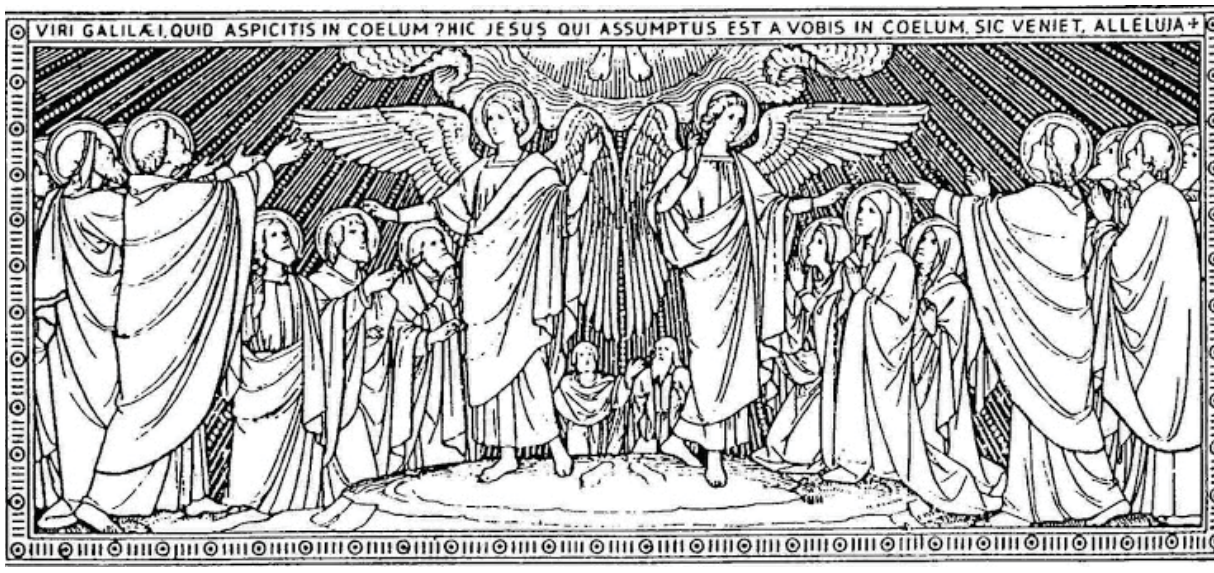

SACRED MUSIC

Volume 141, Number 1
Spring 2014

SACRED MUSIC Formed as a continuation of *Caecilia,* published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster,* published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America since its inception in 1965. Office of Publication: 12421 New Point Drive, Richmond, VA 23233.

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Editor: William Mahrt
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Typesetting: Judy Thommesen
Membership & Circulation: 12421 New Point Drive, Richmond, VA 23233

Membership in the Church Music Association of America includes a subscription to the quarterly journal *Sacred Music*. Membership is $48.00 annually. Parish membership is $200 for six copies of each issue. Single copies are $10.00. Send requests and changes of address to *Sacred Music*, 12421 New Point Drive, Richmond, VA 23233. Make checks payable to the Church Music Association of America. Online membership: www.musicasacra.com. *Sacred Music* archives for the years 1974 to the present are available online as www.musicasacra.com/archives. *Caecilia* archives for most issues of the years 1932–37 and 1953–65 are available at www.musicasacra.com/caecilia.

LC Control Number: sf 86092056
Sacred Music is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

Sacred Music is published quarterly for $48.00 per year by the Church Music Association of America.
12421 New Point Drive, Richmond, VA 23233.
Periodicals postage paid at Richmond, VA and at additional mailing officies. USPS number 474-960.
Postmaster: Send address changes to SACRED MUSIC, 12421 New Point Drive, Richmond, VA 23233.

EDITORIAL

The New Musical Evangelization

by William Mahrt

During the preceding Year of Faith, there has been a focus upon the New Evangelization. While the traditional sense of "evangelization" had to do with the missions—bringing the Gospel to those not yet committed to Christ—the New Evangelization includes the sense that the mission is needed even at home. A survey conducted in 2008 by the Center for Applied Research in the Apostolate came up with statics generally familiar to many of us: among self-identified Catholics, twenty-three percent regularly attended Mass on Sunday, while seventy-seven percent said that they were proud to be Catholic;[1] this and similar statistics suggest a decline more in practice than in belief, particularly a neglect of the liturgy and the sacraments. Thus, the New Evangelization pertains to those among us and to the liturgy: the New Evangelization begins at home.

What are the causes of this decline? They are manifold; among them: an incredible affluence that preoccupies us with things material; an increasingly secularized system of education; an explosion of media providing a plethora of entertainment and information often not conducive to a Christian mentality; lives so filled with activities that little or no time remains for reflection, meditation, silence, prayer; and on and on.

On the most fundamental level, there has long been a progressive secularization of society and a consequent separation of religion and culture,[2] and there has been a corresponding desacralization of the liturgy—secular musical styles, casual attitudes on the part of priests and people, including, for example, a cultivation of a style of informality in the conduct of the Mass and the conversational hubbub that occurs at the Kiss of Peace. A serious problem with desacralization is that with the adoption of merely secular styles for the expression of the liturgy, it may appear to some who go to church and find the same thing as found outside of church, that there is no further need to go to church for it.

[1]Center for Applied Research in the Apostolate, Georgetown University, *Sacraments Today: Belief and Practice Among U.S. Catholics* <http://cara.georgetown.edu/dembackg.pdf> and <http://cara.georgetown.edu/beliefattitude.pdf>

[2]For a brilliant analysis of the relation of religion and culture in the context of music and the liturgy, see Joseph Cardinal Ratzinger [Pope Benedict XVI], "Sing Artistically for God: Biblical Directives for Church Music," in *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York: Crossroad, 1997), pp. 94–110; and Raymond Cardinal Burke, "The New Evangelization and Sacred Music: The Unbroken Continuity of Holiness, Beauty, and Universality," in *Benedict XVI and Beauty in Sacred Music,* Proceedings of the Third Fota International Liturgical Conference, 2010, ed. Janet Elaine Rutherford (Dublin: Four Courts Press, 2012), pp. 24–40.

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It is my opinion that a factor in this desacralization is a shift from a theocentric to an anthropocentric orientation in the liturgy. If the principal function of the music of the Mass is the "glory of God and the sanctification of the faithful,"[3] the liturgy will show a very different character than if its function is to "assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith."[4] While "the sanctification of the faithful," has anthropocentric aspects, it is fundamentally related to "the glory of God," a theocentric purpose.

The situation: many have become disaffected by the liturgy. Fundamental to this must be the loss of the sense of the sacred and the beauty of the liturgy. We should not be deluded that before the council the liturgy was always beautiful; still, a difference was the role beauty played in the ideal of the liturgy; when things were not perfect, it was still clear that there was an ideal—one of sacredness and beauty. In the interim the ideal has not been clear. So it is important to recover the norms of sacredness and beauty.

Properly liturgical music, sacred and beautiful, is intrinsic to the liturgy; without it, the liturgy loses its force.

For the readers of *Sacred Music,* the focus of these issues is the role of music and particularly the use of properly liturgical music. But this is an important issue for everyone, since the liturgy is the source and summit of the church's activity.[5] Traditionally, the norm of the liturgy was that it was all sung, but the gradual prevalence of the low Mass over the centuries eroded that norm, until after the council a thoroughly sung Mass was quite scarce, even though the council officially endorsed such a norm.[6] The bold fact is that, in spite of the council's strong endorsement of the role of music in the liturgy, it has become widely accepted that the kind of music sung is only incidental to the meaning of the Mass. We must, on the contrary, insist: properly liturgical music, sacred and beautiful, is intrinsic to the liturgy; without it, the liturgy loses its force.

But traditionally the norm has been even greater than that—the medium of the liturgy is the arts of all the senses: in addition to the arts of sound, a properly sung liturgy is enhanced by the visual arts through the architecture, vestments, and even through the depiction of sacred scenes, persons, and events in paintings, statuary, and murals; it is enhanced through the senses

[3]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (Dec. 4, 1963), ¶112 <http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html>; these go back to Pope Pius X, Motu Proprio, *Tra le Sollecitudini,* ¶I:1.

[4]United States Conference of Catholic Bishops, Committee on the Liturgy, *Music in Catholic Worship* (Washington, D.C.: USCCB, 1972), ¶23; this document has been replaced by *Sing to the Lord,* but the anthropocentric view of the liturgy remains a strong force in liturgical discussions today.

[5]"The liturgy is the summit toward which the activity of the Church is directed; at the same time it is the font from which all her power flows," *Sacrosanctum Concilium,* ¶10.

[6]"Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people," *Sacrosanctum Concilium,* ¶113.

of smell and taste by incense and the species of bread and wine in the Sacrament. These find their synthesis in a liturgy whose beauty makes its every aspect persuasive—prayer, sacrifice, education, in fact evangelization in our midst, the transcendence of the everyday, even the address of the Almighty in the context of eternity.

One of the best means to ensure the sacredness of the liturgy is singing. Singing takes the whole proceeding out of the frame of the everyday, of the secular. Links to the secular are not unimportant, but there must be more to it than just the secular, the secular must be transformed, transcended. Singing elevates the proceeding and evokes the notion that we address a transcendent God; the beauty of the singing is appropriate to addressing God, who is the source of all beauty. When the singing is beautiful and comes from within the whole congregation, it also properly addresses God as immanent. When we sing, especially when we sing from memory, we are praying from within ourselves, we are praying with something that belongs intimately to us; at the same time, singing unifies the voices of the congregation and elevates it to a level that approaches the beautiful.

For the liturgy as a whole, the norm of singing applies particularly to the celebrant of the Mass. When the priest sings his part, the voices of the congregation and choir take their place as an integral part of a larger whole, of a beautiful action. When the priest does not sing his part, the singing of the congregation and choir may seem less integrated into the liturgy, more incidental.

One of the best means to ensure the sacredness of the liturgy is singing.

Regular Sunday attendance is a fundamental value to the liturgy—a fulfillment of the commandment to make holy the Sabbath. An incentive to regular Sunday attendance is the sense that each Sunday is unique. A focus upon this has always been given by the gospel of the day, but the Propers of the Mass also make a substantial contribution to the uniqueness of each Sunday. Traditionally, the Sundays were often known by the names of their introits. These chants differentiate each day from the other, especially when they are sung in their real Gregorian settings. By recent tradition, the propers, particularly the introit, offertory, and communion, have been replaced by vernacular hymns—sometimes of excellent musical quality, sometimes not—or by "songs" that do not quite qualify even as "hymns." All of these, however, fail to differentiate one Sunday from another, since there is nothing intrinsic about them that identifies their place on any particular day; instead, the best-loved hymns or songs are recycled frequently through the year, leaving their location on any given day as arbitrary.

