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Gregorian Chant Ordinary Rediscovered – Examples of Using Gregorian Melodies of the Ordinary of the Mass in the 20th- and 21st-Century Liturgical Compositions

The postulate to renew liturgical music in the contemporary times supposes a look in two directions: into the past that boasts a rich tradition of the liturgical music of the Roman Catholic Church and into the future as a plane to be developed wisely and constructively. History, and the history of the Church in particular, teaches us that building the future sagaciously never means quitting the past and abandoning the achievements of the previous generations. It is rather about following the evangelical disciple of the Kingdom who, like the owner of the house, brings out of his storeroom new treasures as well as old.¹

The “storeroom” of the Church liturgical music unquestionably treasures Gregorian chant including the settings of the Ordinary of the Mass.² Nonetheless, the treasury is still enriched by new compositions resulting from changing mentality, disparate sensitivity or different conception of composing music, but also a new perspective of the liturgy and people’s participation in it.

Therefore, the question arises whether it is feasible to combine the old and new treasures in this sphere. Is it possible to use fragments of plainsong in a new context which may delight those who remain aloof from it?

Such questions have been posed for years by many, including composers who attempted to meet the requirements of liturgy reformed at the Second Vatican

¹ Cf. Mt 13:52 NIV, <https://www.biblegateway.com/passage/?search=Matthew%2013%3A52&version=NIV>, (13.04.2022).

² *Ordinarium Missae* or the Ordinary of the Mass includes *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*. The Gregorian chant settings for the Ordinary parts are collected in the *Kyriale Romanum*.

Council. They searched for ways of “slipping” Gregorian chant into their and our contemporary form of celebrating the Holy Mass, including music contributing to the liturgy. Considering the restrictions resulting from the liturgical principles, they were trying to figure out how to make more attractive Gregorian chant in order to show it in a new light.

Some undertook to satisfy the postulates of combining various forms of liturgical singing in the Ordinary and composed (or are still composing) works to engage all performers during the liturgy. This paper focuses on three composers, each of whom has tried to meet the needs of their contemporary time and avoid neglecting the liturgical music principles.

1. Liturgical Music Legislation

A number of official documents issued by the Church emphasize the primacy of Gregorian chant in liturgical music. However, while seeking ways of revising the primacy in our times it seems legitimate to refer to the document which is closely related to the introduction of the contemporary liturgical rite of the Holy Mass in the Roman Catholic Church. *Sacrosanctum Concilium*, Constitution on the Sacred Liturgy evolved by the Second Vatican Council, features the following statement: “The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services.”³ The mentioned primacy of plainsong does not exclude other genres of church music, particularly polyphony highlighted by the constitution. However, in order to impart the beauty of both Gregorian chant and polyphony with due esteem, the performers are required to be properly educated and dedicated. It seems unimaginable for a regular participant of the liturgy of the Eucharist to be able to perform complicated melismas of Gregorian chant or join a choir singing works of renaissance masters. On the other hand, the post-concilliary liturgical renewal emphasized active participation of the faithful in the liturgy. *Musicam Sacram*, Instruction on Music in the Liturgy, contains the following statement:

One cannot find anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song.

³ Constitution on the sacred liturgy *Sacrosanctum Concilium*, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html (14.04.2022).

Therefore the active participation of the whole people, which is shown in singing, is to be carefully promoted.⁴

The question is how to combine plainsong, polyphony and singing of the whole people, the three elements mentioned by the quoted documents, in one liturgy. How to satisfy all performers of church music? This question acquires particular significance when referred to the Ordinary as plenty of settings for the Ordinary parts have been composed over the centuries, including Gregorian chant and those for polyphonic choir. While the quoted instruction allows for performing the Ordinary polyphonically, it stresses that “complete exclusion of the people’s participation in the singing is to be deprecated.”⁵ The same document indicates that it might be a solution to divide the Ordinary parts between the choir and the people. Are there any compositions that feature such a division?

