O Salutaris Hostia / Tantum Ergo*
- *Panis Angelicus*
- *Pange Lingua Gloriosi* (Sing, My Tongue the Savior's Glory)
- *Gloria a Jesús* (33rd International Eucharistic Congress, Manila, 1937)
- *Anima Christi* (Soul of Christ)
- *Isang Pagkain, Isang Katawan, Isang Bayan* (1987 National Eucharistic Congress)
- *Isang Bansa* (1987 National Eucharistic Congress)
- *Pilipinas, Makinang na Perlas* (1956 National Eucharistic Congress)

## Solemnity of the Sacred Heart of Jesus (Friday after *Corpus Christi*)

Devotion to the Sacred Heart of Jesus goes back at least to the 11th century, but through the 16th century it remained a private devotion, often tied to devotion to the Five Wounds of Christ. The first feast of the Sacred Heart was celebrated on August 31, 1670 in Rennes, France, through the efforts of Father (later Saint) Jean Eudes (1602–1680). From Rennes, the devotion spread, but it took the visions of St. Margaret Mary Alacoque (1647–1690) for the devotion to become universal.[7]

The vision of St. Margaret Mary, which took place on June 16, 1675, during the octave of the Feast of *Corpus Christi*, is the source of the modern Feast of the Sacred Heart. In that vision, Christ asked St. Margaret Mary to request that the Feast of the Sacred Heart be celebrated on the Friday after the octave (or eighth day) of the Feast of *Corpus Christi*, in reparation for the ingratitude of men for the sacrifice that Christ had made for them. The Sacred Heart of Jesus represents not simply His physical heart but His love for all mankind.

[7]Richard Heilman, "Solemnity of the Sacred Heart of Jesus," *Roman Catholic Man*, available at http://www.romancatholicman.com/solemnity-of-the-sacred-heart-of-jesus/.

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The devotion became quite popular after St. Margaret Mary's death in 1690, but, because the Church initially had doubts about the validity of St. Margaret Mary's visions, it was not until 1765 that the feast was celebrated officially in France. Almost 100 years later, in 1856, Pope Pius IX, at the request of the French bishops, extended the feast to the universal Church. It is celebrated on the day requested by our Lord—the Friday after the octave of *Corpus Christi*, or 19 days after Pentecost Sunday. In 1928, Pope Pius XI raised the feast to the rank of first class and gave it a new content.

The multiplicity of liturgical formularies for this feast illustrates the doctrinal fluctuations that accompanied its celebration, making it difficult to define and justify from the liturgical point of view.

The Roman Missal of Paul VI underscores not only the act of reparation to the Heart of Jesus, but also the joy of celebrating in this feast the great works of His love for us. From the proclamation of the love of God in His complete manifestation in Christ, the Church is motivated in her thanksgiving to the Father; thus,

> For raised high on the Cross, he gave Himself up for us with a wonderful love, and poured out blood and water from His pierced side, the wellspring of the Church's Sacraments, so that, won over to the open heart of the Saviour, all might draw water joyfully from the springs of salvation.[8]

### *Hymns to the Sacred Heart*

- *Corazón Santo*
- *No Mas Amor que el Tuyo*
- Love Divine All Loves Excelling
- O Sacred Heart, O Love Divine
- To Jesus' Heart All Burning
- There's a Wideness in God's Mercy
- Heart of Jesus, Meek and Mild
- *Mahal na Puso*
- *Nang Buo Kong Buhay*

[8]RM, 456.

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## Feast of the Transfiguration of the Lord (August 6th)

The feast of the Transfiguration of the Lord celebrates the revelation of Christ's divine glory on Mount Tabor in Galilee (Mt. 17:1–6; Mk. 9:1–8; Lk. 9:28–36).[9] After revealing to His disciples that He would be put to death in Jerusalem (Mt. 16:21), Christ, along with the disciples Peter, James, and John, went up the mountain. There, St. Matthew writes, "He was transfigured before them. And His face shone as the sun, and His garments became white as snow."

