THE TREASURY OF SACRED MUSIC AT ST. AGNES

by William Mahrt

> The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art . . . as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.
> *Sacrosanctum concilium,* ¶112

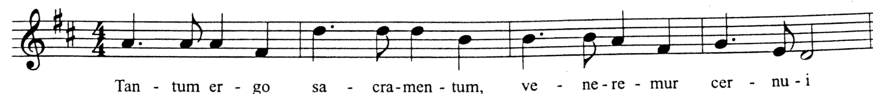
> The treasure of sacred music is to be preserved and fostered with great care.
> SSC, 114

> The following come under the title of sacred music here: Gregorian chant, sacred polyphony in its various forms both ancient and modern (antiqua et moderna) sacred music for the organ and other approved instruments, and sacred popular music, be it liturgical or simply religious. *Musicam sacram,* ¶4b

Thus the documents of the Second Vatican Council and its subsequent implementation mandate not only the preservation but the cultivation of the great heritage of sacred music which the Catholic Church enjoys to an extent not enjoyed by any other tradition.

> Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.
> Pius X, Motu Proprio, *Tra le sollecitudine,* ¶2

A crucial characteristic of music for the liturgy is sanctity; it must be sacred. The concern of Pope Pius X was that in his experience, the texts of such devotional pieces as *Tantum ergo* were set to familiar operatic arias:



This was the invasion of the secular into the realm of the sacred, and it compromised the sacredness of the liturgy.

Rather, the music of the liturgy must be sacred and it must be beautiful. "Sacred" means that it must be set aside for exclusively sacred use. It must be distinct in musical style such that it is immediately evident where it belongs. Consider the fact that music can evoke a location: the cocktail lounge, the military marching field, the dance floor; even the songs of musical comedy evoke immediately the aura of their proper places. The same is true of sacred music: the mere sound of a piece in a sacred style should be like the fragrance of incense—immediately upon perceiving it, we know, without having to reflect upon it, where we are.

Sacred characteristics can have been received as sacred since time immemorial. Incense is an example, already in the Psalms, "Let my prayer ascend as incense in thy sight." A precious substance is immolated—a little sacrifice—and produces a distinctive fragrance and a billowing, rising smoke. The smoke is a symbol of the ascent of prayer, and the fragrance distinguishes it from all other such phenomena, allowing it to be perceived as

sacred. On the other hand, some sacred things become sacred by reception. Take for example, the chasuble, a normal outer garment in classical Roman times. Presumably, it was worn by the priest at Mass, and as it became obsolete in its secular use but continued to be worn at Mass, it came to be received as a sacred garment; its sacredness was then amplified, by making it from a precious fabric, silk, and applying to it sacred symbols, principally a cross, but also other things that clarified its sacred status; its newly acquired colors linked it to the sacred seasons. These two ways in which something is received as sacred can apply to music as well, and this will be a part of my upcoming discussion.

Why do we need such sacred things? The liturgy is the highest thing a human being can do; it is quite distinct from the everyday; it needs expression through means distinct from the everyday; it needs things understood to be sacred, so that what is done is unambiguously distinct from the everyday.

Msgr. Richard Schuler, founder and director of the Twin Cities Catholic Chorale (1956–2007), and pastor of St. Agnes Church (1969–2001), understood these matters deeply and endeavored for his whole career to put them into practice. It is his legacy, still thriving today, that we commemorate with this conference.

He understood, even before this concept was articulated famously by Popes John Paul II and Benedict XVI, that the *hermeneutic of continuity* was especially important for music; this was placed in contrast with the *hermeneutic of rupture*. This means simply that continuity was the rationale for the development of the liturgy, and particularly for the reform of the liturgy after the Council. The Constitution on the Sacred Liturgy stated this in terms of the liturgy in general:

> That sound tradition may be retained, and yet the way remain open to legitimate progress, careful investigation is always to be made into each part of the liturgy which is to be revised. This investigation should be theological, historical, and pastoral. Also the general laws governing the structure and meaning of the liturgy must be studied in conjunction with the experience derived from recent liturgical reforms and from the indults conceded to various places. Finally, there must be no innovations unless the good of the Church genuinely and certainly requires them; and care must be taken that *any new forms adopted should in some way grow organically from forms already existing*. SSC, 23c [emphasis mine]

Monsignor Schuler stated this principle particularly for the case of music:

"Every age must stand squarely on the shoulders of those who have gone before; creation *ex nihilo* is a prerogative of God alone. Musical styles develop with their roots in the past; eliminate the past and one finds that the wellsprings of musical inspiration and composition dry up too. (Schuler, "Church Music after Vatican II," *Sacred Music,* 103.4 [Winter 1976], 15–18, here 17)

The continuity of every age standing upon the shoulders of its predecessor is a crucial aspect of music. Our comprehension of a piece of music depends upon our having heard its predecessors and having thereby established a framework of hearing and of meaning in the context of which we receive the new work. This means that the deepest meanings of music are accessible in those works which are founded upon the deepest living traditions of musical language.