2. Criteria for Selecting Compositions

The present study seeks to take an insight into those compositions of the Ordinary parts which contain elements of Gregorian chant and polyphonic singing, allowing the whole congregation to join in at certain moments. The division does not mean that each group of performers sings one of the parts independently (e.g., a choir sings the *Kyrie*, a schola cantorum sings the *Gloria*, and the people sing the *Credo*). Each part (e.g., the *Kyrie*) is required to engage all performers. The work must also feature the exact quotation of Gregorian chant and not just using it as an inspiration. The title Gregorian chant Ordinary rediscovered means that it is incorporated into one composition and accompanied by a choir and people singing.

Yet another essential criterion is the liturgical character of the compositions. Some of the post-concillinary pieces composed to the Ordinary parts should never be performed during the liturgy of the Eucharist. It must be remembered that the mere fact of using a fragment of Gregorian chant does not make a composition sacred. Regrettably, composers often tend to make the following mistakes which disqualify their works from liturgical use:

- oversimplifying plainsong melody,

⁴ *Musicam Sacram*. Instruction on Music in the Liturgy, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html (14.04.2022).

⁵ *Musicam Sacram*. Instruction on Music in the Liturgy, https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html (14.04.2022).

- omitting or repeating part of text,
- building choral parts in a style that diverges from sacred music,
- extending the compositions, which disturbs the proper time proportions of individual Ordinary parts.

This criterion is also supposed to help select such compositions whose performance will not be perceived as a concert accompanying the liturgy.

Therefore, the undermentioned post-conciliar compositions may be performed by a cantor (schola), people, and choir.

3. Selected Compositions

The output of the 20th- and 21st-century composers includes quite a number of works that meet the above-mentioned requirements. The present article briefly describes pieces by three composers: Wolfram Menschick, Zdzisław Bernat, and Katarzyna Danel. The works have been selected following a surprisingly simple principle: all of them have been performed as part of the liturgy celebrated in the Archcathedral Basilica in Poznań. Thus, they can be heard as they contribute to the sacred liturgy.

3.1. Wolfram Menschick (1937–2010) – *Missa Choralis Minima*

A long-standing titular organist and music director of the Eichstätt Cathedral, Wolfram Menschick composed in the spirit of sacred music and his works were intended to be performed during the liturgy. Several out of his 36 masses bear direct allusions to the Gregorian chant Ordinary, including *Missa Choralis Minima*, *Missa “De Angelis”*, and *Missa “Lux et Origo”* (titles of the last two were taken directly from titles of Gregorian compositions on which Menschick based his pieces). The following remarks refer to his *Missa Choralis Minima*.

The piece consists of four parts: *Kyrie*, *Gloria*, *Sanctus*, and *Agnus Dei*, based on the Gregorian chant *Kyrie XVI*, *Gloria XV*, *Sanctus*, and *Agnus Dei XVIII*. In each part the composer precisely quotes the said Gregorian melodies.

Kyrie

Oprac. Wolfram Menschick

K: Ky-ri - e e - le - i - son. W: Ky-ri - e e - le - i - son. Ch: Ky-ri - e e - le - i - son.

K: Chri-ste e - le - i - son. W: Chri-ste e - le - i - son. Ch: Chri - ste e - le - i - son.

K: Ky-ri - e e - le - i - son. W: Ky-ri - e e - le - i - son. Ch: Ky-ri - e e - le - i - son.