The brilliance was not something added to Christ but the manifestation of His true divine nature. For Peter, James, and John, it was also a glimpse of the glories of heaven and of the resurrected body promised to all believers. As Christ was transfigured, two others appeared with Him: Moses, representing the Old Testament Law, and Elijah, representing the prophets. Thus Christ, who stood between the two and spoke with them, appeared to the disciples as the fulfillment of both the Law and the prophets. And they heard the Father's voice affirming that "This is my beloved Son" (Mt. 17:5), the same affirmation heard during Christ's baptism at the Jordan (Mt. 3:17).

Despite the importance of this event, the Feast of the Transfiguration was not among the earliest of the Christian feasts. It was celebrated in Asia Minor beginning in the fourth or fifth century and spread throughout the Christian East in the centuries that followed. It was not commonly celebrated in the West until the tenth century. To celebrate the great Christian victory at the Siege of Belgrade in 1456, during which the Muslim Turks were routed and the Islamic advance into Europe was halted, Pope Callixtus III elevated the Transfiguration to a feast of the universal Church and established August 6 as the date of its celebration.

[9]Scott P. Richert, "The Transfiguration of Our Lord Jesus Christ," available at http://catholicism.about.com/od/holydaysandholidays/p/Transfiguration.htm.

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Doubts have arisen as to whether this feast is a duplication of the Second Sunday of Lent, where the gospel of the Transfiguration is read. To this doubt, the response is in the negative. During Lent, we do not celebrate the feast proper of the Transfiguration.

The Roman Missal of Paul VI enriches the feast with its own Preface, with an embolism derived from a sermon of Pope St. Leo the Great which summarizes the content of the mystery; thus,

> For He revealed His glory in the presence of chosen witnesses, and filled with greatest splendor that bodily form which he shares with all humanity, that the scandal of the Cross might be removed from the hearts of His disciples, and that He might show how in the Body of the whole Church is to be fulfilled what so wonderfully shone forth first in its Head.[10]

### *Hymns for the Transfiguration*

- Holy Art Thou
- O Raise Your Eyes on High and See
- O Wondrous Sight, O Vision Fair
- 'Tis Good, Lord, To Be Here

## Solemnity of Jesus Christ King of the Universe (Last Sunday of Ordinary Time)

This feast was established by Pope Pius XI with his encyclical *Quas primas* of December 11, 1925. In the pope's intention, as well as the mentality of that time, the festivity was invested with a social character.

The ideological movement of Christ's Kingship was addressed in the papal encyclical which has been called "possibly one of the most misunderstood and ignored encyclicals of all time." The encyclical quotes with approval Cyril of Alexandria, noting that Jesus' Kingship is not obtained by violence: "'Christ,' he says, 'has dominion over all

[10]RM, 716.

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creatures, a dominion not seized by violence nor usurped, but His by essence and by nature.""[11]

Until Vatican II's liturgical reform, the feast was observed on the last Sunday of October. The reform relocated it to the last Sunday of Ordinary Time. In this way, the feast obtained a different slant, emphasizing the eschatological dimension of the Kingdom of God in its final consummation. Hence, Christ appears as the center and Lord of history, the Alpha and Omega, the First and the Last, the beginning and the end (Rev. 22: 12–13).

The Mass prayers of this solemnity are to be understood in light of the biblical readings provided for this feast. The prayers affirm that the Father renews all things in Jesus Christ His Son, King of the universe, so that every creature, freed from the slavery of sin, may serve and praise Him. Christ, in offering His life as the spotless Victim of peace on the altar of the Cross, accomplished the redemption of the human race. As King, He claims dominion over all creation that He may present to the Father an eternal and universal Kingdom of truth and life, of holiness and grace, of justice, peace, and love.

### *Hymns to Christ the King*

- *Christus Vincit*
- All Glory, Praise and Honor
- Come, Thou Almighty King
- Crown Him with Many Crowns
- Hail Redeemer, King Divine
- To Jesus Christ Our Sov'reign King
- *O Cristong Haring Marangal*

## Lex Orandi, Lex Credendi

In liturgical theology, we have the principle *lex orandi, lex credendi*—the law of prayer is the law of belief; plainly speaking, we worship

[11]Pius XI, Encyclical on the Feast of Christ the King *Quas Primas* (December 11, 1925), 13.