This is especially true for sacred music, the music of the liturgy. Religion is one of the most profound aspects of the human personality, its roots are deep within our souls; music touches to the bottom of our souls, but its depth depends upon the foundation of our heard experience of music. This is true as we learn to hear music as individuals, but it is true of the history of music as well. Each composer perpetuates normal musical procedures and in the process makes a contribution to the vocabulary of music, makes a contribution to that music which will be the foundation of the next generation of hearing.

This is all the more true of sacred music, especially of the music proper to the liturgy. Our experience of liturgical music depends upon considerable repetition, and that which we learn as children forms the foundation of our musical world for our entire lifetime. Ask Episcopalians why they love their hymns: "It is because they are what we grew up with." Profound music can be experienced day in and day out, year in and year out with only the benefit of greater comprehension and appreciation, of internalizing the music itself.

This leads to the consideration of the Treasury of Sacred Music, particularly four fundamental kinds, all of which have been the bread and butter of the program at St. Agnes Church. Gregorian chant forms the foundation upon which all other liturgical music rests; classical polyphony derives from it, in its modes and its melodies; modern polyphony—i.e., the music epitomized by Viennese classicism—is an extension and elaboration upon the textures and forms of the classical polyphony. Organ music as having no words, yet draws upon polyphony by constructing parallel musical structures, which allude to the forms of vocal polyphony. I should like to take each of these kinds of sacred music in turn and show how they represent the hermeneutic of continuity of the liturgy made beautiful by sacred music.

First, Gregorian chant. The Constitution on the Sacred Liturgy says that Gregorian chant should have "pride of place" (SSC, 116), but this is probably not the best translation. The Latin text says *principum locum*, "principal place." Pride of place might be read as referring to an old uncle whom you let sit at the table, as long as he doesn't say anything. So I always say that Gregorian chant should have "principal place." But since the council, Gregorian chant has been the old uncle; despite its stated principal place, it has been absent from our churches, except for a very few, including St. Agnes. There is a growing awareness of this absence, and more and more churches are beginning to incorporate some Gregorian chant into their liturgies.

Why should Gregorian chant have "principal place"? There are two kinds of reason: historical and systematic. In the historical context, the roots of Gregorian chant go back to the beginnings of the music of the liturgy. We know that Jesus sang a hymn at the Last Supper, and the early Christians were exhorted by St. Paul to sing "psalms, and hymns, and spiritual canticles" (Ephesians 5:19).More concrete evidence for Christian singing comes from Jerusalem in the fourth century, where there was a substantial development of psalm singing. Whether this had roots in the temple or the synagogue is a matter of some disagreement, but music of Yemenite Jews isolated from contact with the West since the destruction of the temple was discovered by Abraham Idelsohn, and the melodies bore a striking resemblance to Gregorian psalm tones. We do know that at least one of the presently known Gregorian melodies goes back to Jerusalem in the fourth century. More concrete evidence shows a substantial development of the repertory in the

seventh century in Rome, a subsequent oral transmission of the Roman repertory to the Carolingian empire, and the writing down of the melodies by the end of the ninth century. It is astonishing to examine eighth-century text manuscripts and tenth-century musical manuscripts and to find the same melodies that are sung every Sunday at St. Agnes and many other churches—as well as at both Masses of our conference—and to realize that these are also the melodies heard by St. Thomas Aquinas, St. Theresa of Avila, Cardinal Newman, and the rest of the great crowd of witnesses who have worshiped over the history of the Western Liturgy. With some vicissitudes, the melodies have survived until the present very largely intact.

Hearing these melodies is a way of being united with the church's liturgy over the centuries; like the liturgy itself, this perpetual repetition of these great melodies constitutes a cycle that transcends the moment, the year, the century, even the millennium and this gives us a glimpse of eternity, suggests to us our eternal goal.

The systematic reason Gregorian chant has principal place in the liturgy is even more compelling. The Constitution on the Sacred Liturgy says that music is essential to the sacredness of the liturgy, *because it is intimately linked to the liturgical action* (SSC, 112). This is first and foremost true of Gregorian chant, because many parts of the liturgy arose and were developed as Gregorian chants, especially the Proper of the Mass. Thus an introit is not a text that happens to be set to a chant melody; rather is the synthesis of text and melody conceived as a unit; its function is an integral chant, and this function is integral to the liturgy.