In the *Kyrie*, our attention is drawn to a clear division of performers: the Gregorian melody is first presented by the cantor (but it can also be successfully realized by male voices) to be repeated by the people participating in the liturgy and finally the choir performs the four-voice fragment. Thus all performers are engaged – the people are not excluded from singing, and the choir may subtly make its presence heard. The composer remains faithful to the Gregorian melody, although it is written on a staff in F major, which defines its absolute height (it is necessary as the Gregorian melody is connected with the four-voice fragment). The piece has no meter, so it can be performed in free rhythm adjusted to the sung words of Gregorian chant. The choir's response in the first *Kyrie* is surprisingly simple: sopranos repeat the melody previously performed by the cantor and people, and the other voices accompany them. Notwithstanding the included rhythmic values (quarter note and half note), the fragment may be performed in the rhythm of Gregorian chant. The choir's response in the *Christe* slightly diverges from the Gregorian melody presented earlier. The composer also sets the syllables of the *Christe* differently (in plainsong the second syllable is sung on two notes while Menschick sets two notes to the first syllable), probably driven by a desire to place proper word stress. The choir's response in the third part also does not quote the Gregorian melody, but features a very distinct allusion to it. Spread voicing is applied and the melody of the sopranos follows to base on f2.

Examining all three responses of the choir in the *Kyrie*, one may have the impression that the composer uses a kind of gradation, thanks to which the choir has a chance to present its possibilities, while retaining the Gregorian chant rhythm and scale, and, most of all, serving the liturgy.

Gloria

K: Glo-ri - a in ex - cel - sis De - o. W: Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Ch: Lau - da - mus te. Be - ne - di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

W: Gra - ti - as a - gi - mus ti - bi pro - pter mag - nam glo - ri - am tu - am.

Ch: Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens.

W: Do - mi - ne fi - li - u - ni - ge - ni - te, Je - su Chri - ste. Ch: Do - mi - ne De - us, Ag - nus

De - i, Fi - li - us Pa - tris. W: Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Ch: Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram.

W: Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. Ch: Quo - ni - am tu so - lus

san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

W: Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men.

The *Gloria* begins with a Gregorian chant incipit to be sung by the celebrant (cantor) and responded by the people. In the successive parts, the composer consistently writes a dialogue between the people and the choir. It is worth noting that the choral parts in the *Gloria* are very subdued. Composed in the *nota contra notam* technique, they expose the text as the melody is constructed to emphasize the stressed syllables of individual words. All these techniques result in an impression that the choir really dialogues with the congregation, and none of the participants dominates over the other. This part is crowned with a plainsong fragment, which constitutes a certain bridge with the beginning and leads smoothly to the prayer performed by the celebrant after the *Gloria*.

Sanctus

K: San - ctus, W: San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth.

Ch: Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a. W: Ho - san - na in ex - cel - sis.

Ch: Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni. W: Ho - san - na in ex - cel - sis.

As in the previously discussed parts, the *Sanctus* engages all three parties: the cantor, the people and the choir. Menschick wrote the first part of the text (*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth*) for the cantor. The consecutive part (*Pleni sunt caeli et terra gloria tua*) realized by the choir contains quarter notes and half notes but it is rather performed according to the rhythm of individual words. The author is inspired by a Gregorian melody, but does not exactly cite it. The choral fragment is followed by the people's response (*Hosanna in excelsis*) in Gregorian chant. The choral *Benedictus qui venit* surprises the listener with a fourth degree raise in the tenor melody on the word *Domini*, which suggests certain archaizing or at least a modus change. The part is closed by a plainsong *Hosanna in excelsis*.

Agnus Dei

Ch: A - gnus De - i, qui tol - lis pec - ca - ta mun - di: W: 1. - 2. mi - se - re - re no - bis.
3. do - na no - bis pa - cem.

The construction of the *Agnus Dei* is very simple. The fragment performed by the choir is followed by the people's response of the Gregorian chant *miserere nobis* and *dona nobis pacem*. In the choral part, the soprano first sings an exact quote from the Gregorian melody (*Agnus Dei*), and then the melody is slightly changed, but its rhythm and character are retained. Particularly noteworthy is the typical "church" cadence (S-T) in the word *mundi*.

The whole *Missa Choralis Minima* is characterized by simple form and austere texture, which makes the work subordinate to the Gregorian chant Ordinary. It may be stated that Menschick rediscovered it by attiring it in a new "robe". Owing to the nature of the composition and the space for the people's contribution, it can be defined as a strictly liturgical work where the performers are given the opportunity to pray with the sung text.

