

在聖堂內 舉行音樂會的指引

- 宗座禮儀部

Concerts in Churches

- Congregation for Divine Worship



ISBN 962-8909-34-7



9 789628 909346

321 6009 142
HK\$20.00

天主教香港教區聖樂委員會編輯 • 公教真理學會出版

I. Music in churches other than during liturgical celebrations

1. The interest shown in music is one of the marks of contemporary culture. The ease with which it is possible to listen at home to classical works, by means of radio, records, cassettes and television, has in no way diminished the pleasure of attending live concerts, but on the contrary has actually enhanced it. This is encouraging, because music and song contribute to elevating the human spirit.

The increase in the number of concerts in general has in some countries given rise to a more frequent use of churches for such events. Various reasons are given for this: local needs, where for example it is not easy to find suitable places; acoustical considerations, for which churches are often ideal; aesthetic reasons, namely the desire to perform in beautiful surroundings; reasons of fittingness, that is, to present the works in the setting for which they were originally written; purely practical reasons, for example facilities for organ recitals: in a word, churches are considered to be in many ways apt places for holding a concert.

2. Alongside this contemporary development a new situation has arisen in the church.

The *Scholae cantorum* have not had frequent occasion to execute their traditional repertory of sacred polyphony music within the context of a liturgical celebration.

For this reason, the initiative has been taken to perform this sacred music in church in the form of a concert. The same has happened with Gregorian chant, which has come to form part of concert programmes both inside and outside of church.

Another important factor emerges from the so-called “spiritual concerts”, so termed because the music performed in them can be considered as religious, because of the theme chosen, or on account of the nature of the texts set to music, or because of the venue for the performance.

Such events are in some cases accompanied by readings, prayers and moments of silence. Given such features they can almost be compared to a “devotional exercise”.

3. The increased numbers of concerts held in churches has given rise to doubts in the minds of pastors and rectors of churches as to the extent to which such events are really necessary.

A general opening of churches for concerts could give rise to complaints by a number of the faithful, yet on the other hand an outright refusal could lead to some misunderstanding.

Firstly it is necessary to consider the significances and purpose of a Christian churches. For this, the

Congregation for Divine Worship considers it opportune to propose to the episcopal conferences, and in so far as it concerns them, to the national commissions of liturgy and music, some observations and interpretations of the canonical norms concerning the use of churches for various kinds of music: music and song, music of religious inspiration and music of non-religious character.

4. At this juncture it is necessary to reread recent documents which treat of the subject, in particular the Constitution on the Liturgy *Sacrosanctum Concilium*. The Instruction *Musicae Sacram*, of 5 March 1967, the Instruction *Liturgicae Instaurationes* of 5 September 1970, in addition to the prescriptions of the Code of Canon Law, cann. 1210, 1213 and 1222.

In this present letter the primary concern is with musical performances outside of the celebration of the liturgy.

The *Congregation for Divine Worship* wishes in this way to help individual bishops to make valid pastoral decisions, bearing in mind the socio-cultural situation of the area.

II. Points for consideration

The character and purpose of churches

5. According to tradition as expressed in the rite for the dedication of a church and altar, churches are primarily places where the People of God gather, and are “made one

as the Father, the Son and the Holy Spirit are one, and are the Church, the temple of God built with living stones, in which the Father is worshipped in spirit and in truth.” Rightly so, from ancient times the name “church” has been extended to the building in which the Christian community unites to hear the word of God, to pray together, to receive the sacraments, to celebrate the Eucharist and to prolong its celebration in adoration of the Blessed Sacrament (cf. Order of the Dedication of a Church, ch. 11, 1).

Churches, however, cannot be considered simply as public places for any kind of meeting. They are sacred places, that is, “set apart” in a permanent way for Divine Worship by their dedication and blessing.

As visible constructions, churches are signs of the pilgrim Church on earth; they are images that proclaim the heavenly Jerusalem, places in which are actualized the mystery of the communion between man and God. Both in urban areas and in the countryside, the church remains the house of God, and the sign of his dwelling among men. It remains a sacred place, even when no liturgical celebration is taking place.

