

## Transposition of Music of Cosmos: J. Ratzinger and Church Music in Times of “Crisis” SHIMIZU Yasuhiro

Focusing on the church music theory written in the 1970s by Joseph Ratzinger, Pope Benedict XVI (r. 2005-2013), this paper explores how he theologically summarized the “conflicts” between the liturgy and the arts ever-present in the history of the Catholic Church and attempted to overcome these “conflicts”.

After the Second Vatican Council where the laity's “active participation” had been encouraged, Ratzinger saw a problem with the tendency to think that practical songs were suitable for the liturgy regardless of their artistic value, while artistic and majestic church music was considered otherwise. He viewed church music as neither easy “Gebrauchsmusik (utility music)” for the congregation nor esoteric “Kunstmusik (art music)” that only the elite could understand. He considered church music as audible and sensible “menschliche Musik (human music)” which differs from “Musik des Kosmos (music of cosmos)” —the praise of God hidden in the “cosmos” —made possible through “Transposition (transposition)” achieved during the liturgy. He thought that “human music” had the same purpose as the icon, namely, an image of Christ as a visible and physical human being representing invisible spiritual God. Ratzinger maintains that in both church music and the icon, there was an actual replacement of spiritual beings by sensible beings, that is, “Transposition” as “Inkarnierung (incarnation)”: church music was not just a human product but a “gift” from heaven for the liturgy seeking to evoke the “voice of cosmos”.

For Ratzinger, contemplating the relationship between the liturgy and the arts was nothing more than contemplating how the connection between spiritual and sensible beings should be understood, a question that had been critical in the theology since the time of the Church Fathers. The author believes that research on the postconciliar theology and liturgy facing the problem of how to reconcile with contemporary culture will profit greatly from findings on Ratzinger's concept of liturgical music.