The normative Propers of the Mass, the full Gregorian chants as given in the *Graduale Romanum,* are the ideal: they create the greatest differentiation of the Sundays and contribute the most beautiful context for the actions of the liturgy. In many circumstances, however, this ideal cannot be realized all at once. The propers consist of both text and melody, and both are important to their function. The texts, usually from the Psalms, ensure a basically sacred theme

and provide a wide range of sacred topics, varying according to the feast and the season. The singing of these texts in itself sets a context for the liturgy that basically fulfills the need to differentiate one Sunday from the other.[7] Their most rudimentary performance is singing them to psalm tones; this presents the text in an elevated tone of voice that bears a continuity with the rest of the singing of the liturgy, though it does not present anything musical that is unique to the Sunday. A more musically significant stage of employment of the propers is to sing them in one of the simple settings, such as Adam Bartlett's *Simple English Propers.* These are composed in chant-like formulas with enough repetition over the Sundays of the year to allow a significant difference from Sunday to Sunday, while still allowing a choir to rely upon their having already learned the melody, surely a step in the right direction. Settings of Fr. Samuel Weber provide a variety of melodies for the same proper text, some quite simple, others a compact adaptation of the Gregorian melody.[8] A comprehensive publication of these propers is expected from Ignatius Press, probably in September or October of 2014. The best of these have the advantage that they are melodies that are truly proper to the day, and that they recall the authentic Gregorian melodies in a compact way. There are more literal adaptations of the Gregorian melodies to English, which have the advantage that they reflect the complete Gregorian melody, though some find the literal adaptation of the Gregorian melodies unsatisfactory.[9] Thus, the musical ideal remains the singing the Gregorian propers in Latin. This can be accomplished gradually, beginning with just one of the propers. Perhaps the communion antiphon is the best place to begin, since there is usually ample time to include it among other pieces of music during the distribution of communion, and since these chants are among the simpler of the Gregorian melodies. The Latin texts are also available with simpler melodies in the *Graduale Simplex,*[10] and these have been the basis of another English collection, *By Flowing Waters,* by Paul Ford.[11]

Another way of assuring the sacredness of the liturgy is simply keeping the rubrics.

Another way of assuring the sacredness of the liturgy is simply keeping the rubrics. This means that from Mass to Mass and from church to church, there is a continuity of practice, something which affirms the sacredness of the process. This means always observing the inclusion of the Ordinary of the Mass. Often, the Kyrie or the Gloria or the Credo are omitted in

[7]A comprehensive listing of English settings of the Propers of the Mass can be found at <http://musicasacra.com/music/>

[8]See Fr. Weber's web site: <http://www.sacredmusicus.org/>

[9]The *American Gradual,* adapted by Bruce Ford; the *Plainchant Gradual* (1962), adapted by G. H. Palmer, Francis Burgess, and R. L. Shields, 2 vols.; both are available online at musicasacra.com.

[10]1967, second edition, 1975; available at <http://media.musicasacra.com/books/graduale_simplex.pdf>

[11]Collegeville: Liturgical Press, 1999.

contravention of the requirements of the liturgy. These omissions are the expression of a personal preference, something that, in my opinion is detrimental to the sacredness of the liturgy. In fact, the Ordinary of the Mass is a very important part of the liturgy and a keystone to the participation of the congregation. While in general, the Propers of the Mass accompany other liturgical actions, and therefore, are suitably sung by the choir, the Ordinary of the Mass are the liturgical actions in themselves, and therefore are most suitably sung by the congregation. The sacredness of these parts can be underscored by singing them in Latin, as the council prescribed.[12] The simplest place to begin would be the Sanctus or the Agnus Dei, possibly in the simple settings, but moving to the more beautiful ones, which congregations are quite capable of singing. The simplest Sanctus (Mass XVIII) has the virtue that when the priest sings the preface, whether in Latin or English, there is a direct melodic continuity between the preface and the Sanctus. This kind of continuity is present in many of the more elaborate Sanctus melodies, though at first it is not quite as evident. The vocabulary of the Sanctus and Agnus Dei is quite simple, and should provide no obstacle to members of the congregation sympathetic with the cultivation of the sacred in the liturgy. In my opinion, when the congregation has achieved excellent singing of the Ordinary of the Mass, then the function of the propers can be given to the choir, even completely replacing the hymns, which are not proper.

The principal function of a director of music is performance, which must be both excellent and appropriate.

The principal function of a director of music is performance, which must be both excellent and appropriate. Yet the foundation of such performance is education. Congregations may have completely forgotten the Propers of the Mass, Gregorian chant, Latin, and many other things which are conducive to the sacredness of the liturgy; they must be gradually led back to them. Priests may have made their way through the seminary without an iota of such fundamentals of the liturgy. A gentle and persuasive, but persistent program of information and experience in the long run will aid the establishment of these values.

The recovery of Gregorian chant is a long process and will represent significant progress. Nevertheless, in some congregations, there may be a small group of individuals who see the use of a single word of Latin or a single note of Gregorian chant as turning back the clock, and they can mount a campaign against it. They must be treated firmly, but with charity, and it is crucial that regular consultation should be made with the pastor about what should be done and why. Important to this discussion is a good knowledge of liturgical legislation, based upon the documents on the liturgy, first of all the Constitution on the Sacred Liturgy of the Second Vatican

[12]After allowing the vernacular in certain parts of the Mass: "Nevertheless steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them," *Sacrosanctum Concilium,* ¶54.

Council,[13] and then *Musicam Sacram,*[14] the first document on the use of music following the council. These documents have not been made obsolete by the introduction of the revised missal of 1970, for they are of the highest legal standing and address general issues.[15] The *General Instruction of the Roman Missal*[16] can be the source of specifics that are up-to-date. A secondary resource can be *Sing to the Lord,*[17] a document issued by the American bishops, but without the approbation of the Vatican, and therefore without binding legal status. It reiterates many of the principles from the official documents, and can be a source of persuasive points, when used wisely.

Since the beauty of the liturgy is a fundamental value, polyphonic music is important.

Since the beauty of the liturgy is a fundamental value, polyphonic music is important. The council singles out polyphonic music as having a special place in the liturgy. One or two motets by the choir, sung well, can pose to the congregation a level of beauty and devotion that carries over into all the music of the liturgy. Polyphony is capable of eliciting a different kind of meditation than is chant; the coordination of voice parts presents a kind of harmony in motion that suggests the harmonious motion of all creation and points to the Creator of all harmony.

Alternation of choir and congregation can have a very fruitful result: my congregation is used to singing all of the ordinary in chant for the regular Sundays of the year. On a few occasions, we alternate a polyphonic Kyrie with chant sung by the congregation, and this has a very desirable result.[18] Members of the congregation have spoken about it: the alternation incorporates the congregation into a larger polyphonic whole, and when they are part of such a performance they often sing with more enthusiasm.

When the choir is capable of it, a complete polyphonic Mass can be sung. It might be objected that this excludes the congregation from their rightful role in the liturgy, but this is not the case. They still sing the frequent responses as well as the Lord's Prayer. But, more impor-

[13]See note 3, above.

[14]Second Vatican Council, Instruction On Music In The Liturgy, *Musicam Sacram* (March 5, 1967) <http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html>

[15]Nor were they made obsolete by the new Code of Canon Law, because they are liturgical legislation, which is independent of Canon Law.

[16]Liturgy Documentary series, 2 (Washington, D.C.: United States Conference of Catholic Bishops, 2002); also accessible through <http://www.usccb.org/prayer-and-worship/the-mass/general-instruction-of-the-roman-missal/>

[17]*Sing to the Lord: Music in Divine Worship* (Washington, D.C.: United States Conference of Catholic Bishops, 2007) <http://www.evansville-diocese.org/worship/SingToTheLord.pdf>

[18]For a simple example, see my "Kyrie 'Cunctipotens Genitor Deus' *alternatim," Sacred Music,* 138, no. 2 (Summer 2011), 29–33.

tantly, when they are accustomed to singing and reciting the ordinary in Latin and in English, they know these normative texts well, and they can follow them attentively and sympathetically in polyphonic settings; they can pray the texts on a different level through listening than they can when singing them themselves.

The organ is also given a privileged place; it contributes many of the same things as polyphonic vocal music, since its principal forms are polyphonic. In the fourteenth century, when choirs were decimated by the black death, the organ came to the fore, being able in the hands of a single musician to provide a kind of music akin to that of the choirs. A prelude or postlude to the liturgy, as well as interludes, can function much like the environment architecture provides: while the architecture contributes an environment rife with symbols and images of the sacred, lifting the mind to a higher level upon entering the building, so the aura of polyphony presented by the organ can suggest a sacred environment of sound as elevating as the sight of the architecture.

The organ is given a privileged place; it contributes many of the same things as polyphonic vocal music.

In all of this there is an overriding aesthetic issue. It is not "art for art's sake," but art for the sake of the liturgy. What is the music to achieve? On the basic level, the singing of the Mass by the congregation achieves a unity of action; singing unifies the delivery of the sacred text as speaking rarely can. But on a higher level, its purpose is to incorporate the worshippers into the mystery of the Sacrifice of the Mass. This is a contemplative activity, and it must elevate the congregation to the level of divine worship. If this happens, they will happily come back Sunday after Sunday. On the other hand, if the music they are given has as its purpose entertainment and shows no real distinction from music heard outside of church, the conclusion could easily be drawn that since there is no distinction, they might as well stay home.

Thus the music is the means of projecting a liturgy which transcends entertainment and even education; it is capable of changing hearts, drawing people into the love of God, into the Body of Christ. This is a sacred purpose and it is accomplished as well through sound doctrine, sacred vestments, sacred architecture, sacred ceremonies, and intelligent and persuasive preaching. That it transcends the everyday and elevates the worshipper to the love of God in the sacraments and in the Word is the very essence of the sacred; that it does this with music that is truly suitable to these sacred ends, whose purpose is to make the liturgy function as transcendent, is the essence of sacred beauty, an indispensible component of evangelization.

ARTICLE

The New Liturgical Movement after the Pontificate of Benedict XVI

by Dom Alcuin Reid

Address Given at the CMAA Conference "The Renewal of Sacred Music and the Liturgy in the Catholic Church: Movements Old and New" in Saint Paul, Minnesota, on October 15, 2013

Abstract

The April 2005 election of Joseph Cardinal Ratzinger to the Throne of Peter gave significant impetus to the "new liturgical movement" for which he had called some years earlier and which he had already done much personally to promote. His example, teaching and acts of governance as pope gave the movement further momentum.