In a society disturbed by noise, especially in the big cities, churches are also an oasis where people gather, in silence and in prayer, to seek peace of soul and the light of faith.

That will only be possible in so far as churches maintain their specific identity. When churches are used for ends other than those for which they were built, their role as a

sign of the Christian mystery is put at risk, with more or less serious harm to the teaching of the faith and to the sensitivity of the People of God, according to the Lord's word: "My house is a house of prayer" (Lk 19: 46).

Importance of sacred music

6. Sacred music, whether vocal or instrumental, is of importance. Music is sacred "in so far as it is composed for the celebration of divine worship and possesses integrity of form "*Musicam Sacrum* n. 4a. The Church considers it a "treasure of inestimable value, greater even than that of any other art", recognizing that it has a "ministerial function in the service of the Lord" (cf. SC n. 112) and recommending that it be "preserved and fostered with great care" (SC n. 114).

Any performance of sacred music which takes place during a celebration, should be fully in harmony with that celebration. This often means that musical compositions which date from a period when the active participation of the faithful was not emphasized as the source of the authentic Christian spirit (SC n. 14; Plus X, *Tra le sollecitudini*) are no longer to be considered suitable for inclusion within liturgical celebrations.

Analogous changes of perception and awareness have occurred in other areas involving the artistic aspect of divine worship: for example, the sanctuary has been

restructured, with the president's chair, the ambo and the altar *versus populum*. Such changes have not been made in a spirit of disregard for the past, but have been deemed necessary in the pursuit of an end of greater importance, namely, the active participation of the faithful. The limitation which such changes impose on certain musical works can be overcome by arranging for their performance outside the context of liturgical celebration in a concert of sacred music.

Organ

7. The performance of purely instrumental pieces on the organ during liturgical celebrations today is limited. In the past the organ took the place of the active participation of the faithful, and reduced the people to the role of "silent and inert spectators" of the celebration (Pius XI, *Divini Cultus*, n. 9).

It is legitimate for the organ to accompany and sustain the singing either of the assembly or the choir within the celebration. On the other hand, the organ must never be used to accompany the prayers or chants of the celebrant nor the readings proclaimed by the reader or the deacon.

In accordance with tradition, the organ should remain silent during penitential seasons (Lent and Holy week), during Advent and the Liturgy for the Dead. When, however, there is real pastoral need, the organ can be used to support the singing.

It is fitting that the organ be played before and after a celebration as a preparation and conclusion of the celebration.

It is of considerable importance that in all churches, and especially those of some importance, there should be trained musicians and instruments of good quality. Care should be given to the maintenance of organs and respect shown towards their historical character both in form and tone.

III. Practical directives

8. The regulation of the use of churches is stipulated by canon 1210 of Code of Canon Law.

“In a sacred place only those things are to be permitted which serve to exercise or promote worship, piety and religion. Anything out of harmony with the holiness of the place is forbidden. The Ordinary may, however, for individual cases permit other uses, provided they are not contrary to the sacred character of the place.”

The principle that the use of the church must not offend the sacredness of the place determines the criteria by which the doors of a church may be opened to a concert of sacred or religious music, as also the concomitant exclusion of every other type of music. The most beautiful symphonic music, for example, is not in itself of religious character. The definition of sacred or religious music depends explicitly on the original intended use of the musical pieces or songs, and likewise on their content.

It is not legitimate to provide for the execution in the church of music which is not of religious inspiration and which was composed with a view to performance in a certain precise secular context, irrespective of whether the music would be judged classical or contemporary, of high quality or of a popular nature. On the one hand, such performances would not respect the sacred character of the church, and on the other, would result in the music being performed in an unfitting context.

It pertains to the ecclesiastical authority to exercise without constraint its governance of sacred place (cf. canon 1213) and hence to regulate the use of churches in such a way as to safeguard their sacred character.