Missa Choralis Minima is the simplest mass compositions by Menschick. Also alluding to Gregorian chant, his *Missa "De Angelis"* and *Missa "Lux et Origo"* are longer and contain frequent imitations based directly on Gregorian melodies.

3.2. Zdzisław Bernat (1930–1994) – *Missa Brevissima*

An eminent musicologist and expert in choral art, Rev. Zdzisław Bernat was also a prolific composer and conductor of Poznań Cathedral Choir for twenty years. His *Missa Brevissima* is based on the Gregorian *Missa XI – Orbis Factor*. According to the Gregorian chant Ordinary, *Missa XI* is dedicated for Sundays of the second class of the year. Therefore, it may come as a surprise that Bernat developed only the *Kyrie*, *Sanctus* and *Agnus Dei*, neglecting the *Gloria* which is supposed to be rendered on Sunday. It seems that the composer reserved the *Gloria* to be fully performed as Gregorian chant.

MISSA BREVISSIMA

„ORBIS FACTOR”

Zdzisław Bernat

KYRIE

Chorał

Ky - ri - e * e - - - - - le - i son.

Lento

S Ky-ri-e e - lei son

A *p* Ky-ri-e e - lei - son

T *p* Ky-ri-e e - lei - son

B *mf* Ky-ri-e e - lei - son

Ky - ri - e e - lei - son.

Chri - ste e - - - - - le - i - son.

mf Chri - ste e - lei - son, e - lei - son.

mf Chri - ste e - lei - son e - lei - son.

p Chri - ste e - lei - son

Ky - ri - e e - - - - - le - i - son.

Ky - ri - e e - lei - son.

p *cresc.* Ky-ri-e e - lei - son. *f*

p *cresc.* Ky-ri-e e - lei - son e - lei - son.

mf Ky-ri-e e - lei - son

Ky - ri - e e - lei - - - son e - lei - - - son.

The *Kyrie* constitutes a dialogue between the faithful and the choir. The former sing the Gregorian melody (both *Kyrie* and *Christe*), and the latter responds. In the sound material of each response the composer remains faithful to the authentic protus scale (the basis for a Gregorian chant composition), consistently avoiding the sixth degree of the scale. He also resorts to intriguing fourth-fifth consonances having the hallmarks of archaizing. Particularly noteworthy are the last chords of each of the choir's responses (especially the D minor chord with a seventh in the bass in the part of the *Kyrie*). Bernat also uses imitations, the most distinct to be found in the last *Kyrie*.

SANCTUS

The musical score for the Sanctus is presented in three systems. The first system, marked *Lento*, features a vocal line and two instrumental lines (treble and bass clefs). The lyrics are: "San - ctus San - ctus San - ctus Do - mi - nus De - us Sa - ba - oth." The second system, marked *Presto*, continues with the vocal line and two instrumental lines. The lyrics are: "Ple - ni sunt cae - li et ter - ra glo - ri - a." The third system, marked *Andante*, features a vocal line and two instrumental lines. The lyrics are: "et ter - ra glo - ri - a tu - a Ho - san - na in ex - cel - sis." The score includes various musical notations such as dynamics (f, mf), articulation (accents), and phrasing (slurs).

The image shows a musical score for a choral piece. The top staff is a single melodic line in G major, 4/4 time, with the lyrics "Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni". The bottom part of the score consists of three staves: a soprano staff, an alto staff, and a bass staff, all in 4/4 time. The lyrics for these parts are "Ho-san-na in ex-cel-sis." The soprano and alto parts are in G major, while the bass part is in the authentic protus scale (D major).

The *Sanctus* was written mostly for the choir. It begins with an imitation that quotes Gregorian chant (first rendered by the tenor, followed by the soprano and alto, and then the bass). Triplets in the word *Dominus* are used to put proper word stress in an even meter. The imitation in the words *Pleni sunt caeli et terra gloria tua* is interesting: the composer uses the 5/8 meter in presto, emphasizing the voices from the lowest to the highest, and then returns to the 4/4 meter to modulate on the words *Hosanna in excelsis*. The imitation is presumably supposed to harmonically approach the Gregorian chant *Benedictus, qui venit* following the *Hosanna* and rendered by the congregation. From the practical perspective, the approach is by no means explicit: the problem results from the change of the scale as the choral part is written in the authentic protus scale while the Gregorian chant is composed in the plagal protus.