How are these chants so integral to the liturgy? The traditional way of celebrating the liturgy is that everything that is to be said aloud is to be sung. Each part of the liturgy has a slightly different function and these differences are reflected in the melodies which belong to them. Thus, for example, if the three lessons for the Mass are read and not sung, all three will most likely be read in a similar tone of voice. But if they are sung, the character of each is distinguished from the other by a distinct melody. The Old Testament:

Gird yourselves and weep, O priests! wail O ministers of the altar. Come spend the

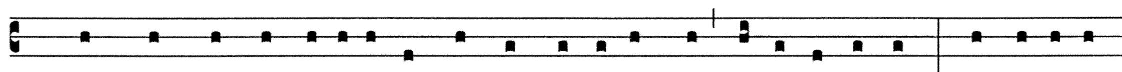
night in sackcloth, O ministers of my God! The house of your Lord is deprived of

offering and libation. Proclaim a fast, call an assembly; Gather the elders, all who

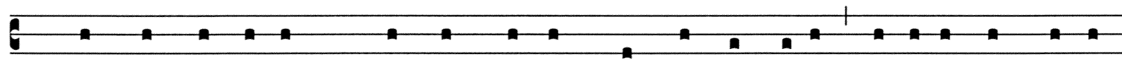
dwell in the land, into the house of the Lord, your God, and cry to the Lord!

There is something slightly harsh in the half step of the middle cadence, and the descending fifth of the final cadence sounds like a trumpet, suitably for a text like this.

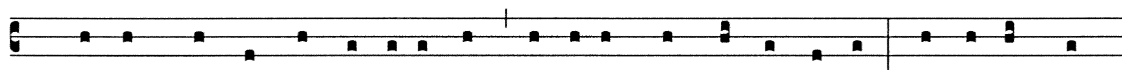
The Epistle;



We know that all creation is groaning in labor pains even until now; and not only

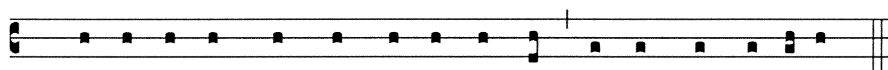


that, but we ourselves, who have the first fruits of the Spirit, we also groan within



ourselves as we wait for adoption, the redemption of our bodies. For in hope we

were saved. Now hope that sees is not hope. For who hopes for what one sees?

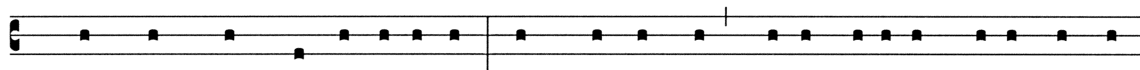


But if we hope for what we do not see, we wait with endurance.

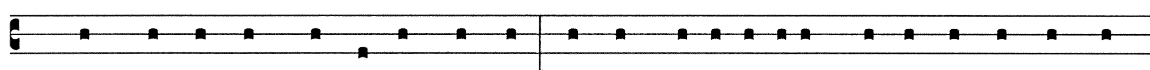
There is a hortatory character, a distinct tone of persuasion, so suitable to St. Paul.

The Gospel

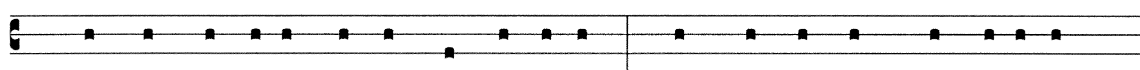
On the last and greatest day of the feast, Jesus stood up and exclaimed, "Let anyone



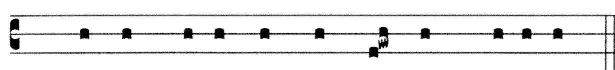
who thirsts come to me and drink. As Scripture says: Rivers of living water will flow



from within him who believes in me. He said this in reference to the Spirit that those



who came to believe in him were to receive. There was, of course, no Spirit yet,

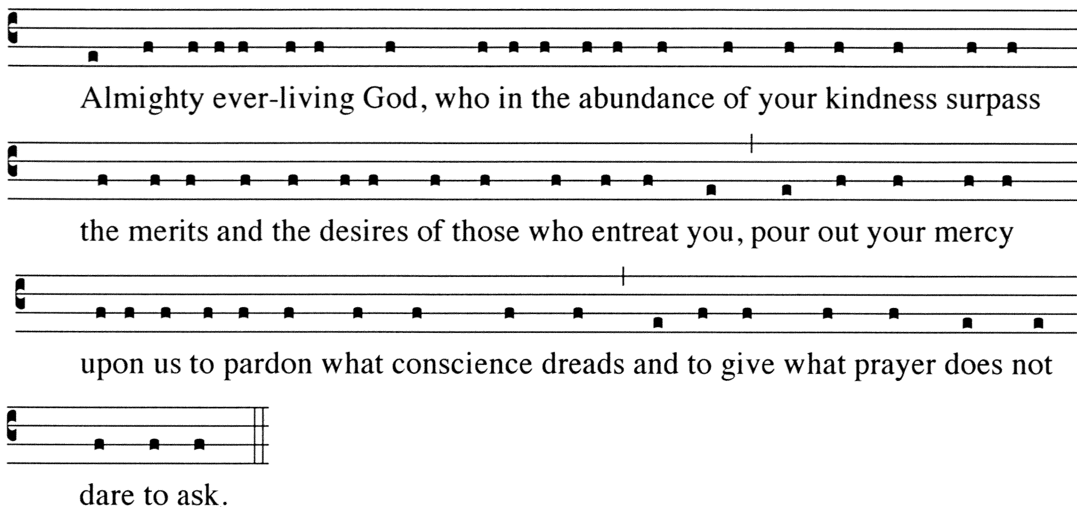


because Jesus had not yet been glorified.