9. Sacred music, that is to say, music which was composed for the liturgy, but which for various reasons can no longer be performed during a liturgical celebration, and religious music, that is to say, music inspired by the text of Sacred Scripture or the liturgy and which has reference to God, the Blessed Virgin Mary, the Saints or the Church, may both find a place in the church building but outside liturgical celebration. The playing of the organ or other musical performance, whether vocal or instrumental, may “serve to promote piety or religion”. In particular they may:
 - a. prepare for major liturgical feasts, or lend to these a more festive character beyond the moment of actual celebration;

- b. bring out the particular character of the different liturgical seasons;
 - c. create in churches a setting of beauty conducive to meditation, so as to arouse even in those who are distant from the Church an openness to spiritual values;
 - d. create a context which favours and makes accessible the proclamation of God's Word, as for example, a sustained reading of the Gospel;
 - e. keep alive the treasures of Church music which must not be lost; musical pieces and songs composed for the liturgy but which cannot in any way be conveniently incorporated into liturgical celebrations in modern times; spiritual music, such as oratorios and religious cantatas which can still serve as vehicles for spiritual communication;
 - f. assist visitors and tourists to grasp more fully the sacred character of a church, by means of organ concerts at prearranged times.
10. When the proposal is made that there should be a concert in a church, the Ordinary is to grant the permission *per modum actus*. These concerts should be occasional events. This excludes permission for a series of concerts, for example in the case of a festival or a cycle of concerts.

When the Ordinary considers it to be necessary, he can, in the conditions foreseen in the Code of Canon Law, can 1222 par. 2, designate a church that is no longer used for divine service, to be an "auditorium" for the performance of sacred or religious music, and also of music not specifically religious but in keeping with the character of the place.

In this task the bishop should be assisted by the Diocesan Commission for Liturgy and Sacred Music.

In order that the sacred character of a church be conserved in the matter of concerts, the Ordinary can specify that:

- a. Requests are to be made in writing, in good time, indicating the date and time of the proposed concert, the programme giving the works and the names of the composers.
- b. After having received the authorization of the Ordinary, the rectors and parish priest of the churches should arrange details with the choir and orchestra so that the requisite norms are observed.
- c. Entrance to the church must be without payment and open to all.
- d. The performers and the audience must be dressed in a manner which is fitting to the sacred character of the place.

- e. The musicians and the singers should not be placed in the sanctuary. The greatest respect is to be shown to the altar, the president's chair and the ambo.
 - f. The Blessed Sacrament should be, as far as possible, reserved in a side chapel or in another safe and suitably adorned place (cf. C.I.C. can. 938, par. 4).
 - g. The concert should be presented or introduced not only with historical or technical details, but also in a way that fosters a deeper understanding and an interior participation on the part of the listeners.
 - h. The organizer of the concert shall declare in writing that he accepts legal responsibility for expenses involved, for leaving the church in order, and for any possible damage incurred.
11. The above practical directives should be of assistance to the bishops and rectors of churches in their pastoral responsibility to maintain the sacred character of their churches, designed for sacred celebrations, prayer and silence.

Such indications should not be interpreted as a lack of interest in the art of music.

The treasury of sacred music is a witness to the way in which the Christian faith promotes culture. By underlining the true value of sacred or religious music,

Christian musicians and members of "scholae cantorum" should feel that they are being encouraged to continue this tradition and to keep it alive for the service of the faith as expressed by the Second Vatican Council in its message to artists:

"Do not hesitate to put your talent at the service of the divine truth. The world in which we live has need of beauty in order not to lose hope. Beauty, like truth, fills the heart with joy. And this, thanks to your hands" (cf. Second Vatican Council, Message to Artists, 8 December 1965).

Rome, 5 November 1987.