The *Benedictus* is followed by a repetition of the choral *Hosanna in excelsis*.

AGNUS DEI

Lento *mf*

A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

p

mi - se - re - re no - - bis.

mi - se - re - re no - - bis.

A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

mi - se - re - re no - bis.

III Agnus - da capo al segno

mf *f*

Do - na no - bis pa - - cem...

Do - na no - bis pa - - cem, no - bis pa - - cem...

The *Agnus Dei* commences with a choral allusion to the Gregorian melody. The first *Agnus Dei* is fully rendered by the choir, with the consonances somewhat alluding to the sound material in the *Kyrie*. The composer adds dynamic markings which suggest softening the last chords to subtly evolve into the Gregorian melody of the second *Agnus Dei*. The third *Agnus Dei* up to the word *mundi* is a repetition of the first one, while the melody of the following *Dona nobis pacem* is an exact repetition of the last *Kyrie eleison*. Thanks to that, the listener has the impression that the composition is cohesive.

As opposed to Menschick's work, in Bernat's *Missa Brevissima* the parts written for the people and the choir are not so well-balanced: much more emphasis is placed on the latter. Parts written for the choir are also much more diverse in terms of harmony, rhythm and dynamics.

3.3. Katarzyna Danel (1992 –)

Ordinarium Missae na 1050-lecie Chrztu Polski

A contemporary Poznań-based organist and composer, Katarzyna Danel has composed a whole range of works, including choral, instrumental and vocal-instrumental pieces. She also applies electronic media in her output. In 2016, she wrote *Ordinarium Missae* for soloists, choir, wind ensemble and organ, which was performed in the Archcathedral Basilica in Poznań to mark the 1050th anniversary of the Baptism of Poland. In 2020, the composer arranged the piece for soloists, choir and organ. In both versions the performers also include a cantor and the people who render the Gregorian parts. The composition is based on the *Kyrie*, *Sanctus* and *Agnus Dei* from the *Missa XVIII* and *Gloria XV*. The composer justified her choice by attempting to engage the whole congregation in singing, which is why all participants, who might have difficulty performing the complex Gregorian melodies, received special liturgical booklets with highlighted fragments to be rendered by the faithful. The melodies of the Ordinary used by Danel may have been the first Gregorian compositions to be performed in Poland.

A detailed analysis of the whole work is far beyond the scope of the present study, but it is worth noting its construction.

The *Kyrie* follows a ternary form. The melody sung by the cantor is repeated by the people and then the choir renders the polyphonic part closed by a cadence.

Most of the material in the *Gloria* is composed. Gregorian quotations include litany-like invocations and responses of the congregation: *Qui tollis peccata mundi: miserere nobis / suscipe deprecationem nostram*.

2

B

S. Chri - ste... Chri - ste... e - lei - son.

A. Chri - ste... Chri - ste... Chri - ste, Chri - ste, e - lei - son.

T. Chri - ste... Chri - ste... Chri - ste, Chri - ste e - lei - son.

B. e - lei - son.

Org. *p*

Ped.

15 Kantor / glosy młkie Chór + Wierni

T. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

Org. *p*

C

S. Ky - ri - e Ky - ri - e e - -

A. *mp* Ky - ri - e Ky - ri - e, Ky - ri - e e

T. *p* Ky - ri - e e - lei - son,

B. *p* Ky - ri - e Ky - ri - e e - lei -

Org. *p*

Ped.

23 *rall.* *ff* 3

S.
lei son

A.
lei son

T.
e lei son

B.
son, e lei son

Org.

Ped.