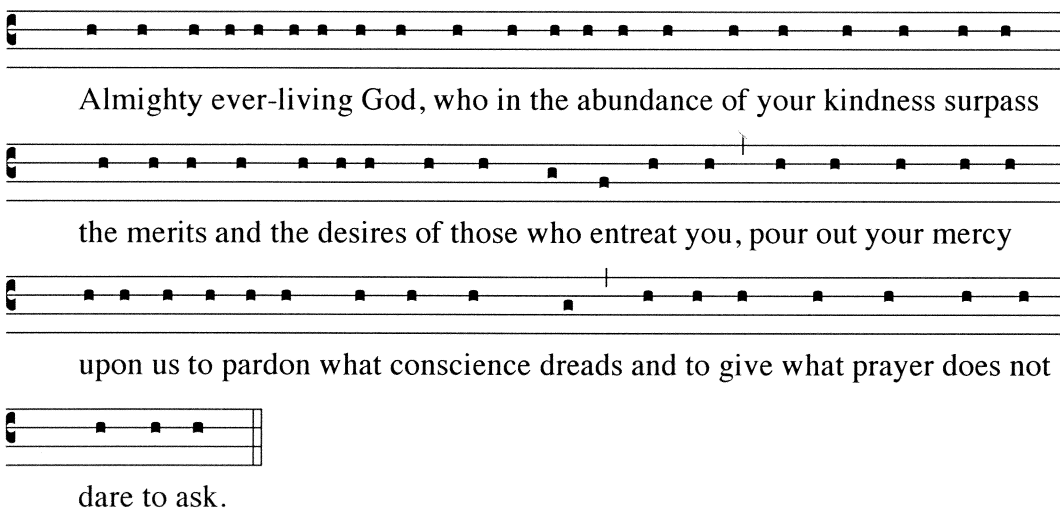
While the cadences of the previous two lessons descend, those of the Gospel ascend. The simplicity of this tone suits the awesome directness and simplicity of the Gospel narrations. Thus each of the three lessons is distinguished in character by its distinctive melody.

There are three kinds of prayer sung; they use the same pattern of pitches, the major second, with a minor third above.

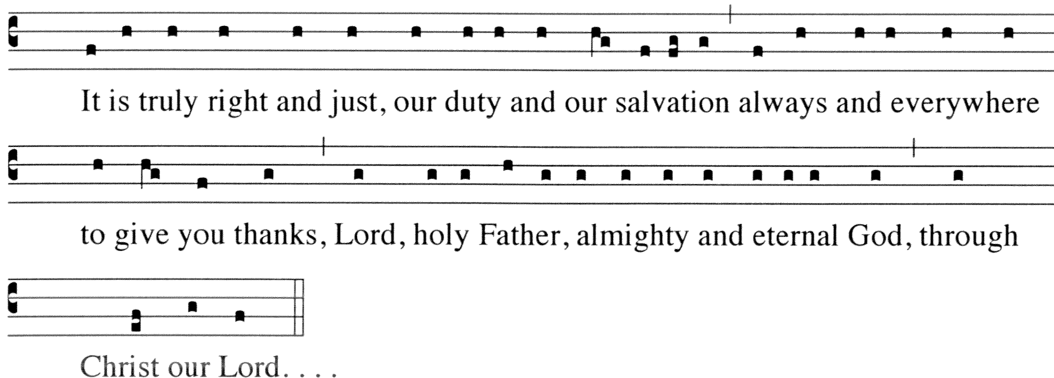
The collect uses the simplest, the major second:



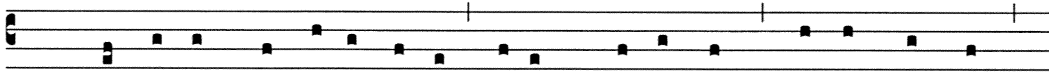
Or, the minor third:



The preface is more elaborate, using the same pitches used by the collect, both sets together, the major second below and the minor third above it:



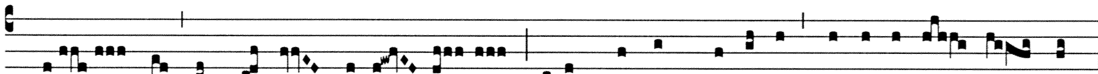
And the Lord's Prayer is now a complete discrete melody, the most developed of the prayer melodies.