The unexpected resignation of Benedict XVI in February 2013 and the election of a new pope with a seemingly different approach to the sacred liturgy raised questions, including whether the initiatives of Benedict XVI are now to be set aside and replaced with what are presumed to be the liturgical principles behind the style of the current pope. In some circles anxiety has arisen that genuine progress made in recent years will now be lost. In others these events are regarded as a welcome opportunity to relegate "Benedict-XVI-style liturgy" and return to liturgical practices widespread in the 1960s–1990s.

This paper recalls pertinent aspects of Catholic belief about the papal office, including its limitations, and reflects on its liturgical impact in the contemporary world, particularly in the light of the reality of instantaneous media.

The paper revisits the foundations of the new liturgical movement and reflects on the nature of the liturgical reform of Benedict XVI with reference to the principles of the twentieth-century

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liturgical movement and of the Second Vatican Council's Constitution on the Sacred Liturgy, *Sacrosanctum Concilium.*

In the light of these considerations, the paper seeks to articulate principles and future pathways for a new liturgical movement that will serve this movement now that its "father," Benedict XVI, is no longer the reigning pontiff.

Introduction

Early in the evening of April 19, 2005 the Cardinal Protodeacon announced the election of Joseph Cardinal Ratzinger to the papacy. Shortly thereafter the new pope appeared on the central loggia of Saint Peter's Basilica wearing papal choir dress and imparted the blessing *Urbi et Orbi.*

On the evening of March 13, 2013 another Cardinal Protodeacon announced the election of Jorge Mario Cardinal Bergolio, S.J., as pope. Pope Francis appeared on the loggia in just a white cassock, in stark contrast to his predecessors. The Master of Apostolic Ceremonies at his side carried a stole which the pope wore only for the blessing.

Pope Benedict XVI's attire on the loggia went unnoticed (save, perhaps, the black cardigan poking out from under the white sleeves—apparently Cardinal Ratzinger didn't have a white one in his bag "just in case"!): the world's media were busy filing stories about the new "Rottweiler Pope" and various Catholics were reaching for either champagne to celebrate, or for something far stronger in order to drown their sorrows.

Yet Pope Francis' attire was noticed. It was a statement. It was clearly a personal decision, a rejection by the new pope of how popes had traditionally vested for the blessing *Urbi et Orbi*—which is, after all, a part of a liturgical rite, the *Ordo Rituum Conclavis*.[1] The manner of his appearance was news. Whilst media filed facile reports about simplicity and humility, in some Catholic circles the champagne and stronger elixirs were sought once again, but this time who was drinking what was reversed.

Pope Benedict XVI was a pope of the sacred liturgy and his election and pontificate gave great impetus to the "question of the liturgy." Pope Francis is a different pope with his own style and priorities—and there is nothing at all wrong about that. Indeed, in the providence of almighty God we have been blessed with many successors of St. Peter throughout history with varying talents and insights who have served Christ and his church according to the needs of the time.

At least there should be nothing abnormal about popes not being identical. But in a world of instantaneous media and a church marked by decades of "liturgy wars," the liturgical choices of the Bishop of Rome have been waved around as triumphantly as any military standard—be they the choice to wear a cream miter with a brown stripe, or a fanon,[2] or nothing liturgical at all.

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[1]Officium De Liturgicis Celebrationibus Summi Pontificis, *Ordo Rituum Conclavis* (Vatican City: Typografia Vaticana, 2000); cf. nn. 67, 75.

[2]A papal vestment set aside by the Venerable Paul VI, but worn occasionally by Blessed John Paul II and then returned to use for the most solemn papal liturgies by Benedict XVI.

Do these choices truly herald a victory? Does each pope's style and personal preference determine what is, or what should be, the liturgy of the church? Are we, after this pontificate, to wait to see who emerges wearing what before we know what the sacred liturgy is and how we are to celebrate it? Where does this leave pastors, liturgical ministers, and formators, indeed all of Christ's faithful? And where does it leave what has become known as the "new liturgical movement" for which Cardinal Ratzinger had called,[3] and to which his example, teaching, and acts of governance as pope gave such momentum? Should it pack up and go home, as it were, because its "patron" is now retired and the church is under new management?

An examination of the nature of the papal office and of the sacred liturgy is necessary, I suggest, in order to glean some principles that will serve us in addressing these questions, whatever present or future bishops of Rome may choose to wear, or not.

The Papal Office

What is the papal office? In the words of the Holy Father at the Mass for the inauguration of his Petrine ministry it is a "service which has its radiant culmination on the Cross."[4] It is the continuation of the specific ministry given by Christ to Peter involving both the power of the keys (cf. Matt. 16:18–19) and the duty to tend and feed the Lord's sheep (cf. John. 21:15–19).

The papacy involves a primacy in the church which includes "full, supreme, and universal power over the whole Church."

We know from the Second Vatican Council that this service or ministry is a "source and foundation of unity of faith and communion" for the church willed and established by Our Lord himself (*Lumen Gentium*, ¶18); and that the papacy involves a primacy in the church which includes "full, supreme, and universal power over the whole Church," (cf. *Lumen Gentium,* ¶22). It is an office exercised collegially with all the bishops who, themselves must be in communion with the head of the college, the pope, in order legitimately to exercise their own ministry (cf. *Lumen Gentium*, ¶22). In clearly defined circumstances the papal magisterium enjoys the divine protection of infallibility, something which bishops teaching in communion with him can also share (cf. *Lumen Gentium*, ¶25). The Second Vatican Council also states that:

> Religious submission of mind and will must be shown in a special way to the authentic magisterium of the Roman Pontiff, even when he is not speaking *ex cathedra*; that is, it must be shown in such a way that his supreme magisterium is acknowledged with reverence, the judgments made by him are sincerely adhered to, according to his manifest mind and will. His mind and will in the matter may be known either from the character of the

[3]Cf. Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius Press, 2000), pp. 8–9.

[4]Homily, Mass for the Inauguration of the Petrine Ministry, March 19, 2013 <http://www.vatican.va/holy_father/francesco/homilies/2013/documents/papa-francesco_20130319_omelia-inizio-pontificato_en.html>

> documents, from his frequent repetition of the same doctrine, or from his manner of speaking (*Lumen Gentium*, ¶25).[5]

There is no doubt that the papal office gives the church a unique and powerful ministry, indeed one which provides the church Christ founded with a secure foundation amidst the challenges and even attacks she encounters throughout the years and centuries. The papal office is both a consolation and assurance: if I am in communion with the pope, I am a member of the Church of Jesus Christ; and if I follow the pope's solemn teaching and that of the bishops in communion with him, I cannot be led astray.

Yet we know that in history there have been good and bad holders of the papal office. In recent centuries we have enjoyed a succession of morally good popes who have served the church to the very best of their ability. Their initiatives and policies shall continue to be evaluated by history, but the men themselves have given themselves completely, at times heroically, in the service of their unique vocation as the successor of Peter.

There is a danger here. The nature of the papacy, and its juridical power, when combined with morally good incumbents risks creating an almost super-man. The temptation to forget that he is but the *vicar* of Christ and to idolize the individual pope is real. This can lead to the error of ultramontanism: the belief that *any* opinion, act or judgment of the pope is unable to be criticized, or indeed is infallible, and is to be followed as the teaching of Christ himself.

This is not to deny the pope's authority. But it is possible for a pope to make an authoritative judgment not concerning a matter of faith or morals that is ill-considered, erroneous, wrong, or bad. In such cases we would still owe him obedience—and the filial duty of submitting our reasons for believing him to be in error with respect and humility.

The temptation to forget that he is but the vicar of Christ and to idolize the individual pope is real.

Thus, whilst thanking Almighty God for morally good popes, we are wise to recall that they, as men, and even the papal office itself, have limitations. Pope Benedict XVI spoke of the latter when he took possession of the *cathedra* at St. John Lateran in 2005:

> The power that Christ conferred upon Peter and his Successors is, in an absolute sense, a mandate to serve. The power of teaching in the Church involves a commitment to the service of obedience to the faith. The Pope is not an absolute monarch whose thoughts and desires are law. On the contrary: the Pope's ministry is a guarantee of obedience to Christ and to his Word. He must not proclaim his own ideas, but rather constantly bind himself and the Church to obedience to God's Word, in the face of every attempt to adapt it or water it down, and every form of opportunism.[6]

[5]See further: *Catechism of the Catholic Church*, 2nd edition (Vatican City: Libreria Editrice Vaticana, 2003), ¶874–896 [Part I, Section 2, Art. 9, Par. 4:I] <http://www.vatican.va/archive/ENG0015/__P2.HTM>

[6]Homily, Mass of Possession of the Chair of the Bishop of Rome, May 7, 2005 < http://www.vatican.va/holy_father/benedict_xvi/homilies/2005/documents/hf_ben-xvi_hom_20050507_san-giovanni-laterano_en.html>

This is a very sober reminder from the mouth of a reigning pope. His words echo those he wrote as cardinal not a year earlier when speaking specifically about the limits of the papacy and liturgical reform. Taking as his point of departure ¶1125 of the *Catechism of the Catholic Church* ("Even the supreme authority in the Church may not change the liturgy arbitrarily, but only in the obedience of faith and with religious respect for the mystery of the liturgy"), Cardinal Ratzinger argued:

> It seems to me most important that the Catechism, in mentioning the limitation of the powers of the supreme authority in the Church with regard to reform, recalls to mind what is the essence of the primacy as outlined by the First and Second Vatican Councils: The Pope is not an absolute monarch whose will is law, but is the guardian of the authentic Tradition, and thereby the premier guarantor of obedience. He cannot do as he likes, and is thereby able to oppose those people who for their part want to do what has come into their head. His rule is not that of arbitrary power, but that of obedience in faith. That is why, with respect to the Liturgy, he has the task of a gardener, not that of a technician who builds new machines and throws the old ones on the junk-pile. The "rite", that form of celebration and prayer which has ripened in the faith and the life of the Church, is a condensed form of living tradition in which the sphere which uses that rite expresses the whole of its faith and its prayer, and thus at the same time the fellowship of generations one with another becomes something we can experience, fellowship with the people who pray before us and after us. Thus the rite is something of benefit which is given to the Church, a living form of *paradosis* the handing-on of tradition.[7]

Cardinal Ratzinger's arguments assume Catholic liturgical theology: Catholic liturgy is nothing less than "a condensed form of living tradition in which the sphere which uses that rite expresses the whole of its faith and its prayer."[8] The rites and their multivalent components are not mere tools employed or not on any given occasion and changed according to the preferences of the minister or community, but are privileged—indeed sacramental—means of our worship of Almighty God and of Christ acting in his church in our day. These means develop, of course, but as the catechism cautions, "not arbitrarily" but "only in the obedience of faith and with religious respect for the mystery of the liturgy."[9]

The supreme authority in the church may not change the liturgy artibrarily.