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as we believe. Based on this principle, our liturgical hymns for the solemnities and feasts of the Lord should ideally reflect and express what we believe, namely:

*Blessed Trinity.* Liturgical hymns for this feast should convey the proclamation of our faith in the mystery of God One and Triune: Father, Son, and Holy Spirit—three Persons equal in majesty, undivided in splendor, yet one Lord, one God, ever to be adored in His everlasting glory.

*Corpus et Sanguis Christi.* Eucharistic hymns are probably the most numerous in our repertoire of liturgical music, ranging from acclamation to full-length hymns expressing adoration of the admirable Sacrament of the Eucharist, the memorial of the Pasch. Hymns for this feast should also remind us that in this memorial, unity and peace are mystically signified, that in the Eucharistic banquet we are offered a taste of the eschatological banquet.

*Sacred Heart of Jesus.* Next to Eucharistic hymns, hymns to the Sacred Heart also abound. These are hymns proclaiming God's infinite love for humanity symbolized by the wounded side of the Crucified Lord from which flowed blood and water, symbols of the sacrament of salvation in the Church and the act of reparation to the Heart of Jesus. Sacred Heart hymns are also a joyful celebration in this feast of the great works of Jesus' love for us.

*Transfiguration of the Lord.* Hymns for this feast should be expressions of our celebration of Christ's revelation of His glory to strengthen His disciples—and us, His followers—for the scandal of the cross. Just as His glory shone from a body like our own, so also the Church, which is the body of Christ, would one day share in His glory.

*Christ the King.* There are quite a number of hymns celebrating Jesus Christ as King. These hymns are meant to be an affirmation and a proclamation that the Father renews all things in Jesus Christ His Son, King of the universe, so that every creature, freed from the slavery of sin, may serve and praise Him. Christ, in offering His life as the spotless Victim of peace on the altar of the Cross, accomplished the redemption of the human race. As King, He claims dominion

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over all creation that He may present to the Father an eternal and universal Kingdom of truth and life, of holiness and grace, of justice, peace, and love.

## Some Observations

After this brief survey of the solemnities and feasts of the Lord in Ordinary Time, a notable difficulty can be seen, i.e., the dearth or lack of modern compositions celebrating the mysteries of the Lord in the vernacular, either in English or in Philippine languages (by this last is meant both Tagalog and Cebuano Visayan). There are certainly hymns available, as the brief survey above indicates, but they are classical hymns, mostly composed before the liturgical reform of Vatican II, and which many, if not most, Filipino Catholics are not familiar with.

As we noted a while ago, we have in liturgical theology the principle *lex orandi, lex credendi*—we worship as we believe. The same principle applies to sacred music and liturgical hymns in general as well. Vatican II documents state that all music texts in the sacred liturgy should be from scriptural or "traditional" sources.

Based on this principle, we find that the style of much church music today is secular, banal, low-level pop music with little grandeur about it. The nature of the music is secular. That is, it is associated with non-sacred activities, feelings, and responses.[12]

The lyrics, too, are often essentially secular, banal, and trite, despite the occasional appearance of "God". The structure and style of the music is a concern in itself, but this technical matter is outside the scope of this article.

Part of active participation in the Liturgy, Fr. Paul Scalia says, is the dialogue between God and His people gathered to worship Him.

> Given the lyrics of much contemporary liturgical music, however, we must ask what has become of this dialogue and our ability to enter it.

[12]Lucy Carroll, "A Choir Director's Lament on Lyrics for Liturgy," *Adoremus Bulletin* Vol. XII No. 3 Online Edition (May 2006).