Our Father, who art in heaven; hallowed be thy name, thy kingdom come, . . .

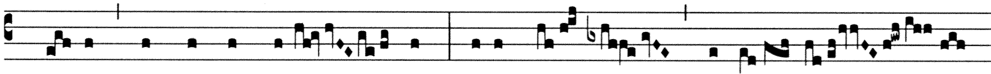
Thus, the three different kinds of prayer are distinguished in degree of solemnity by the degree of melodic elaboration.

The chant propers distinguish processional chants from meditation chants; over the same text compare the introit, a processional chant



Jú- stus ut pálma floré- bit: sícut cédrus Líbani multiplicá- bi- tur.

with the gradual, a meditation chant.



Jústus ut pálma flo ré- bit: sícut cé- drus Lí-ba- ni

The introit accompanies the procession into the church to the altar (with the prayers at the foot of the altar in the extraordinary form) and the incensation of the altar. Its style—neumatic, for many syllables a neume, two to five notes—suits the rhythmic motion of the procession in the rather regular progression of syllables, and contributes a degree of solemnity in the moderate elaboration of syllables by a few notes each.

The gradual is sung in complement to the lesson which precedes it but does not accompany any other action; rather, its function is to contribute a reflection upon the lesson, to elicit a kind of recollection in the listener, which makes for an attentive reception of the lesson, and to contribute to meditation on the part of those who hear it. I say this not from theoretical principles but from observation. When my choir sings the gradual, I sense a complete silence in the congregation, all white noise ceases and one observes an intent listening, a recollection. This is the result of a melismatic style, in which a few syllables carry a melisma, a longer series of notes on a single syllable; these melismas may come upon accented syllables and reinforce the rhythm of the text (as at "re" of "florebit,", but often they come upon final unaccented syllables of the text (as particularly on the final syllable of "Libani," a momentary departure from the text in wordless jubilation.

The other Propers of the Mass differ from these according to their position in the liturgy: the communion, accompanying the greatest amount of processional activity—practically the whole congregation—generally has fewer neumes, projecting a sense of more activity; the offertory has a few longer melismas, suggesting that the offertory is a mixture of activity and meditation; the alleluia has even greater melismatic activity, suggesting not only recollection upon the preceding lesson, but also a kind of ecstatic expectation of the Gospel which is to follow.

The melismatic chants have an interesting relation to the passage of time. A member of my congregation once volunteered that the graduals were quite slow; I responded that I thought we sang them quite quickly, and he said that he meant that the text moved slowly. Aha! I said; the systematic slowing down of the text stretches the sense of the passing of time, and this slowing of time intimates eternity.

I have ultimately identified eighteen different musical styles, each of which suits its liturgical function in the liturgy. Thus a diversity of musical styles reflects a diversity of liturgical purposes, all of which add up to a magnificent whole, something to hold the attention of worshippers for a lifetime. This diversity is an essential part of the beauty of the liturgy, because diverse parts which add up to a harmonious whole are beautiful. This corresponds to the definition of beauty by the Medieval philosophers, St. Thomas Aquinas and St. Albert the Great.* From them we have the very brief definition of beauty: *splendor formae*. the showing forth of the inner nature of the parts in a harmonious whole. The external beauty of the liturgy is the interaction of its parts, the liturgy of the word and the liturgy of the Eucharist, each of which has constituent parts: processional chants, prayers, specific liturgical actions, all of which are accompanied by suitable chants. This is not just aesthetic beauty, though there are aesthetic elements; rather, it is liturgical beauty, clarifying the essence of the liturgical action.

In St. Pius X's qualities of sacred music—sanctity and goodness of form—there is an interesting correlation with splendor formae: goodness of form is often translated simply as beauty, and this in important aspect of it, but to look as the original Italian and the official Latin translation, one sees the plural, *bontà delle forme, bonitas formarum,* goodness of forms. This is what constitutes the external beauty of the sung liturgy, the variety of musical forms, which together make the essence of the underlying liturgical form shine forth.

It is often useful to check translations; those who translated it as beauty or those who translated it as goodness of form, may have missed the clearest meaning of *bonitas formarum* in the plural. But an even less accurate translation is found in *Musicam sacram* of 1967, an extensive document on the realization of the musical aspects of the Constitution on the Sacred Liturgy: a direct reference to Pius X, "sanctitate et bonitas formarum" has been translated as "a certain holy sincerity of form." No wonder the general appreciation of the beauty of the liturgy has slipped.

For something to be sacred it has to be acquired by reception, but for this to happen, it has to be suitable to be adopted as sacred. The musical style of chant has two particular characteristics which make it apt for sacred use. 1) Unison singing: Dante says that singing in unison represents a concord of hearts: singing together unites a choir, a congregation on many levels, cognitive, affective, making of them a whole greater than its parts. 2) Non-metrical rhythm: metrical rhythms, with their regular patterns of beat and measure, represent a regular passage of time, and with a strong beat, even being tied down to the temporal. The non-metrical rhythm of chant releases the music from the sense of the regular passage of time and creates an intimation of eternity.