In respect of the papacy we may say, then, that the sacred liturgy enjoys a theological priority in relation to the personal preferences or wishes of individual popes.

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[7]Joseph Cardinal Ratzinger, Preface to Alcuin Reid, *The Organic Development of the Liturgy*, 2nd ed. (San Francisco: Ignatius Press, 2005), pp. 10–11; Cardinal Ratzinger articulated similar arguments earlier, in the chapter "Rite," in *The Spirit of the Liturgy,* pp. 159–170.

[8]Ratzinger, Preface, 11.

[9]*Catechism,* ¶1125 [Pt. 2, Sect. 1, Ch. 1, Art. 2:III].

Historically we have a grave problem here: for it is more than merely arguable that the Venerable Paul VI imposed his personal will on the church's liturgical tradition when implementing the reform called for by the Second Vatican Council. The rites he promulgated are authoritative and valid, but their continuity with the received liturgical tradition is far from clear. Nor is it clear that they accord with the moderate reform for which the Second Vatican Council called. Yet these reforms were widely accepted, almost without question, principally because they came from the pope. As John Cardinal Heenan wrote in March 1969: "If the Holy Father has decided to reform the Liturgy, we must accept."[10]

Venerable Paul VI imposed his personal will on the church's liturgical tradition when implementing the reform called for by the Second Vatican Council.

Of course Catholics wish to trust and obey the pope: these are virtues, rightly cultivated. Yet, from them it is but a few steps from the filial respect and obedience we owe the Holy Father to the adoption of an uncritical ultramontanism that is rightly ridiculed by Protestants and which is foreign to the Office of Peter given by Christ to his church. This danger is particularly acute in our world of an instantaneous media, of immediate image and textual transmission, when every utterance and appearance of the pope is "out there," as it were, almost before the man himself has had time to consider the possible impact.

It is perhaps not such a new problem. Almost a century ago the English priest and polyglot, Adrian Fortescue, explained to a friend his exasperation with the Holy See's position on biblical scholarship and with the stance of Pope Leo XIII:

> Leo XIII commits himself to the historicity of every statement not obviously a quotation in the Old Testament. That is absolutely and finally hopeless. . . . It is not that one wants to deny what the Pope has said. On the contrary one has the strongest reasons for wishing to justify them. But on such matters as this, one simply cannot refuse to be convinced by the evidence . . . I wish to goodness that the Pope would never speak at all except when he means to define *ex cathedra*. Then we should know where we are.[11]

Some of the policies of Pope Leo's successor also drove Fortescue to distraction. Writing to a brother priest he bemoaned:

> We have stuck out for our position all our lives—unity, authority, St. Peter the rock and so on. I have too, and believe it; I am always preaching that sort of thing, and yet is it not now getting to a *reductio ad absurdum*? Centralisation grows and goes madder every century. Even at Trent they hardly foresaw this kind of thing. Does it really mean that one cannot be a member of the Church of Christ without being, as we are, absolutely at the mercy of an Italian lunatic?

[10]Cited in Alcuin Reid, *A Bitter Trial: Evelyn Waugh and John Carmel Cardinal Heenan on the Liturgical Changes*, 3nd ed. (San Francisco: Ignatius Press, 2011), p. 23.

[11]Cited in: Alcuin Reid, ed., Adrian Fortescue, *The Early Papacy: To the Synod of Chalcedon in 451*, 4th ed. (San Francisco: Ignatius, 2008), p. 13.

> . . . Give us back the Xth century Johns and Stephens, or a Borgia! They were less disastrous than this deplorable person.[12]

Whilst some of Fortescue's language is strong, his instincts are sound. As he taught his parishioners, Catholics are "not bound to admire [popes'] characters or believe their opinions."[13] Ultramontanism is not part of the Catholic faith. Being in communion with the Bishop of Rome does not mean I must think his every word, deed, and choice are divinely inspired. Nor does it preclude respectful critical evaluation of his acts. Indeed, one might argue that the danger of ultramontanism, and also those of possible distortion and misinterpretation, particularly in the light of modern media, suggest to the incumbents of the papal office, and to their aides, the adoption of a carefully considered modesty of words and images.

There are clear liturgical differences between the current pope and his predecessor.

I wish to return to the Holy Father's appearance on the balcony following his election in March. I confess that his lack of choir dress confused and disturbed me. "Why would he think it necessary to spurn liturgical attire?" I wondered. "What does this say about the new pope's understanding of and respect for the church's liturgy?" I pondered. To this day these questions remain unanswered. We have all heard the jokes about Jesuits and the liturgy, and at times there may be a certain amount of truth in them: the somewhat a-liturgical aspects of their order and its origins in the period of the ascendency of the *devotio moderna* may go some way in explaining this.[14] In respect of our Jesuit pope, even George Cardinal Pell observed in an April 2013 interview that at the start of this pontificate "liturgically, perhaps, there has been a little ripple here and there."[15]

Yes, there are clear liturgical differences between the current pope and his predecessor. Yet, from what we believe about the papal office, it can and needs to be said clearly that the liturgical style or preferences of a given pope are not law and that it is possible that a pope can make errors of judgment in this area,[16] which errors, because of his position and the instantaneous dissemination of anything he does, can give confusing or even misleading messages to the church and the wider world.

To put this question into sharp relief: the feet of whom should be washed in the Mass of Maundy Thursday? Those of men or of women? The feet of Christians or non-Christians?

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[12]Ibid., 12.

[13]Ibid., 10–11.

[14]For a classic example of Jesuit relegation of the sacred liturgy to the status of but one almost marginal devotion amongst others see Jean-Joseph Navatel, S.J., "L'Apostolat Liturgique et La Piété Personnelle," in: *Études* (November 20, 1913), 449–476.

[15]"Cardinal Pell: 'We've got a Pope who's got mud on his boots'"; Interview with *Vatican Insider* (April 23, 2013) <www.lastampa.it>

[16]Some may consider the July 11, 1992 decision of Blessed John Paul II to allow women to serve at the altar as an example of this.

Why? With all due respect I submit that any answer based solely on ". . . because the pope did it" is insufficient if not downright ultramontane.

Such reasoning will not do. Such positivism is simply foreign to the Catholic faith. Papal preference is not the arbiter of the church's liturgy: sound liturgical and theological principles are. The Bishop of Rome exercises his authority rightly when, in liturgical matters, he bases his judgments on these principles. If he ignores them in his judgments or personal practice he risks causing confusion, scandal, and disunity. The exercise of authority in respect of the sacred liturgy and the personal liturgical behavior of all popes, prelates, other clergy, and laity are rightly evaluated according to these criteria.

Some measure of confusion and perhaps even disheartenment has certainly occurred as an unintended but real consequence of the liturgical "ripples" occasioned by the Holy Father. He seems to be a particularly open and approachable man and it would be more than interesting to converse with him about these questions. But he is also a man who is very busy, and rightly, about many important matters.

The Holy Father's concentration on other aspects of the church's life, and even any mistakes he may have made in his own liturgical practice, do not mean that the liturgical initiatives promoted by his predecessor are now somehow unimportant or are to be abandoned. Those initiatives retain their validity insofar as they are grounded in sound principles, and it is to a consideration of those to which we must now turn.

Liturgical Principles

These principles were at the heart of the "classical" twentieth century liturgical movement the basis of which was articulated by St. Pius X in his seminal motu proprio of November 22, 1903*, Tra le sollecitudini*:

> It being our ardent desire to see the true Christian spirit restored in every respect and preserved by all the faithful, we deem it necessary to provide before everything else for the sanctity and dignity of the temple, in which the faithful assemble for the object of acquiring this spirit from its indispensable fount, which is *the active participation in the holy mysteries and in the public and solemn prayer of the Church*.[17]

It is important to note St. Pius X's insistence on the sacred liturgy as the "indispensible fount" from which the faithful acquire the "true Christian spirit," from which flows the necessity of attending to it "before everything else." This is nothing other than a consequence of the theological and pastoral primacy of the sacred liturgy; something which was self-evident to Pius X and to the pioneers of the liturgical movement and which the Second Vatican Council

[17]R. Kevin Seasoltz, O.S.B., *The New Liturgy: A Documentation 1903–1965* (New York: Herder, 1966), p. 4. Emphasis added. The original is Italian: "Essendo infatti Nostro vivissimo desiderio che il vero spirito cristiano rifiorisca per ogni modo e si mantegna nei fedeli tutti, è necessario provvedere prima di ogni altra cosa alla santità e dignità del tempio, dove appunto i fedeli si radunano per attingere tale spirito dalla sua prima ed indispensabile fonte, che è la partecipazione attiva ai sacrosanti misteri e alla preghiera pubblica e solenne della Chiesa," *Acta Sanctæ Sedis,* 36 (1903), 331. The official Latin: "Etenim cum nihil Nobis potius sit et vehementer optemus ut virtus christianæ religionis floreat et in omnibus Christifidelibus firmior sit, templi decori provideatur oportet, ubi Christicolæ congregantur ut hoc virtutis spiritu ex priore fonte fruantur, quæ est participatio divinorum mysteriorum atque Ecclesiæ communium et solemnium precum;" *Acta Sanctæ Sedis,* 36 (1903), 388.

would reiterate. The sacred liturgy is the *culmen et fons vitæ et missionis ecclesiæ*—the source and summit of the life and mission of the church.[18]

Almost one hundred years ago one of those pioneers, Dom Lambert Beauduin, sought to articulate a program of action which would apply this principle to the life of the whole church in *La Piété de L'Église* [*Liturgy: The Life of the Church*]. This small book is in many ways the foundational charter of the liturgical movement. Dom Beauduin asserted:

> It is impossible . . . to overemphasise the fact that souls seeking God must associate themselves as intimately and as frequently as possible with all the manifestations of . . . [the liturgy], and which places them directly under the influence of the priesthood of Jesus Christ Himself.
>
> That is the primary law of the sanctity of souls. For all alike, wise and ignorant, infants and adults, lay and religious, Christians of the first and Christians of the twentieth century, leaders of an active or of a contemplative life, for *all the faithful of the Church without exception,* the greatest possible active and frequent participation in . . . [the liturgy], according to the manner prescribed in the liturgical canons, is the *normal and infallible path* to a solid piety that is sane, abundant, and truly Catholic, that makes them children of their holy mother the Church in the fullest sense of this ancient and Christian phrase.[19]

