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Church music in Silesia in the Vatican situation II

Abstract

Music is one of the most beautiful and richest areas of the human spirit. In the life of the Church, she is present from the very beginning. The Christian community enjoyed this beautiful art during the liturgy. In a special way, this singing is the building factor of the community. The main purpose of church music is to proclaim the glory of God and sanctify the faithful.

The history of church music in Silesia begins when Poland receives the baptism of Saint. and the establishment of a bishopric in Wroclaw. Since then, these church centers have been for many years and even centuries were the main places of practicing and nurturing art, and the liturgy, which is "the summit to which the Church's activity is heading, and also the source from which all its power flows", has always been an important cultural event, including music.

A large amount of information about musical culture in Opole Silesia is provided by the studies of Kazimierz Dola "Christianity in the Millennium of the Opole People", "Catholic Church in the Opole region in 1945-1965" or J. Kopiec "History of the Catholic Church in Opole Silesia". Particularly noteworthy are the numerous articles by Piotr Tarlinski, which were published, among others in "Music in the Liturgy", "WUDO" and other publications. Individual periods in the history of music in Silesia were the subject of research by several scholars. The oldest period - from its beginnings to the end of the Middle Ages - was presented by F. Feldmann. An irreplaceable source of knowledge about the musical culture of the diocese of Opole are also various encyclopedias and lexicons, beginning with the nineteenth-century but still valid Carl Tonus Schlosser Carl Julius Adolph Hoffmann (1801-1843), by the famous encyclopedia Die Musik in Geschichte und Gegenwart, and ending with on the Schlesisches Musiklexikon issued in 2001. Especially the latter position is a treasury of knowledge, not always objective, concerning the history of music in Silesia until 1945.

Keywords: church music, Second Vatican Council, Saint John Paul II, diocese of Opole.

Introduction

Music to one of the most beautiful and richest impressions. It has been present in the life of the Church from the very beginning. The Christian community used this whole art during the liturgy. In a special way, singing depends on those who build the community. The main purpose of church music is to proclaim the glory of God and sanctify the faithful. Church music, especially singing, is an integral

part of the liturgy. That is why you need to take care of the development and beauty of church music, support choirs and singing groups, and create singing songs. The goal of church music is to proclaim the glory of God and sanctify the faithful.

The Constitution on the Sacred Liturgy of the Sacrosanctum Concilium of the Second Vatican Council introduces the term 'sacred music'. Her participation is to serve in the liturgy. Sacred (church) music is associated with liturgical activities and enriches the liturgy, giving it a general form. It is not what the liturgy is, nor is it a form of glorifying the service, but it is an integral part of the liturgy. Music in the liturgy must be ministerial to the working secrets of our faith. Both the organist and the choir leader as well as the singing groups are the answer for the liturgy to become a sacrament of the Church.

Singing is very friendly in liturgical music. As *Musica Sacram*'s instruction emphasizes: "There is nothing more elevated and nicer in sacred activities than the gathering that is available in the singing of your faith and piety. Therefore, the active participation of the faithful manifested in singing should be urgently encouraged. This should above all include acclamation, responses to the greetings of the priest or ministers, (responses) in litany prayers, in addition antiphons and psalms, responsive verses, as well as hymns and canticles "

1. Opinion of the church regarding hell

The Church believes in both the happiness of the righteous and the punishment of hell that will meet anyone who has turned away from God. He also believes that it will cover all human being. Hell exists and takes away hope for human salvation, just as there is God's love and human freedom. Love is not imposed, nor is freedom that can answer God no.

Despite this answer, God still loves a man who condemns himself to loneliness and misery.

Theology, however, considers the possibility of mitigation of the punishment of hell, which is associated with "inequality of punishment." God allows the suffering of those who have moved away from God's love to be eased, but it is not possible to ease the punishment to the point where hell ceases to exist. This is impossible because of God's justice and the free decision of every person who chooses a state of condemnation. It should be emphasized that "this last view is not a dogma of faith, but it can be described as a teaching generally accepted by the Church, based on numerous passages of the Holy Scriptures" (cf. Mt 10,15; Rom 2,6; Rev 13:20).

Man himself already here on earth chooses what state of mind he will get after death. A man living without God, i.e. rejecting him in his life, condemns himself to hell, and thus makes a conscious choice of frustration, making himself a subject suitable only for throwing into the fire of hell, i.e. for eternal damnation. This is the definitive defeat of a man who has condemned himself to be in such a state forever. The realization of this reality not only deprives us of hope for salvation, but also "has the right to cause unbearable pain, spreading for all eternity, assuming that this defeat is beyond any possibility of repair.