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*Cf. Jacques Maritain, *Art and Scholasticism,* tr. Joseph W. Evans (New York: Scribner's, 1962), p. 24.

Thus Gregorian chant is the principal kind of sacred music, one that has first place. But sacred polyphony also has a privileged place. This second kind of sacred music is classical polyphony, by which is meant essentially the music of the Renaissance (though Medieval polyphony could be included); this is most frequently exemplified by the music of Palestrina, but can be expanded to the masters of the high Renaissance, especially Victoria, Lasso, and Byrd, as well as earlier composers, as Josquin Des Prez and the Spanish Morales and Guerrero.

This music consists especially of masses, but also motets as well as music for the Divine Office.

This repertory bears a close continuity with Gregorian chant. The first polyphony, in the Middle Ages, placed a Gregorian chant melody in long notes, over which a web of polyphonic voices was disposed; thus the chant was the basis of the polyphony.

The basic musical procedure of this repertory in the Renaissance was imitation, in which the melody is stated by each voice in turn, alternating subject (on the tonic) and answer (usually on the dominant) in an orderly fashion, and procedes to a cadence, normally on the same tonic. This procedure also has a continuity with the chant, for the subject of the imitation could be derived from the chant. For example Josquin's *Missa Pange lingua*. Each voice carries a paraphrase of the chant, and for anyone who knows the chant, it is immediately recognizable in the polyphony and endues the mass with the accumulated meanings which the chant carries. (See example 1 below. Two chant phrases are used, numbered in the example; the + marks the notes of the chant.)

This continuity with the chant carries over into the style of imitation itself. even though the melodies of a motet may not be based upon chant. The imitative style carries forth the continuity with the chant through melodic contours and modes. So Palestrina's *Sicut cervus:* each voice sings the same subject, which is a beautiful representation of the rhythm and phrasing of its text. (See Example 2, below with subjects and answers marked.)

This procedure of imitation became the canonical sacred music style; more of that below.

Polyphony contributed two important things to liturgical music. First, even though the chant was based upon harmonious relations of pitches, polyphony contributed palpable sonorous harmonies in its combination of voices. In the teaching of Plato, passed on to the West through Boethius, harmony was a principal purpose of music, proposing for the human soul a model of integrated and harmonious action. Likewise it alluded to the order of the cosmos; by its own harmonious activity, it posed to the soul the order of the universe and drew the soul to a contemplation of the creator of this order. This is the kind of harmony which classical polyphony projects.

The polyphonic mass poses two issues for performance in the modern liturgy. First, it is often said that the Credo or the Sanctus must be sung by the congregation, thus preventing the performance of a polyphonic movement. Most often one or other of these movements is omitted from the polyphony and sung by the congregation. It is true that the General Instruction on the Roman Missal assigns the Sanctus to the congregation, and this is fine for the average parish church, for which the GIRM provides.

Example 1: Pange lingua, chant and Josquin's first Kyrie

1. 2.

Pange lingua glo-ri-o-si corporis myste-ri- um,

Superius

Altus

Tenor

Bassus

1 S Ky- ri- e e- lei-

1 A Ky- ri- e e- lei-

5 1 S Ky- ri- e e- lei-

1 A Ky- ri- e e- lei-

son, e- lei- son,

son,

son, e- lei- son, 10 2 S ky- ri- e e-

son, e- lei- son, ky- ri- e e- lei-

2 S ky- ri- e e- lei-

2 S ky- ri- e e- lei- son, e-

lei- 15 son.

son.

son.

lei- son.

Example 2: Palestrina, *Sicut Cervus,* imitations of initial subject

But there is another consideration. *Musicam sacram* of 1967 authorizes the establishment of choirs which cultivate special repertories, and that states that these repertories should be performed in their traditional context. A large amount of classical polyphony is actually settings of the Ordinary of the Mass. These works are integral works, whose repeating structures give the celebration of the Mass a distinct musico-liturgical form. To truncate the works of this repertory is a violation of the Treasury of Sacred Music.

The other issue concerning the polyphonic Mass is the use of secular models for some polyphonic masses of the Renaissance. I would cite Lasso's *Missa "Il me suffit,"* based upon a chanson of Claudin de Sermisy. This is a simple chanson, completely homophonic; Lasso uses its melody, but sets it into a polyphonic web of voices that is in an unmistakably sacred style. Thus, something secular has been sacralized, much like the Roman outer garment became a sacred garment. Te problem with the use o "popular" styles in the churches today is that the styles are not transformed, without a style that evokes the sacred, such popular pieces will most likely desacralize the liturgy. I would not use all of the masses of Lasso; some of them do not accomplish the same extent of sacralization that *Il me suffit* does; I tend to look for those pieces based upon sacred modes. Still, there is something valuable in the assimilation of things of the everyday into the sacred.