Here again we have a strong assertion of the primacy and objectivity of the sacred liturgy for the life of every Christian. Implicit in this, though very widely ignored at the time, is the theological objectivity of the sacred liturgy—that which we understand by the fifth-century maxim of Prosper of Aquitaine *lex orandi, lex credendi.* The *Catechism of the Catholic Church* teaches accordingly that "the Church believes as she prays. Liturgy is a constitutive element of the holy and living Tradition."[20]

As we noted above the very elements of liturgical rites—the words, gestures, sounds, things, etc.—employed in the celebration of this holy and living Tradition share something of this objectivity. They are privileged sacramentals which, whilst capable of development or even of falling into disuse, are not arbitrarily or disproportionately changed or discarded without risk of harm to the realities they comport, without risk of diminishing or impeding the connection

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[18]Cf. Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶10 <http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html>

[19]Lambert Beauduin O.S.B., *Liturgy the Life of the Church* (Farnborough: St. Michael's Abbey Press, 2002), pp. 15–16; "On ne saurait donc trop inculquer aux âmes qui cherchent Dieu de s'associer aussi intimement et aussi fréquemment que possible à toutes les manifestations de cette vie sacerdotale hiérarchique que nous venons décrire et qui nous met directement sous l'influence de sacerdoce de Jésus-Christ. Telle est la loi primordiale de la sainteté des âmes. Pour tous, savants et ignorants, enfants et hommes faits, séculiers et religieux, chrétiens des premiers siècles et chrétiens de XX^{e}, actifs et contemplatifs, pour *tous les fidèles de l'Eglise catholique sans exception*, la participation la plus active et la plus fréquente possible à la vie sacerdotale de la hiérarchie visible, selon les modalités fixées par celle-ci dans son canon liturgique, constitue *le régime normal et infallible* qui assurera, dans l'Église du Christ, une piété solide, saine, abondante et vraiment catholique; qui fera de nous, dans toute la force de l'ancienne et si chrétienne expression, les enfants de notre Mère la sainte Église;" *La Piété de L'Église: Principes et Faits* (Louvain: Abbaye du Mont-César & Abbaye de Maredsous, 1914), p. 8.

[20]*Catechism*, ¶1124 [Pt. 2, Sect. 1, Ch. 1, Art. 2:III].

with him whose saving action in the world of today the sacred liturgy is. This is a clear difference between Catholic and Protestant liturgical and sacramental theology, and we need to bear this fundamental principle in mind.

In the second chapter of *The Organic Development of the Liturgy* I have attempted to demonstrate that in its origins the twentieth-century liturgical movement sought to reassert the primacy of the sacred liturgy in the spiritual life through pastoral reform, not of the liturgical rites themselves, but rather in respect of the quality of liturgical celebration and of peoples' capacity to participate in the rites.[21] For the pioneers of the liturgical movement knew only too well that the liturgy as developed in tradition was theologically and pastorally rich. Their desire was simply that all of Christ's faithful, clergy, religious, and laity, would fully connect with and daily draw from these riches. To that end the liturgical movement worked tirelessly at what we would call "liturgical formation."

In this context proposals for ritual reform emerged in due course. They require careful examination. At times it is possible to identify proposals motivated by a pastoral expediency or antiquarianism that would have disproportionately subjected liturgical tradition to the apparent needs of the times, to passing scholarly fashions, or to ideological desires. Pope Pius XII even found it necessary to address some of these concerns in his 1947 Encyclical Letter *Mediator Dei*.[22]

Whilst the liturgical movement continued its sound work and, indeed, whilst the Holy See enacted some helpful reforms (for example, the restoration of the authentic times of the celebration of the Holy Week Offices), it is also true that in its later phase the growing desire and agitation for ritual reform amongst some liturgical movement activists risked outrunning if not occluding the indispensible work of liturgical formation. Some thought it desirable to take the short-cut of conforming the sacred liturgy to the needs of modern man rather than carefully to lay the foundations for the long road of forming modern man so that he could connect with and draw from the riches of the developed liturgical tradition of the church.[23]

It was against this mixed background that the draft Constitution on the Sacred Liturgy was produced and debated at the Second Vatican Council. The fundamental principles of the constitution promulgated by Paul VI in December 1963 are certainly those of the liturgical movement, as ¶14 demonstrates. As we know, this article states plainly that actual participation in the sacred liturgy is desired for the whole church. But it also insists on the requirement for extensive formation "in the spirit and power of the liturgy" as *a necessary precondition* for achieving such participation.

The nature and interdependence of these two fundamental principles in the constitution has been largely ignored in the past five decades and, I submit, has resulted in erroneous interpretations of *Sacrosanctum Concilium*. Instead of beginning the work of formation in order to prepare the soil for a more fruitful participation in the liturgy moderately reformed

[21]See in particular the citations of Dom Bernard Botte and Louis Bouyer in Reid, *Organic Development* (2nd ed., 2005), 81.

[22]Cf. Pope Pius XII, Encyclical Letter *Mediator Dei* (Nov. 20, 1947), Part I, chapter V [¶59–65] <http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei_en.html>

[23]Cf. Reid, *Organic Development,* chapter 3.

in line with the subsidiary and dependent principles of the constitution which follow, the haste to have people become liturgical participants led too often to an activist, rather than an actual, participation in sacred liturgy built on the quicksand of facile reforms rather than the solid foundation of careful liturgical formation. Indeed, to borrow the words of Father Aidan Nichols, O.P., *Sacrosanctum Concilium* "carried within it, encased in the innocuous language of pastoral welfare, some seeds of its own destruction."[24]

That is to say that in the unholy and unruly rush to implement specific reforms, the moderate reform for which the council fathers called was left behind. Perhaps the clearest example comes from the pen of the principal partisan of postconciliar reform, Archbishop Bugnini himself, who wrote: "It cannot be denied that the principle, approved by the Council, of using the vernaculars was given a broad interpretation."[25] A very broad interpretation indeed! There is no doubt that sacred liturgy, that "constitutive element of the holy and living Tradition," was subjected to unofficial changes and official reforms that were at times highly questionable,[26] and which caused confusion if not scandal in the lives of many faithful Catholics.[27]

Let it be said plainly that after the council much took place, with and without authorization, that had little or no justification in the council itself or indeed in the noble and sound aims of the liturgical movement which *Sacrosanctum Concilium* sought to endorse and promote. The *minutiæ* of this historical reality and its implications are for consideration elsewhere, but it remains a fact that the organic development of the liturgy called for by the council,[28] was not achieved. There are significant elements of ritual and theological rupture.[29] Archbishop Bugnini's boast that, in respect of the reform, the saying "fortune favours the brave" came true, is itself evidence of the spirit with which the constitution was officially implemented.[30] And the uncritical positivism of self-confessed "Vatican II loyalists" such as Robert Taft, S.J., who asserts that "the mandate for liturgical reform was passed by the council with an overwhelming majority, so it is the tradition of the Catholic Church, like it or lump it,"[31] simply rings hollow.

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[24]Aidan Nichols, O.P., "A Tale of Two Documents: *Sacrosanctum Concilium* and *Mediator Dei,"* in Alcuin Reid, ed., *A Pope and a Council on the Sacred Liturgy* (Farnborough: St. Michael's Abbey Press, 2002), p. 12.

[25]Annibale Bugnini, C.M., *The Reform of the Liturgy 1948–1975* (Collegeville: Liturgical Press, 1990), p. 110.

[26]Perhaps the most telling is the debacle surrounding the 1969 promulgation of the new *Ordo Missæ*; cf. Anthony Cekada, *The Ottaviani Intervention: A Short Critical Study of the New Order of Mass* (Rockford, Ill.: Tan, 1992).

[27]See Reid, *A Bitter Trial*.

[28]Cf. *Sacrosanctum Concilium*, ¶23; on this article, cf. Alcuin Reid, "*Sacrosanctum Concilium* and the Organic Development of the Liturgy" in Uwe Michael Lang, ed., *The Genius of the Roman Rite: Historical, Theological, and Pastoral Perspectives on Catholic Liturgy* (Chicago: Hillenbrand Books, 2010), pp. 198–215.

[29]For an incisive study of the question of theological rupture see Lauren Pristas, *The Collects of the Roman Missals: A Comparative Study of the Sundays in the Proper Seasons before and after the Second Vatican Council* (London: T&T Clark, 2013).

[30]Bugnini, *Reform of the Liturgy*, 11.

[31]"Mass instruction: Fr. Robert Taft on liturgical reform," Interview conducted by Brian Cones, *U.S. Catholic,* 74, no. 12, (December 2009), 26–30, here, 27. Taft continues with an account that is staggering in its historical revisionism: "Unfortunately . . . here has been an attempt on the part of a group of what I call 'neo-cons' to portray the reforms of Vatican II as something that was foisted upon the church by a small minority of professionals contrary to the will of many people in the church. This is what we know in the vernacular as slander. The

In the light of the postconciliar liturgical crisis which, given the nature of the sacred liturgy, was and is a crisis that touches the very foundations of the spiritual, pastoral, and theological life of the church, voices were raised in support of a possible "reform of the reform,"[32] or indeed, as we have seen with Cardinal Ratzinger, calling for a possible new liturgical movement.

These calls were not for, and their supporters are not promoting, an "anti-Vatican II 'new liturgical movement'" to use the phrase recently coined by Massimo Faggioli.[33] Rather they—perhaps I may dare to say "we"—seek to read the council in a hermeneutic of continuity rather than of rupture in an attempt critically to evaluate its implementation so as more faithfully to achieve the true reform it desired. The making of "the council as 'event'" into an idol is all too apparent in the writings of Faggioli and his mentors,[34] and leads to an atrophying of the critical faculty in respect of its implementation whereby policies and prudential decisions, and even the liturgical rites produced afterwards, are regarded as if they were irreformable dogma. This is wrong. If liturgical narcissism is to be found today it is here.

The postconciliar liturgical crisis ... touches the very foundation of the spiritual, pastoral, and theological live of the church.

No; the council's fundamental principles stand—on their merits—and we are free today to ask whether their implementation was faithful or is in need of correction. Indeed, we are free to ask whether other measures or policies might be necessary for our changed circumstances fifty years later, and whether some of the contingent policies of the council might now have lost their relevance.

The Liturgical Reform of Benedict XVI

The election to the papacy of Joseph Cardinal Ratzinger gave great impetus to these considerations. Pope Benedict XVI's seminal discourse to the Roman Curia of December 22, 2005 gave the church the vocabulary of "a hermeneutic of discontinuity and rupture" and of a "'hermeneutic of reform,' of renewal in the continuity of the one subject-Church which the Lord has given to us,"[35] with which to approach the postconciliar crisis, liturgical and otherwise.