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> Many contemporary hymns, or liturgical songs, that we employ at Mass make us sing only about ourselves and to ourselves, even going so far as to usurp God's part. Such lyrics fail to convey the true meaning of the Mass as a dialogue between God and His people, Christ and the Church. The offending lyrics come in two varieties: in the first, we sing to one another and about one another—a kind of shallow "introspection"—that makes one feel "good and warm inside" but hardly says anything about the mystery we celebrate or the faith that we profess; and in the second, we sing God's parts.[13]

## Elements that Constitute Liturgical Music

Although this article deals principally with music for the solemnities and feasts of the Lord, I beg your indulgence in a digression I will make to emphasize a point about our contemporary liturgical music throughout the Liturgical Year.

Article no. 9 of *Musicam sacram*, the Instruction on Music in the Liturgy, says that music should correspond to the authentic spirit of the liturgy. It says,

> In selecting the kind of music to be used, whether it be for the choir or for the people, the capacities of those who are to sing the music must be taken into account. No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the active participation of the people.[14]

From this, it is clear that music is totally subordinate to the nature and purpose of liturgical celebrations.

It is commonly observed nowadays that choirs, specifically choir directors, select music for the liturgy independently of the priest, or at least of the liturgy coordinator. This is blatantly wrong. Choir directors

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[13]Paul Scalia, "Ritus Narcissus," *Adoremus Bulletin* Vol. V No. 1 Online Edition (March 1999).

[14]Instruction on Music in the Liturgy *Musicam Sacram* 9. Hereafter referred to as MS.

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and musicians ought to work hand in hand with the priest and/or the liturgy coordinator in order to ensure that music in and of the liturgy echoes the nature and purpose of the liturgical celebration. Liturgical music cannot be prepared independently of the liturgical celebration.

## The Authentic Spirit of the Liturgy

Music must respect the nature of the liturgy as an act of divine worship by the gathered assembly. We should therefore consider the propriety of employing certain types of music during worship, e.g., music too strongly associated with disco or rap or reggae in melody and lyrics, or pop music in which the lyrics have been changed to fit a religious context. However, we must admit that what is considered proper or appropriate is relative to the culture and religious upbringing of people. The ideal is still music specifically composed for use in the celebration of the liturgy.

The ecclesial dimension is basic to the authentic spirit of the liturgy. The worshipping community is the "one, holy, catholic and apostolic" Church gathered together in prayer. There is always something official about liturgical worship. Not only the readings, prayers, and homily, but also the hymns and songs are a solemn proclamation of faith—the principle of *lex orandi, lex credendi* applies to liturgical music. That is why music should not only be beautiful; it should also be rich in the doctrine of the faith. Think, for example, of the Eucharistic hymns written by St. Thomas Aquinas, like *Adoro Te, Devote,* translated into English as "Godhead Here in Hiding."

Strictly speaking, the lyrics of liturgical music need the approval of the conference of bishops.[15] Each diocese, therefore, needs to have a Commission on Sacred Music to monitor the liturgical songs being sung in parishes, and to scrutinize and approve new compositions before allowing them to be used in liturgical celebrations. Not every new composition is good for liturgical use.

[15]MS 68–69; cf. *Sacrosanctum Concilium* (SC) 44.

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Central to the authentic spirit of the liturgy is the mystery of Christ. Music should, explicitly or implicitly, directly or indirectly, refer to the Paschal Mystery or to that aspect of Christ's mystery being recalled.

## Correct and Proper Accompaniment

Another digression I wish to indulge in is about the current fad in many, if not most, churches of using the electronic keyboard for choir accompaniment and congregational singing. It is undoubtedly the most convenient and readily available musical instrument at our disposal, and affordable for our limited budget. It is, however, quite noticeable nowadays to hear the "piano mode" utilized in liturgical music accompaniment of choirs during Masses. Piano music is good, and there is beautiful music for piano composed by the masters, like Chopin and Beethoven. But hardly is it fit for liturgical or church use. The piano mode of the electronic keyboard gives one the impression of being in a piano bar or a school program rather than in the church for a sublime celebration like the Holy Mass. It just does not contribute to the solemnity and grandeur of Holy Mass, yet this seems to be the preferred accompaniment of many choirs today. This is probably due to the unconscious influence exerted by recorded CDs of religious music for meditation available in the market. Meditation music is of an entirely different genre from liturgical music.