The third kind of sacred music has been called modern polyphony. The distinction between ancient and modern styles goes back to Claudio Monteverdi, who in defense of contrapuntal innovations claimed that his second practice did not affect the traditional contrapuntal style, or first practice. This first practice, or *stile antico,* or *stile ecclesiastico,* became strictly identified with the imitative procedure, while the *stile moderno* encompassed expressive use of unprepared dissonance, as well as the use of independent instrumental parts combined with choral parts, the *stile concertato,* and highly developed solo singing. This is the source of our term *a capella,* though at the time *da capella* was contrasted with the *stile concertato*, in the former, instruments doubled the vocal parts, while in the latter, instruments played parts distinct from the vocal parts. In time, church music retained a continuity with the tradition, but also assimilated many aspects of the *stile moderno;* the result was a church music which used the imitative style, frequently long fugues at the end of the Gloria and Credo, as well as choral declamation and expressive solo singing. The masses in the Viennese classical style, by Mozart, Haydn, Beethoven, Schubert, etc. are the culmination of this development.

This style has often come into the criticism that it is operatic and therefore not suitable for church, but several things must be said in response to this criticism. First of all, in the late eighteenth century, the most of Mozart's music that the average Viennese would have heard was the masses; the other music was restricted to aristocratic audiences. I have no doubt that Viennese listeners would have easily discerned the sacred character of these pieces, on the basis of the following characteristics, which distinguish them from the music of the opera.

First of all, they are in a sacred language, Latin (and Greek); this alone is a striking difference. But these Latin texts are also the most central liturgical texts of tradition. Their sacred character is beyond question. I would contend that among Catholic

worshippers, these texts have become more accessible than in former times. Our congregations now have the experience of hearing and saying these same texts in the vernacular. This experience makes it easier to follow the Latin texts, especially since our new translations correspond to the structure of the Latin texts closely.

The congregation my choir sings for sings the ordinary in Latin Gregorian chant on the normal Sundays of the year. On feast days, the choir sings a polyphonic Mass of the Renaissance. Members of the congregation attest that their singing of the chant has made them familiar with those texts and ready to hear them well. The same would be true of the masses of Viennese classicism.

There are other things which distinguish the classical masses from the opera. The great element of continuity is in their use of the imitative style, fugues, a direct link with ancient polyphony. Such fugues are not characteristic of operas. Wherever such a style is found in opera, it is precisely to evoke the sacred, or to make caricature of it, as in Verdi's *Falstaff*.

Another common aspect of the classic mass is simultaneous declamation—all the parts declaim the text together in a harmonic texture. Ensembles in opera do exactly the opposite—each character expresses his or her point of view with a distinct melody, to the effect that sometimes the audience has to know ahead of time what they are saying.

The closest criticism is of the use of virtuosic solo singing. At least it can be contended that the liturgy always allowed solo singing in alternation with choral singing, even in Gregorian chant. The verses of the Gradual and the alleluia have a similar function as the solo passages of many Viennese Masses.

The beginning of Mozart's Requiem epitomizes this conflation of styles (see Example 3, below): the orchestra announces in a subdued manner the initial theme in an imitative introduction and the chorus begins with an affirmative fugal exposition of that same subject taken in turn by basses, tenors, altos, and then sopranos. There follows ("et lux perpetua") a simultaneous declamation of all the voices. A soprano solo takes the verse, "Te decet hymnus," singing the text to the *tonus peregrinus,* a familiar Gregorian psalm tone. This brief beginning presents the significant sacred elements of the Viennese style in compact succession, and is a persuasive argument for the sacrality of the best of this style. I will never forget the transcendent effect of this beginning at the funeral Mass for Msgr. Schuler.

Another criticism is that the movements of the classical masses are too long. What is too long? Our culture has been conditioned to short attention spans, so that we expect everything to be brief, sermons, Credos, time between commercials on television. I have sometimes observed at a Mass with a polyphonic ordinary that at precisely one hour, someone leaves. I would ask, would you leave a football game or a move after an hour?

Historians tell of services in the seventeenth and eighteenth centuries which were quite long—three hours for a Vespers service at the Venetian *ospidale* where Vivaldi supervised the music. Pope Benedict, when he was cardinal Ratzinger, gave a different rationale—the music *is* the liturgy.

In this respect, it is useful to note that while even classic Viennese masses sometimes received concert performances, they were clearly destined for the liturgy and can in no

Example 3: Mozart Requiem, beginning of Introit.