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reforms of the council were carried out under Pope Paul VI in a spirit of complete collegiality. Every suggested adaptation, change, or modification was sent out to every Catholic bishop in the world, and the responses that came in were treated with the utmost respect. When changes were severely questioned or opposed by a large number of bishops, they were revised according to the will of the bishops and then sent back again. So the notion that the liturgical reform was somehow forced on an unknowing church by some group of 'liturgists,' as if that were a dirty word, is a lie, and that needs to be said."

[32]See Thomas M. Kocik, *The Reform of the Reform? A Liturgical Debate: Reform or Return* (San Francisco: Ignatius, 2003).

[33]Massimo Faggioli, *True Reform: Liturgy and Ecclesiology in Sacrosanctum Concilium* (Collegeville: Liturgical Press, 2012), pp. 16–17.

[34]See John W. O'Malley, S.J., *What Happened at Vatican II* (Cambridge, Mass.: Harvard, 2008).

[35]*Address of His Holiness Benedict XVI to the Roman Curia Offering Them His Christmas Greetings* (December

This distinction is, of course, that of the man himself and stands on its merits. That it is has been widely adopted—and hotly contested by some—suggests that it touches a central issue in the interpretation of the council—wherever one stands.

This hermeneutic grounded what we may call the "liturgical reform of Benedict XVI." His liturgical initiatives were multi-faceted. In the first place his personal liturgical example used the worldwide visibility that comes with the papal office to offer the church a master class in how any liturgical minister should put Christ and his action in the sacred liturgy first and the person of the celebrant second. Then, in due course, he sought to establish a more tangible continuity in the manner of papal liturgical celebrations—perhaps most pre-eminently in what has become known as the "Benedictine arrangement" of the altar. His celebration of the modern rite *ad orientem* and his reminder that Holy Communion is ordinarily received kneeling and on the tongue were significant beacons of continuity. He insisted on the correction of erroneous practices and on the observance of liturgical discipline, daring even to address the issue of the liturgical celebrations of the Neo-Catechumenal Way. So too he insisted on fidelity to received liturgical tradition in such matters as the translation of the words *pro multis* in the words of consecration.[36]

The liturgical reforms of Benedict XVI were multi-faceted.

Benedict XVI also taught about the sacred liturgy, pre-eminently in the 2007 Apostolic Exhortation *Sacramentum Caritatis,* with its gentle but clear reassertion of the integral role of beauty in the liturgy (¶35), his exposition of the *ars celebrandi* (¶38–42), including his frank assessment that "as far as the liturgy is concerned, we cannot say that one song is as good as another" and his reassertion of Gregorian chant as "the chant proper to the Roman liturgy" (¶42), and his elucidation of authentic liturgical participation (¶52–63).[37]

And he performed two significant acts of liturgical governance. The first, his 2007 motu proprio *Summorum Pontificum* which established in law that the more ancient use of the Roman rite, the *usus antiquior*, "remains sacred and great for us too, and it cannot be all of a sudden entirely forbidden or even considered harmful."[38]

22, 2005) <http://www.vatican.va/holy_father/benedict_xvi/speeches/2005/december/documents/hf_ben_xvi_spe_20051222_roman-curia_en.html>

[36]See further: Alcuin Reid, "The Liturgical Reform of Benedict XVI" in Neil J. Roy and Janet E. Rutherford, eds., *Benedict XVI and the Sacred Liturgy* (Dublin: Four Courts Press, 2010), pp. 156–180.

[37]Benedict XVI, Post-Synodal Apostolic Exhortation *Sacramentum Caritatis* (Feb. 22, 2007) <http://www.vatican.va/holy_father/benedict_xvi/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis_en.html>

[38]Benedict XVI, Letter to the Bishops on the Occasion of the Publication of *Summorum Pontificum* (July 7, 2007) <http://www.vatican.va/holy_father/benedict_xvi/letters/2007/documents/hf_ben-xvi_let_20070707_lettera-vescovi_en.html>

We have recently heard Pope Francis speak of "the risk of the ideologization of the *Vetus Ordo*, its exploitation" as worrying.[39] Whatever the Holy Father in fact meant by this, it is true to say that many reactions to *Summorum Pontificum* uncovered an ideologization of the *Novus Ordo* which is more than worrying in its narrow, if not closed, concept of liturgical tradition.

If *Summorum Pontificum* served only to shatter the widespread illusion of recent decades that true liturgy is only found in the early church and after the Second Vatican Council, it served the church well. But as we already know, it has done much more, particularly in respect of the "interior reconciliation in the heart of the Church" and by way of an unofficial (if predominantly one-way) "mutual" enrichment between the older and newer rites.[40]

The second significant act of governance with substantial liturgical import was the 2009 Apostolic Constitution *Anglicanorum Cœtibus* which provided for personal ordinariates for Anglicans entering into full communion with the Catholic Church. Benedict XVI enabled them "to maintain the liturgical, spiritual and pastoral traditions of the Anglican Communion within the Catholic Church, as a precious gift nourishing the faith of the members of the Ordinariate and as a treasure to be shared."[41] He thereby underlined the legitimate diversity possible of Western Catholic liturgy, preserving its substantial unity and, in this instance welcoming treasures developed outside of (although deriving from) the broader Western liturgical tradition. The introduction of the *Ordo Missæ* developed for the Ordinariates in the past week is perhaps the clearest example of this to date.

For a relatively brief pontificate there was indeed significant liturgical reform. However, as much as we are in debt to him as the father of the new liturgical movement for his leadership, example and governance, it must be said the movement is not and must not become a Benedict XVI personality cult. His importance lies in his use of his office to articulate sound principles for the liturgical life of the church, principles consonant with the liturgical tradition of the church, which the Second Vatican Council recognized in its turn, yet principles which also draw upon the experience of the postconciliar decades and the changed circumstances of the church and the world at the beginning of the twenty-first century.

Principles and Pathways for the New Liturgical Movement

It is to an examination of these principles and of some pathways for the new liturgical movement today that we must now turn.

In the first place we must be utterly clear what the sacred liturgy is. We must have a truly Catholic liturgical theology that avoids the horizontalist if not Protestant errors that infected too many liturgical reforms and choices in recent decades. For the sacred liturgy is Christ's work, not ours. In and through it we are immersed into the utter triumph of the resurrected

[39]Antonio Spadaro, S.J., Interview, "A Big Heart Open to God," *America,* 209, no. 8 (September 30, 2013), 14–38. <http://www.americamagazine.org/pope-interview>

[40]Cf. Benedict XVI, Letter on *Summorum Pontificum*.

[41]Benedict XVI, Apostolic Constitution *Anglicanorum Cœtibus* (November 4, 2009), Art. III <http://www.vatican.va/holy_father/benedict_xvi/apost_constitutions/documents/hf_ben-xvi_apc_20091104_anglicanorum-coetibus_en.html>

Christ over death, which is daily renewed on our altars at Mass and is celebrated in the other liturgical rites. We do not construct this—we celebrate it as worthily as we can with respect and humility for its content and its forms, even its little rules, which we receive.

Catholic liturgy is a Christian triumphalism that is truly evangelical: it is nothing other than the celebration of the truth of the Gospel that the darkest shadows of the cross are cast by the light of the resurrection, in which light the baptized walk in hope and from which we are sent charged with the solemn duty of bringing others to share in its saving power.

In celebrating this reality ritually liturgically, in daring to do as much as we can as St. Thomas Aquinas urges,[42] we are not engaging in any Pelagian or semi-Pelagian activity that seeks to earn God's grace. No, we are cooperating with and giving witness to the grace established within us at Holy Baptism which, for creatures of flesh and blood, and of human psyches, rightly employs multivalent points of connectivity with the action of he who himself became flesh for our salvation. These points of connectivity—our rites and prayers developed in tradition—are sacred because of their sacramental facilitation of this saving encounter.

Secondly, we must reassert the truly pastoral nature of authentic liturgy. As a friend likes to ask: "Would someone please tell me precisely what liturgy is *not* pastoral?" For too long we have used the adjective "pastoral" to mean "dumbed-down." And that is simply not acceptable.

Catholic liturgy is the celebration of the truth of the Gospel.

"To pastor" in the Christian sense means to shepherd one's flock towards the unending joys of heaven. How the dumbing-down of the liturgy, of church music, art, architecture, etc. serves this end I do not know. True liturgy, the church's liturgy, celebrated fully and as well as we are able, as the church intends it to be celebrated, is truly pastoral liturgy because it alone optimally nourishes, heals and sustains the life of Christ within us.

Indeed, we must assert the pastoral importance of the *ars celebrandi*—of fidelity to the liturgical norms, of a commitment to beauty in the liturgy, of moving beyond the minimalism of simply doing what is required by the rubrics, in a spirit of celebrating the riches of our liturgical tradition.

When we are clear about the true theological and pastoral nature of Catholic liturgy we can then promote that *participatio actuosa* for which the Second Vatican Council called. But, as I have said above and tried to argue in my paper at *Sacra Liturgia 2013* last June, widespread formation in the spirit and power of the sacred liturgy is the necessary precondition for such participation,[43] and we ignore this to our peril.

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[42]"Quantum potes, tantum aude," Sequence for the Feast of Corpus Christi, *Lauda Sion Salvatorem*.

[43]"'Spiritu et virtutæ Liturgiæ penitus imbuantur'—*Sacrosanctum Concilium* and Liturgical Formation," paper delivered to Sacra Liturgia 2013, Pontifical University of Santa Croce, Rome, June 27, 2013; the proceedings of Sacra Liturgia 2013 are to be published by Ignatius Press.

The work of liturgical formation must, then, be another hallmark of the new liturgical movement. This is not primarily an academic or technical endeavor. Rather it involves facilitating in hearts and minds the discovery of the ways of the liturgy—it is formation first and foremost by living the liturgy, by immersion into it, by recognizing, coming to know, and entering into a deeper relationship with the beautiful face of Christ at work there, in his church gathered in worship. As a priest friend wrote to me recently: "We've changed minds, but we need to change hearts, and find a way to make the people *love* the liturgy as much as we desire to them to appreciate it intellectually and aesthetically."

To this end I would argue that we urgently need a *ressourcement,* a revisiting of the best of the origins of the twentieth century liturgical movement—the writings and practices, the efforts and pastoral vision of its pioneers and fathers, particularly Dom Beauduin,[44] Dom Maurice Festugière,[45] Dom Idelfons Herwegen,[46] Romano Guardini,[47] Dom Virgil Michel,[48] and others.[49] They have much to teach us today.

The work of liturgical formation must be a hallmark of the new liturgical movement.

When we have done this, and only then, we will have facilitated *participatio actuosa*, which is necessarily consequent to sound liturgical theology and to a good *ars celebrandi*. The liturgical celebrations in which we participate must be consonant with and grounded in sound liturgical and theological principles, not rites evacuated of their content so as to render participation facile, as too often has been the case.