Organ music is the preferred church music accompaniment, whether for Gregorian chant or contemporary liturgical music.[16] This does not rule out the possibility and viability of using other musical instruments, but organ music, especially pipe organ music (which, by the way, is also one of the modes available in the electronic keyboard), is preferred above all others. Due to its ability to simultaneously provide a musical foundation below the vocal register, support in the vocal register, and increased brightness above the vocal register, the organ is ideally suited to accompany human voices, whether a congregation, a choir, a cantor, or a soloist.

[16]MS 62.

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It can be argued that the musical style of post-conciliar Catholic music varies greatly. Much of it is composed so that choir and congregation can be accompanied by organ, piano, or guitar. Though it is often said that "this music is generally written for chorus with piano, guitar and/or percussion accompaniment, as opposed to the more traditional pipe organ," it should be noted that much contemporary liturgical music, including "One Bread, One Body" (Foley) and "Community Mass" (Proulx), were arranged and composed to be accompanied by pipe organ. Contemporary Catholic liturgical music never excludes the use of the organ, and in fact often uses the instrument to its full potential.

Some musicians, however, would say, "But it is difficult for the choir and the people to sing accompanied by the organ," or "I am not used to playing the organ mode; I find it hard to get into the rhythm," or "I do not like the sound of the organ; it reminds me of a horror movie."

To the first and second objections, I counter that with training and, more importantly, with practice, it is not so difficult to sing with organ accompaniment. It has been done before, and it can still be done now. It is only a matter of getting used to it. To the third objection, about being reminded of a horror movie, it shows the objector's limited artistic taste or, plainly, the lack of it.

I have the sneaking suspicion that some church musicians prefer the piano mode to the organ mode because the piano mode allows them to do some "virtuoso" playing within the accompaniment—something that they cannot do with the organ mode. "Virtuoso" playing is not allowed in liturgical celebration as it is not only distracting but, more importantly, it focuses on and highlights the virtuosity or the musical ability of the accompanist. The same can also be said of electronic enhancements in a one-man band musical instrument; they may give a "high" to the accompanist and the focus is on him or her, rather than on the more important worship aspect of the liturgy. If a song cannot stand on its own merit without the enhancements (*palabok*, as we say in Tagalog), its artistic value is questionable.

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## Conclusion

Apart from the hymns to the Blessed Trinity which can be sung as entrance and recessional hymns, and hymns for *Corpus Christi* which may be sung for Communion at any season, hymns and music for the solemnities and feasts of the Lord may also be considered seasonal in that they are only sung when the relevant feast is celebrated.

That said, musicians will perhaps say, "Well, I spend my time and talent for the benefit of the Church, in the service of God. I really have no time to pay attention to what liturgists say about liturgical music. People should be grateful that I'm doing anything at all." They have a point, but the faithful too have a point—their Mass songs should sound a bit more like Church and less like concert or, worse, sitcom theme songs.

These well-meaning musicians, however, are not curious about the reform of the liturgy and they have no sacred music workshops that they can attend, unlike in other countries conscious of the need to improve liturgical music and hymnology. In general, they do not read the documents, are not interested to learn about the intrinsic qualities of the Roman Rite, own no CDs of genuinely sacred music, and never think to investigate their responsibilities to the liturgy.

How did they enter on this path from which they refuse to escape? Perhaps ten or fifteen years ago, they happened to listen to a particularly touching or inspiring recording of religious music by a local or foreign group and grabbed a few of their CDs which they brought home to foist on unwilling congregations. Maybe there was a pastor who backed them. They were never able to conjure up that spiritual high they felt when they first listened to the group, but they did finally get their way. And there is where it stayed—no progress, no movement, no action at all.

> What is especially depressing is that the music they grabbed, like so much of the fare over the last 30–40 years, implies a certain peppy sensibility with it that requires a hopped enthusiasm ("This is new! This

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