Subdued introduction of subject in imitation in the winds

Subject in bassoon Answer in 2nd basset horn Subject in 1st basset horn

Adagio

Corno di Bassetto I, II, Fagotto I, II, Clarino I, II, Timpani, Trombone I-III, Archi, Organo *)

p Fag. I Cor. II + Cor. I

Archi simile + Fag. II

Org.: tasto solo

5

Soprano

Alto

Tenore

Basso

Formal exposition of subject

Bass subject Tenor answer

Tenore: f [Tutti] Re -

Basso: f [Tutti] Re - - qui - em ae -

Viol. Archi Trbni. + Cl., Timp. -Cl. -Timp. Fag. II Trbne. III } c. Basso Fag. I Trbne. II } c. Ten.

Alto subject Soprano answer

9

Soprano: f [Tutti] Re - - qui - em ae - ter - - - nam do - na e - is

Alto: f [Tutti] Re - - qui - em ae - ter - nam do - na e - is Do - - -

Tenore: - qui - em ae - ter - - - - nam do - na e - is Do - - mi - ne,

Basso: ter - - nam, ae - ter - nam do - na e - is, do - na,

Cor. II Trbne. I } c. Alto Cor. I c. Sopr.

Conclusion of fugal exposition in simultaneous choral declamation

12

Do-mi-ne, re - qui - em ae - ter - nam do-na e - is Do - mi-ne:

- mi-ne, do-na e - is Domine, do-na e - is Do - mi-ne:

re - qui-em ae-ter - nam do - na e - is Domine, e - is Do - mi-ne:

do-na e - is Do-mine, re-qui - em ae - ter-nam do-na e - is Do - mi-ne:

+ Cl., Timp. Cl. - Cl., Timp.

Simultaneous choral declamation

15

et lux per-pe - tu - a, et lux per-pe - tu - a lu - ce-at,

et lux per-pe - tu - a, et lux per-pe - tu - a lu - ce-at,

et lux per-pe - tu - a, et lux per-pe - tu - a lu - ce-at,

et lux per-pe - tu - a, et lux per-pe - tu - a lu - ce-at,

Cor. Fag. Trbni. Archi - Trbni. Fag. I - Org. - B.

18

lu - ce-at e - is. Solo Te de - cet hy -

lu - ce-at e - is.

Solo carrying Gregorian Psalm Tone (*Tonus Peregrinus*)

lu - ce-at e - is.

lu - ce-at e - is.

- Cor. Viol. I + Trbni. Tutti Bassi Cor. I Cor. II - Trbni. + Org.: tasto solo Viol. I - Cor. Viol. II Fag. I Viol. II - Fag. Va. Vc. - Org.

22

- mnus De - us in Si - - on, et ti - - bi red-de - tur

Viol.I

25

vo - tum in Je - ru - - - sa - lem:

Archi

way be called "concert masses." It may come as a surprise that such works as the Requiems of Berlioz and Verdi received their first performances within the liturgy. I do not advocate restoring these works to the liturgy, but I do wish to question the notion of the concert mass.

A fourth kind of sacred music is music for the organ. Its repertory represents a special kind of continuity with Gregorian, classical polyphony, and modern music.

In its earliest history, the organ played Gregorian chant—it played the chant melody and improvised upon it, in alternation with the choir, as we sang the Te Deum last evening. For those listening to such polyphonic improvisation on the chant, their familiarity with the chant melodies was an essential component of the continuity, for hearing the melody brought to mind both text and melody of the Gregorian chant.

The organ could preface its playing of chant with an improvisatory preluding, a free rhythmic style that would later be expanded to the toccata of the Baroque.

But most of us will recognize the relation of the organ repertory with classical polyphony, since the fugue takes over the imitative style of vocal polyphony for the instrument. Even with modern music, there is a continuity, since the organ played an important role in the development of independent instrumental music, especially the *stylus fantasticus,* the toccata style reflecting the shapes of improvisation.

The organ also has another link with vocal music—it sustains tones as in singing; moreover, its sound, like incense, as been received as sacred; we only have to hear a few bars and we know where we are. This is part of the function of the organ prelude before Mass—as you come into the church, you immediately sense the sacredness of the place, and are not tempted to talk.

So you can hear each of these kinds of sacred music cultivated by its own performers at St. Agnes—the chant schola, the chamber choir, the Twin Cities Catholic Chorale, and Mary LeVoir, the organist. This is a richly diverse repertory that contributes to the transcendent beauty of the liturgy. It is like an ancient church, still in active celebration of the liturgy: its foundations might be Romanesque, its structure Gothic, it might have a Renaissance chapel, a Baroque altar, Enlightenment frescoes, Romantic statuary, and modern stained-glass windows. Each of these elements has been added, taking its place alongside the older elements, and in that respect added to a whole. Just so the music: as at St. Agnes the complementary working of these kinds of music constitutes a harmonious whole. We thank St. Agnes and Msgr. Schuler for holding the course and being a beacon for us. Go ye and do likewise!