The fourth area of activity for the new liturgical movement I would propose is its promotion of the riches and breadth of Western liturgical tradition. *Summorum Pontificum* and *Anglicanorum Cœtibus* have equipped us well for this task, which task includes revisiting the treasures of the liturgies of the religious orders and the primatial sees which were so clinically

[44]Lambert Beauduin, O.S.B., *La Piété de L'Église: Principes et Faits* (Louvain, Abbaye de Maredsous, 1914), English translation, *Liturgy the Life of the Church* (Collegeville: Liturgical Press, 1926); the most recent edition, edited by the present author (Farnborough: St Michael's Abbey Press, 2002).

[45]Maurice Festugière, O.S.B., *La Liturgie Catholique: Essai de Synthèse* (Louvain: Abbaye de Maredsous, 1913).

[46]Idelfons Herwegen, *Das Kunstprinzip in der Liturgie* (Paderborn: Junfermann, 1916); English translation, *The Art-Principle of the Liturgy* (Collegeville, Liturgical Press, 1931); and as *Liturgy's Inner Beauty* (Collegeville, Liturgical Press, 1955).

[47]Romano Guardini, *The Spirit of the Liturgy* (London: Sheed & Ward, 1930); *Sacred Signs* (London: Sheed & Ward 1937); *Liturgische Buildung*, (Burg Rothenfels am Main: Deutsches Quickbornhaus, 1923); *Formazione liturgica*, (Milan: Edizioni O.R.,1988); "A Letter from Romano Guardini on the Essence of the Liturgical Act," in *Herder Correspondence* (August, 1964), 24–26.

[48]Virgil Michel, O.S.B., *The Liturgy of the Church, according to the Roman Rite* (New York: Macmillan, 1938).

[49]For example: Emmanuele Caronti, O.S.B., *La pietà liturgica* (Turin: Libreria del Sacro Cuore, 1920); *The Spirit of the Liturgy* (Collegeville: Liturgical Press, 1926).

discarded following the council: "What earlier generations held as sacred, remains sacred and great for us too."[50]

Fifthly, we must insist that reform in continuity, and not rupture, is the *sine qua non* of Catholic liturgical development. This necessarily involves rereading *Sacrosanctum Concilium* and its mutant progeny in the light of this hermeneutic. Such a reading will show us more clearly the paths necessary for any future reform of the reform, the need for which is not dead because some liturgists think that the current pope may not wish to pursue it, but which is in fact ever more pressing out of fidelity to liturgical tradition, out of fidelity to the council and also in the light of the urgent pastoral needs of today.

Finally, the new liturgical movement must reject the positivism and ultramontanism spoken of earlier. "What Would You Want the 'Council of Cardinals' To Do with Liturgy?" we read in a post on the *Pray Tell* blog on September 30, 2013. But it is not for cardinals, popes, bishops, or any of us, *to do things with the liturgy*. Rather, it is our privilege and duty *to do the liturgy* as it has been handed on to us and to allow it, indeed to allow Christ working in and through it, to do things with us!

For when *I* say "I am going to change the liturgy," I have long since lost that "religious respect for the mystery of the liturgy" of which the catechism speaks. No. I must celebrate the liturgy faithfully, and as fully as I am able. If I am in a position of authority my responsibility is not to shape the liturgy according to prevailing preferences or ideologies—my own or those of others—but to care for it as a custodian, to see that it is faithfully celebrated and handed on, and yes, perhaps also carefully to supervise its legitimate development or even to correct erroneous practices.

Conclusion

The validity of these principles does not rely on any one personality or pope. Yes, we were providentially blessed in the person, teaching, governance and example of Benedict XVI. May he be rewarded for all that he has done.

But he is retired now. Our Holy Father, Pope Francis, to whom, as Catholics, we owe due loyalty and obedience, is a different man with different priorities, and I am sure that we are as one in praying that Almighty God shall give him all the strength and wisdom necessary to govern the church wisely in our time.

In the meantime the work of the new liturgical movement continues because it is founded on sound principles that are of perduring value for the church.

We may mourn the loss of Pope Benedict's leadership. We certainly—as children do—fondly recall all that he gave us. But as children eventually have to do, we—the next generation of the new liturgical movement—must now ourselves carry the burden of the day. According to the differing vocations and gifts Almighty God has given each one of us, we have this responsibility. In our efforts faithfully to fulfill this duty in the years to come let us make the beloved father of the new liturgical movement, Benedict XVI, very proud indeed!

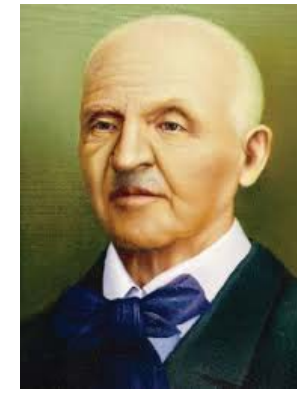
[50]Benedict XVI, Letter on *Summorum Pontificum*.

INTERVIEW

Spirituality in Bruckner's Symphonies: Insights from Maestro Manfred Honeck

By Daniel J. Heisey, O.S.B.

If, as Abbot Bernard Seasick, O.S.B., has suggested,[1] monasticism is a space of encounter between theology and aesthetics, it is fitting that even before receiving an honorary doctorate from Saint Vincent College in 2010, Manfred Honeck, conductor of the Pittsburgh Symphony Orchestra, has had an association with the Benedictine monks of western Pennsylvania's Saint Vincent Archabbey, its college, and its seminary. Maestro Honeck, fifty-three, a native of Austria, is a devout Catholic, and his openness about his faith has attracted national attention.[2] Since 2007 he has served as musical director and principal conductor of the Pittsburgh Symphony, and with the Symphony he has performed at the London Proms, toured Europe, and recorded Mahler's First, Third, and Fourth Symphonies, as well as Tchaikovsky's Fifth. He has also tried his hand at innovation, most strikingly a staging of Handel's *Messiah*, although it met with mixed reviews.[3] Recently, I sought out his insights on the spiritual dimension to the symphonies of Anton Bruckner. Given his travel schedule, when not touring dividing his time between Pittsburgh and Vienna, we communicated via electronic mail.



Anton Bruckner
(1824–1896)

Spiritual discussions ought to have a theological base, and so we begin with a Swiss theologian, Hans Urs von Balthasar (1905–1988), who has written that "great music is always dramatic: there is a continual process of intensification, followed by a release of tension at a

[1]Bernard Sawicki, "Il Monachesimo quale Spazio D'Incontro tra Teologia ed Estetica—Un Esempio: La Regola di San Benedetto e la Musica di Chopin," in *Church, Society, and Monasticism*, ed. E. López-Tello García and B. S. Zorzi, Studia Anselmiana, 146 (Rome: Pontificio Ateneo S. Anselmo, 2009), pp. 623–629; since 2005 Sawicki has been abbot of Tyniec Abbey, Krakow, Poland.

[2]See Robert Rauhut, "Maestro: Faith, Family, and Music in a Conductor's Life," *National Catholic Register* (June 1, 2008), 1, 9; Daniel J. Wakin, "A Conductor Whose Worship Stands Apart," *The New York Times* (February 21, 2010), Arts and Leisure, 29; Emily Stimpson, "Conducting Himself with Faith," *Our Sunday Visitor* (July 10, 2011), 14–15.

[3]See Andrew Druckenbrod, "A Risk-taking 'Messiah,'" *Pittsburgh Post-Gazette* (November 27, 2011), E-1, E-4; Ruth Ann Dailey, "A Modern 'Messiah' that (like Jesus) Provoked," *Pittsburgh Post-Gazette* (December12, 2011), A-2; James R. Oestreich, "Handel, Illustrated with Americana," *The New York Times* (December 6, 2011), C-2.

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higher level."[4] Although a few sentences later he invoked the great name of Mozart, Balthasar could well have been writing about Romantic composer Anton Bruckner (1824–1896). Nevertheless, since Balthasar elsewhere referred to having been "constrained as a boy to plough through the entire undergrowth of Romantic music from Mendelssohn via Strauss to Mahler and Schönberg, before finally I was allowed to see rising behind these the eternal stars of Bach and Mozart,"[5] we must take our leave of him as our guide.

Without in any way saying anything against Bach or Mozart, or Balthasar, for that matter, one interested in Roman Catholic spirituality does well to consider the music of Bruckner, whose Catholic religious devotion stands out as one of the most vital aspects of his life. Manfred Honeck contrasted the music of Mozart and Bruckner, saying:

> Long-spanning arches as well as extensive climaxes and their relaxation are a major feature of Bruckner's music. Mozart makes the secrets of music accessible to us by familiarity, so to say, Bruckner in a more transcendent way. If both would try to give a musical shape to Christ, then Mozart would supposedly portray the human side of Christ, whereas Bruckner might rather point at the divine.

Bruckner wants to carry off his listeners to the sphere of transcendence rather than remain in the mere mundane.

In late 2011, after a special performance at the Vatican of Bruckner's Ninth Symphony and his Te Deum, Pope Benedict XVI offered brief remarks. He observed of Bruckner that "the simple, solid, genuine faith he professed throughout his life" is what "lies at the foundations of Bruckner's music," listening to which, said the Holy Father, "is like being in a great cathedral, observing its imposing structural framework surrounding and elevating us, which stirs up emotion."[6]

Maestro Honeck agrees:

> These thoughts are to the point. The music of Bruckner always tries to touch the heavenliest, as much as the liturgy taking place in a cathedral is not a solely human display, but the realization of God. Bruckner wants to carry off his listeners to the sphere of transcendence rather than remain in the mere mundane. His music can be depicted by a Gothic

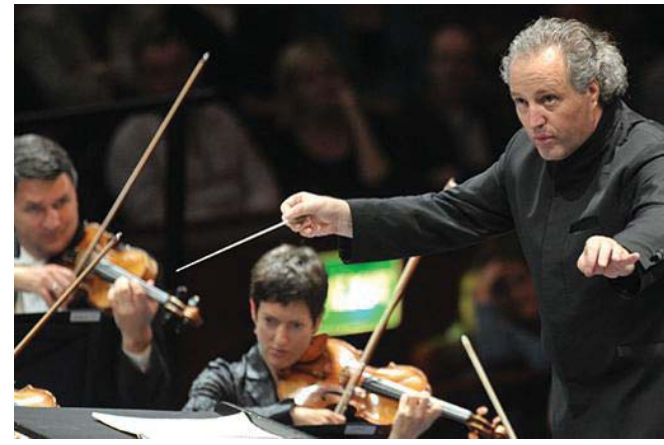
[4]Hans Urs von Balthasar, *Truth is Symphonic: Aspects of Christian Pluralism*, tr. Graham Harrison (San Francisco: Ignatius Press, 1987), p. 15.