2. The beginnings of the Opole diocese

The history of church music in Silesia begins at the moment of Poland's baptism. and establishing a bishopric in Wroclaw. Since then, the church centers have been the main places for practicing and cultivating art for many years, and even centuries, and the liturgy, being the "summit to which the Church's activity is heading, and also the

source from which all its power flows", has always been an important cultural event, including music.

A closer look at the rich bibliography of the Opole diocese shows that not all periods enjoyed equal interest. The balance of achievements of historians and musicologists in the history of church music in Opole Silesia is impressive.

Part of the Opole diocese was incorporated in 1992 into the newly created diocese of Gliwice. Most historians dealing with the recent history of the Church stop in the seventies or eighties of the twentieth century. At this time, the diocese of Opole was Franciszek Jop - the first bishop of Opole, under whose rule music culture was undergoing its development. It was a time when the musical culture of the Church came out "from underground". In addition, the latest history evokes emotions and lively discussions, and often controversies and polemics.

The territorial scope of the described issues needs to be clarified, as the boundaries of the Opole diocese have changed. The Opole diocese was founded by the bull of Paul VI *Episcoporum Polonia coetus* from June 28, 1972 from the archdiocese of Wroclaw. The boundaries of the diocese after the division of March 25, 1992 were used as the basis for reflection. Pope John Paul II, by means of the bull *Totus Tuus Poloniae* from the diocese of Opole separated the diocese of Gliwice and Kalisz. The parishes that were included in the newly created dioceses were not included in this publication.

Basic terms such as "church music", "liturgical music", "religious music", and "sacred music" will be used interchangeably. The author is aware of some abuse in this respect, but the adoption of this principle was caused by the desire to avoid monotony and a number of explanations as to the legitimacy of the use of a given term [1].

3. Status of research to date

Church music in the life and culture of Opole Silesia as well as the Opole diocese was the subject of interest of many scientists. Many selected monographic works, major or minor studies have been devoted to its selected aspects. The publications of historians and musicologists in German dominate until 1945 [2].

A large amount of information on the subject of musical culture in Opole Silesia is contained in the studies of Kazimierz Dola 'Christianity in the millennia of the history of the Opole people', 'The Catholic Church in the Opole region in the years 1945–1965', and J. Mound 'The History of the Catholic Church in Opole Silesia'. Particularly noteworthy are numerous articles by Piotr Tarlinski, which appeared, among others in "Music in the Liturgy", "WUDO" and other publications. Individual periods of the history of music in Silesia were the subject of research of several scientists. The oldest period - from its beginnings to the end of the Middle Ages - was presented by F. Feldmann. An irreplaceable source of knowledge about the musical culture of the Opole diocese are also various types of encyclopedias and lexicons, starting from the 19th century but still valid *Die Tonkuenstler Schlesiens* by Carl Julius Adolph Hoffmann (1801–1843), by the famous encyclopedia *Die Musik in Geschichte und Gegywszy*, on *Schlesisches Musiklexikon* released in 2001. Especially the latter item is a treasury of knowledge, not always objective, regarding the history of music in Silesia until 1945 [3].

The history of Evangelical sacred music in Silesia was monographed as early as 1975. So far, no similar publication has appeared that would systematically describe the history of church music in Opole Silesia. Finally, in 1988, a paper on the history of church music

in Silesia was published under L. Hoffmann-Erbrecht, in which only selected issues were discussed [4].

The above achievements will probably not be balanced by numerous items about music culture in the Opole diocese in Polish. Helmut Jan Sobeczko devoted a lot of space to music culture. Joachim Waloszek also wrote about church music in Opole Silesia. At the beginning of the 21st century, an interesting position of Remigiusz Pośpiech appeared, discussing the traditions of liturgical music in Silesia, with particular emphasis on the creators and performers of that in the 17th and 18th centuries [5].

Noteworthy are numerous studies by Grzegorz Poźniak. Among the Polish lexicons one should mention the very interesting "Encyclopedia of Music" edited by A. Chodkowski. The Department of the History of the Silesian Music Culture of the Academy of Music in Wrocław is engaged in the study of Silesian musical traditions, as well as the thriving Department of Church Music and Musical Education of the Theological Faculty of the Opole University. Materials from conferences organized by these centers are published in special publications [6].