==

SANCTUS

28 Kantor/Schola Chór + Wierni

B.
San - ctus San - ctus San - ctus Do - mi - nus De - us Sa - ba - oth.

31 *Moderato* $\text{♩} = 90$ **D**

S.
Ple - ni sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a, mp

A.
Ple - ni sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a, mp

T.
Ple - ni sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a, mp

B.
Ple - ni sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a, mp

Org.

Ped.

The *Sanctus* features only a short plainsong quote: the incipit *Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth*. The sound material from *Pleni sunt caeli* alludes to renaissance music with predominant fourth-fifth consonances and distinctive, fanfare-like rhythm.

Every *Agnus Dei* begins with a soloist singing. In the first *Agnus Dei*, a baritone renders the plainsong melody and the people respond with a plainsong *miserere nobis*. The second *Agnus Dei* starts with a soprano solo which diverges from Gregorian chant, but the faithful respond with the same *miserere*. The third *Agnus Dei* is performed by the whole choir and soloists, while the conclusion is reserved for the people who sing the plainsong *dona nobis pacem*.

Compared to Menschick's and Bernat's compositions, Danel's work is the most elaborate but, at the same time, does not engage the congregation as much as the other two. However, as the people's participation in singing is not excluded, the composition fulfils the criteria of liturgical music formulated by the legislation. It also draws extensively from the treasury of the sacred music by quoting Gregorian melodies.

Summary

The Church incessantly underlines the significance of Gregorian chant and polyphony in sacred music. Still, contemporary times have revealed that many participants of the liturgy find it difficult to sing the plainsong Ordinary, and choirs also seem disinterested in performing it. On the other hand, polyphonic settings of the Ordinary that are attractive for choirs exclude the people's participation, which is unacceptable in the light of the binding liturgical regulations. Therefore, the compositions that include all the said elements: Gregorian chant, people's singing and polyphonic parts, may be seen as a certain compromise.

The works presented herein prove that such a combination is not only feasible but can also be noble and meet the requirements of sacred music.

transl. Beata Brodniewicz

Abstract

Gregorian Chant "Ordinarium" Rediscovered – Examples of Using Gregorian Melodies of the "Ordinarium Missae" in the 20th- and 21st-Century Liturgical Compositions

Official documents referring to laws and principles of music in the liturgy of the Roman Catholic Church in Roman Rite remind that the Church acknowledges primacy of Gregorian chant but also allows other forms of singing, especially polyphony. It is, however, recommended that people's participation in the singing of *Ordinarium Missae* should not be completely excluded. It can be slightly problematic to put those guidelines into practice. Certain suggestions of how to engage both people and a polyphonic choir may be found in selected compositions by Wolfram Menschick, Rev. Zdzisław Bernat and Katarzyna Danel.

Keywords: Gregorian chant Ordinary, liturgical music legislation, choral compositions

Abstrakt

Chorałowe „Ordinarium” w nowej odsłonie – przykłady wykorzystania gregoriańskich melodii „Ordinarium Missae” w liturgicznych kompozycjach XX i XXI wieku

W dokumentach z zakresu prawodawstwa muzyki liturgicznej Kościoła rzymskokatolickiego obrządku łacińskiego znaleźć można przypomnienie, iż Kościół uznaje prymat chorału gregoriańskiego, dopuszczając jednocześnie inne rodzaje śpiewu, zwłaszcza polifonię. Zaleca się jednak, aby w *Ordinarium Missae* nie wyłączać całkowicie ludu od udziału w śpiewie. Realizacja wszystkich tych wskazań w praktyce może okazać się nieco problematyczna. Pewną podpowiedzią, jak w wykonywaniu *Ordinarium* zaangażować zarówno lud, jak i chór wielogłosowy, mogą stanowić przykładowe kompozycje Wolframa Menschicka, ks. Zdzisława Bernata czy też Katarzyny Danel.

Słowa kluczowe: Chorałowe Ordinarium, Prawodawstwo muzyki liturgicznej, kompozycje choralne

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