Paul Augustine Card. Mayer, O.S.B.
Prefect

Virgilio Noe
Titular Archbishop of Voncaria
Secretary
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(Taken from **L'osservatore Romano** - Weekly Edition)

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Prot. No. 110-07

21 June 2007

To: All Parish Priests

Reverend and dear Father,

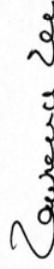
Concerts to be held in Churches and Singing at Mass
by Individual Faithful or Sacred Music Groups from Abroad

Enclosed please find the following three sets of Guidelines (in Chinese and English) regulating the above-captioned matters:

1. "Concerts in Churches", promulgated by the Congregation for Divine Worship on 5 November 1987;
2. "Guidelines for holding concerts of Sacred Music by Individual Performers or Sacred Music Groups from Abroad", promulgated by Cardinal John B. Wu on 10 January 1996;
3. "Guidelines for Singing at Mass by Individual Faithful or Sacred Music Groups from Abroad", promulgated by Cardinal John B. Wu on 10 January 1996.

If you have any queries about these Guidelines or related activities, please consult Rev. Peter Choi, Director, Office of the Diocesan Sacred Music Commission.

Sincerely yours,



Rev. Lawrence Lee
Chancellor

GUIDELINES FOR HOLDING CONCERTS OF SACRED MUSIC BY INDIVIDUAL PERFORMERS OR SACRED MUSIC GROUPS FROM ABROAD

1) Aims

The performance of sacred music can serve several purposes:

- a) to introduce and promote sacred music;
- b) to serve as demonstration;
- c) to provide opportunities for the faithful to appreciate sacred music;
- d) to help the faithful to pray.

How are men to hear the gospel without a preacher (singer / musician)? (Romans 10:14)

Hence when performances of sacred music take place in churches, the performers are preaching the gospel indeed.

2) Only sacred music of the following categories may be performed in church:

- a) traditional Gregorian chants and sacred polyphony in Latin;
- b) sacred songs or instrumental pieces for which the performing rights have been obtained or whose copyrights belong to the public domain (Performers / performing groups shall check it for themselves and assume the responsibilities involved);

- c) original Chinese or non-Chinese sacred songs / instrumental pieces which satisfy the following two conditions:
 - i) the text has already been duly approved by Church authorities;
 - ii) the performing right has been granted in writing by the composer of the original work (Performers / performing groups shall assume the responsibilities involved).
- 3) Performers / performing groups should send the following information to the Office of the Diocesan Sacred Music Commission (hereinafter called “the Office”) at least five months before their arrival in Hong Kong:**
- a) self-introduction and personal photograph or group photograph;
 - b) letter of recommendation from the proper Church authorities (e.g., Diocesan Bishop, Vicar General, Chancellor or Parish Pastor);
 - c) titles of the works to be performed, the respective composers, dates of composition and texts,
 - d) dates of arrival and departure (for arranging the date and venue for the performance);
 - e) residence during the stay in Hong Kong (for contacts after arrival in Hong Kong).

- 4. Services offered by the Office shall include only the following:**
- a) processing the information specified in Article 3 above (no service will be offered in case of incomplete information);
 - b) submitting the information to the Bishop and requesting his permission for performance in a church or school in Hong Kong. (In case permission is not granted, the Office will notify the applicant as soon as possible);
 - c) arranging the venue for the performance (church or school);
 - d) providing the organ or piano (other musical instruments are to be supplied by the performers / performing groups themselves);
 - e) printing and sending publicity material, such as press release and poster, to those concerned;
 - f) printing the programme;
 - g) making technical arrangements before and on the day of performance.
- 5. In accordance with the “Directives for Concerts in Churches” promulgated by the Congregation for Divine Worship on 5 November 1987, the performers / performing groups are especially reminded to take**

note of the following:

- a) Since entry to a church must be open to all and free of charge, the Office will not issue any tickets for sale;
- b) As the services offered by the Office shall include only those specified in Article 4 above, all other related matters, such as board, lodging, transportation, performance fees and copyright charges for the works performed, shall be handled by the performers / performing groups themselves. The Office, the church / school concerned and Catholic Diocese of Hong Kong will not assume any responsibilities involved (including legal responsibility).