Despite the great interest in the history of church music in Opole Silesia, no comprehensive research on musical culture has been undertaken in the Opole diocese after the Second Vatican Council. Musicological publications before 1989 completely omit the manifestations of the church's musical culture due to the existing censorship of the ruling party. Numerous articles related to musical culture in the Opole diocese were published in the "Musicam Sacram" and "Liturgia Sacra" notebooks. Noteworthy are also the "Theological Annals of Opole Silesia (since 1973. Theological and Historical Studies of Opole Silesia)" [7].

Pastoral and liturgical situation of the Church in Poland in the post-war period [8].

4 Pastoral and liturgical situation of the Church in Poland in the post-war period

World War II caused numerous material and spiritual losses in the entire Polish nation. The change in the territorial orientation of the new state was associated with changes resulting from the movement of people to the areas of Opole Silesia. According to estimates from mid-1946, there were 91% Catholics in Poland. However, the church began to struggle with the new communist authorities, which were negative about him and the Holy See. On September 12, 1945, it was announced that the concordat between Poland and the Holy See was broken due to the Vatican's fault [9].

At the beginning of the new situation in 1945, Cardinal August Hlond took church jurisdiction over the entire territory incorporated into Poland from the current German state and appointed administrators in Wrocław, Opole, Gorzów, Gdańsk and Olsztyn. The government did not accept these nominations, but ordered that they not be disturbed in carrying out their tasks. Full canonical stabilization of the canonical organizational structure of the Church in the German territories, including the Opole region, took place after the conclusion of the treaty between Poland and Germany on December 7, 1970, ratified in May 1972. Pope Paul VI bull *Episcoporum Poloniae coetus* reorganized on June 28, 1972 diocesan: he resumed the diocese of Wrocław, to which he incorporated new dioceses in Opole and Gorzów [10].

After 1948, the situation of the Church in Poland proved difficult. After the death of cardinal August Hlond, his successor was Archbishop

Stefan Wyszyński. Consistent liquidation of the Church's freedom of action has begun: religion has been removed from schools, and ministries have been banned in prisons, treatment facilities, hospitals, orphanages, and retirement homes. Church Caritas was liquidated and church properties were taken over. The peak of restrictions for the Church was the issuing of a decree on filling clerical positions of February 9, 1953, and the imprisonment of Cardinal S. Wyszyński. One of the places of seclusion was in Opole Silesia in the monastery of the Fathers. Franciscans near Prudnik [11].

After Primate Wyszyński's return to Warsaw, the foundations of the Church's work were re-organized. He wanted to renew the moral and religious life of national life by introducing a program called The Great Novena (1957 - 1965), which was inaugurated at Jasna Góra on May 3, 1957. It referred to the renewal of family life, respect for life, and rebuilding trust in the Church [12].

This met with the reaction of the state, which imposed high taxes on the Church. Attempts to surveillance and control seminars and to collect alumni for basic military service were severe. The post-war period was a time of rebuilding and building new churches, which also encountered problems on the part of the authorities. Those that were brought were financed thanks to the generosity of the faithful [13,14].

In 1962-1965, the Second Vatican Council was held in Rome. A very important fruit of this event was the adoption of the Constitution on the Holy Liturgy - Sacrosanctum Concilium (December 4, 1963). It was published exactly on the 400th anniversary of the end of the Council of Trent. It is a continuation of the Great Reformation Council, which did not solve all problems related to the liturgy. As the Constitution on the Holy Liturgy emphasizes: "The liturgy is the summit towards

which the activity of the Church is heading, and at the same time is the source from which its power flows. For the apostolic works are aimed at making everyone who become children of God through faith and baptism come together, worship God among the Church, participate in the Sacrifice and eat the Lord's Supper (...). Therefore, from the liturgy, and mainly from the Eucharist as a source of grace, we receive grace and with it the most effective sanctification of man in Christ and the glorification of God, which is the goal of all other works of the Church. " This important document recalls the most important principles of the post-conciliar liturgical renewal. It contains both positive and negative achievements. First of all, it outlines the program of work and renewal of the liturgy [15].

Conclusion

To sum up, in this article I wanted to show the process of formation and development of the Opole diocese by focusing on the beginnings of musical culture in this diocese. It was the Vatican Council that was a great impulse, which introduced many changes in the liturgy of the Church, and thus also in music. After the Second Vatican Council, a series of instructions appeared directly or indirectly related to music. Each of them specified certain rules regarding liturgical music. To understand what music culture looks like in Opole Silesia, one has to go back to history, when it was formed and transformed in ethnic terms.

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