OFFICE OF THE SACRED MUSIC COMMISSION
CATHOLIC DIOCESE OF HONG KONG
July 2007

DECLARATION

I have / Our group has read through the “Concerts in Churches” promulgated by the Congregation for Divine Worship in 1987, and the “Guidelines for holding concerts of Sacred Music by Individual Performers or Sacred Music Groups from Abroad” laid down by the Catholic Diocese of Hong Kong. **I undertake / Our group undertakes** to abide by these Directives and Guidelines.

Signed by: _____
(by the person-in-charge in case of a group)

Date : _____

Note: Please sign this Declaration and send it along with the information specifies in Article 3 above to the Director, Office of the Diocesan Sacred Music Commission, 10/F., 16 Caine Road, Hong Kong, within fifteen days from the reception of the Directives and Guidelines. The Declaration and related information can be faxed to the Office in advance to facilitate arrangements [Fax No. (852) 2521-8034].

**GUIDELINES FOR SINGING AT MASS
BY INDIVIDUAL FAITHFUL OR SACRED MUSIC
GROUPS FROM ABROAD**

Individual faithful or sacred music groups (hereinafter called “the guests”) who, during a visit to Hong Kong or a stopover here, wish to join the singing at Mass, should follow the regulation stated below:

1. They should send the following to the Office of the Diocesan Sacred Music Commission (hereinafter called “the Office”) at least two months before their arrival in Hong Kong:

- a) self-introduction (for announcement before Mass); and personal photograph or group photograph;
- b) letter of recommendation from the Church authorities concerned (e.g., Diocesan Bishop, Vicar General, Chancellor or Parish Pastor);
- c) reason for visit to Hong Kong or stopover in Hong Kong;
- d) dates of arrival and departure (for arranging date of attending Mass);
- e) residence during the stay in Hong Kong (for arranging the place to attend Mass).

1. Service offered by the Office shall include only the following:

- a) processing the information specified in Article 1 above (no service will be offered in case of incomplete information);
- b) contacts with a church close to the residence of the guests. (If the request to sing during Mass is accepted by a church, the information about the guests will be passed to its pastor, so that further arrangements with the guests may be made. If the request is not accepted by any church, the Office will notify the guests as soon as possible).

3. Other Matters:

Other related matters, such as board, lodging, transportation and copyright charges for the sacred music performed during Mass, shall be handled by the guests themselves. The Office, the church concerned and the Catholic Diocese of Hong Kong will not assume any responsibilities involved (including legal responsibility).

4. In joining the singing during Mass, the guests should note the following:

- a) They should arrange with the pastor beforehand, so as to choose some hymns suitable for the ordinary faithful attending Mass. They should especially bear in mind that they are singing jointly with the congregation.

- b) If the Mass has its own choir, cantor, etc., the guests should also make prior arrangements with them in order to achieve harmony. The choir is entitled to sing the usual liturgical songs they are familiar with (e.g., Kyrie, Responsorial Psalms, Alleluia, Sanctus and Agnus Dei).
- c) The guests may give a performance at some fitting moments during Mass (e.g., at communion). If necessary, the titles or contents of hymns performed in foreign languages should first be translated. Such performances should serve to raise the hearts of the faithful to God and enhance their participation in the liturgy.
- d) No collection whatsoever may be solicited from the faithful before, during, or after Mass.

OFFICE OF THE SACRED MUSIC COMMISSION
CATHOLIC DIOCESE OF HONG KONG

July 2007

DECLARATION

I have / Our group has read the “Guidelines for singing at Mass by Individual Faithful or Sacred Music Groups from Abroad” laid down by the Catholic Diocese of Hong Kong. **I undertake / Our group undertakes** to abide by these Guidelines.

Signed by: _____

(by the person-in-charge in case of a group)

Date : _____

Note: Please sign this Declaration and send it along with the information specified in Article I above to the Director, Office of the Diocesan Sacred Music Commission, 10/F., 16 Caine Road, Hong Kong, within fifteen days from the reception of the Directives and Guidelines. The Declaration and related information can be faxed to the Office in advance to facilitate arrangements [Fax No. (852) 2521-8034].