[5]Hans Urs von Balthasar, *My Work: In Retrospect* (San Francisco: Ignatius Press, 1993), p. 10.

[6]Benedict XVI, "As Within a Great Cathedral," *L'Osservatore Romano*, Weekly Edition in English (November 2, 2011), 4; for Joseph Ratzinger and music, see Joseph Ratzinger, *Salt of the Earth: The Church at the End of the Millennium: An Interview with Peter Seewald*, tr. Adrian Walker (San Francisco: Ignatius Press, 1997), p. 47; John L. Allen, Jr., *The Rise of Benedict XVI* (New York: Doubleday, 2005), p. 146; Georg Ratzinger, *My Brother, the Pope*, as told to Michael Hesemann, tr. Michael J. Miller (San Francisco: Ignatius Press, 2011), pp. 81–82, 109–110; Michael White, "Soothing Sounds for the Pontiff's Ear," *The New York Times* (March 28, 2010), Arts and Leisure, 19, 22.

> cathedral in particular, because Gothic architecture on the one hand tries to touch the sky by its pointed, upwards-facing way of construction and on the other hand symbolizes the wealth of God's mercy shining into the world by its magnificent high elaborate and colored windows.

Pope Benedict then quoted a conductor long associated with Bruckner's music, Bruno Walter, who said that "Mahler always sought after God, whereas Bruckner had found him." Walter (1876–1962), a protégé of Gustav Mahler and, like Mahler, a convert to Catholicism, once wrote that "The combination of music and religion has always seemed pertinent to both the religious and the aesthetic mind."[7] Regarding our subject, Walter referred to "the otherworldliness of a Bruckner Adagio" and observed that "Bruckner's work seems to tell of the inner world of a saint."[8] Here we are exploring the inner otherworldliness of Bruckner's music, in particular his symphonies, keeping in mind Erich Leinsdorf's caution about "the Germans' insistence on giving a metaphysical dimension to anything beyond the complexity of a Strauss waltz."[9]



Maestro Manfred Honeck

Wherever one turns to learn more about Bruckner, one reads of his formative years as an organist for the Augustinian canons of Saint Florien's priory, near Linz, Austria, and one reads of Bruckner's lifelong devotion to these friars who had educated him, a dedication that led to his being buried within the priory church, now designated a basilica. Although cultural manifestations of human nature vary from century to century and from place to place, human nature itself never changes; otherwise, each person would be an isolated island, unable to sympathize or empathize with another. Nevertheless, there is an advantage to having breathed the same air, so to speak, as Bruckner or Mahler. As Maestro Honeck has said of Mahler's music, it "is very strongly connected with the Viennese dialect, the way Austrians speak and sing," and he added that, "You have to speak the language to conduct the music."[10]

Is the same true regarding Bruckner and his music? "Partly," Honeck wrote.

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[7]Bruno Walter, *Of Music and Music-Making*, tr. Paul Hamburger (New York: Norton, 1961), p. 17.

[8]Ibid., 17, 195.

[9]Erich Leinsdorf, *Erich Leinsdorf on Music*, ed. Reinhard G. Pauly (Portland, Ore.: Amadeus Press, 1997), p. 202.

[10]Quoted in Jim Cunningham, "September Song," *Pittsburgh* (September, 2008), 27.

> Where the worldly, folkloristic element prevails, the understanding of the Austrian dialect and the flux of its diction may indeed be helpful. Knowing Church Latin is fairly useful, too. Bruckner was very well acquainted with it; you only need to listen to his motets and Masses, all of which are in Latin.

Language and culture are surmountable obstacles. Usually when musicologists refer to "the Bruckner problem," they mean the editorial tangle of the numerous revisions Bruckner made of his symphonies. These scholars puzzle over and debate whether, for example, the published version of a Bruckner symphony represents the composer's intentions better than an early manuscript of the score. Be that as it may, another dimension of the Bruckner problem is his music's ongoing limited popularity, if not his actual obscurity. As we have seen, his music can appeal to an erudite pope, yet apparently not to an equally learned theologian, who was an influence on and colleague of that same pope. To consider the spiritual dimension of Bruckner's symphonies, we must also consider his limited appeal.

In 1939 Werner Wolff wrote in *The New York Times* that, given the popularity in America of the music of Richard Wagner, "it should be possible to familiarize the people with the works of Mahler and Bruckner. . . . Is it that the volume of Mahler and Bruckner frightens people?"[11] Alex Ross, a music critic for *The New Yorker*, recently suggested that the lesser popularity of Bruckner compared to Mahler derives from Bruckner's reserve and reticence. "Mahler is charismatic," Ross explained. "He invites you in, bares his soul, makes common cause with your private yearnings," whereas Bruckner "with his vast, slow-moving structures and relentlessly somber tone, can seem impassive, even inhuman."[12] Perhaps here we come back to Wolff's speculation that Bruckner, at least, frightens people.

On the contrary, Maestro Honeck believes that fear is not the issue. "No," he wrote,

> This is rather incomprehension of the unknown than fear. One needs a little more time to understand his music. Compared to Gustav Mahler there is a more pronounced mystical aspiration, and in order to get into it, one needs to let oneself in for an unknown transcendence, but it is certainly worthwhile.

A contemporary of Wolff, Deems Taylor, considered the question of Bruckner's unpopularity and decided that as a composer, Bruckner just wasn't good enough for his work to endure. "Bruckner has the talent," Taylor said, "but not the mind to control it. . . . Bruckner had much to say, but mumbled it hastily and indistinctly, so that we lost something that we should have been the richer for having heard."[13] It seems a harsh judgment, though, for a composer whose symphonies have engaged some of the best conductors and orchestras of the past one hundred and forty years.

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[11]Werner Wolff, "A Foreign Conductor Looks at Us," *The New York Times* (May 14, 1939), XI, 5:4.

[12]Alex Ross, "The Stone Carver," *The New Yorker* (August 1, 2011), 74; another aspect of Bruckner's music that repels some is its appropriation by Adolf Hitler; see Alex Ross, *The Rest Is Noise: Listening to the Twentieth Century* (New York: Farrar, Strauss, and Giroux, 2007), p. 316; cf. Erik Levi, *Mozart and the Nazis: How the Third Reich Abused a Cultural Icon* (New Haven: Yale University Press, 2010), p. 17; Michael H. Kater, *The Twisted Muse: Musicians and Their Music in the Third Reich* (Oxford: Oxford University Press, 1997), p. 34.

[13]Deems Taylor, *Of Men and Music* (New York: Simon and Schuster, 1943), p. 181.

In the twentieth century, I asked Maestro Honeck, whom he would regard as the best conductors (interpreters) of Bruckner. "This question is very difficult to answer," he began.

> As a fact, very honest interpretations are always welcome to me. In the first half of the 20th century, conductors such as Bruno Walter, [Wilhelm] Furtwangler, [Hermann] Abendroth audibly took greater liberties than conductors in the second half of that century, where the notation was coated with a controlled rigor. Here, next to many others, Eugen Jochum, [Carlo Maria] Giulini, [Herbert von] Karajan, and [Günter] Wand have to be mentioned. I hope that future interpretations will also emphasize the human element.

It is that very human element that some listeners may not be giving themselves time to encounter. Barrymore Laurence Scherer, a current critic for *The Wall Street Journal*, has referred to Bruckner's "majestic instrumental sonorities. . . . emotional gestures against a backdrop of trembling strings, great motto-like themes of Wagnerian brass, rhythmic motifs weighty and satisfying," and he has called Bruckner an "architect of sonic cathedrals."[14] Some listeners, unlike Scherer or Pope Benedict or Manfred Honeck, may shy away from mention of cathedrals. Yet, Bruckner's essential religiosity drew him to cathedrals, churches, and chapels. His diaries contain numerous notes of his daily prayers, said morning and evening: Rosaries, Our Fathers, Hail Marys, prayers often repeated three times. Such repetition may indicate penances prescribed by a confessor ("Say three Hail Marys"), or they may, as Elisabeth Maier surmised, "bear witness to the same comprehensive discipline which Bruckner applied to his studies and his composing."[15]

Bruckner has been called an "architect of sonic cathedrals."

Music suffused by a composer's daily prayers and penances may be, for some, off-putting, and so this inner life could be part of what bothers some listeners. Bruno Walter, referring to conductors, declared: "Without the religious and spiritual elevation of the interpreter, the most musically perfect performance of Bruckner's Eighth will not come up to the composer's intentions."[16] Yet, as Werner Wolff observed regarding Bruckner's religion and his music, one is apt to find it inspiring, if not inspired: "We never leave a Bruckner symphony excited or oppressed but, rather, alleviated and edified."[17] Wolff found Bruckner's symphonies buoyant.

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[14]Barrymore Laurence Scherer, "Bruckner in a New Light," *The Wall Street Journal* (July 13, 2011), D-5.

[15]Elisabeth Maier, "A Hidden Personality: Access to an 'Inner Biography' of Anton Bruckner," in *Bruckner Studies*, ed. Timothy L. Jackson and Paul Hawkshaw (Cambridge: Cambridge University Press, 1997), p. 45.

[16]Walter, *Of Music and Music-Making*, p. 77; cf. Benjamin Korstvedt, "Still Searching for Bruckner's True Intentions," *The New York Times* (July 10, 2011), Arts and Leisure, 19; see also Korstvedt's "Bruckner Editions: The Revolution Revisited," in *The Cambridge Companion to Bruckner*, ed. John Williamson (Cambridge: Cambridge University Press, 2004), pp. 121–137.

[17]Werner Wolff, *Anton Bruckner: Rustic Genius* (New York: E. P. Dutton and Co., 1942), p. 152; cf. Deryck

"There is no Bruckner symphony which does not have several passages that move us deeply and make us forget all human suffering and woe," Wolff wrote, saying that "this music could not have been written by a man whose soul had not reached a stage of inner peace and security through the consolation of religion."[18] Thus, Bruckner is sometimes seen as a musical mystic.

"Some conductors strive for mysticism in late Bruckner," wrote Steve Smith, but added that conductor Bernard Haitink, "with his unerring sense of shape, transition, and flow, lets the music speak for itself, with results that can approach the supernatural."[19] Smith was referring to a performance of Bruckner's Seventh Symphony. Maestro Honeck has said that Bruckner's Seventh "has the feeling of broadness and power of sacred music—tremolo and crescendo," but of the waltz in the Adagio, he said, "I don't like this to be in a sacred atmosphere. It is a fun element. You have sacred and eternity, but also dancing." [20]

While there is a waltz in the Adagio of the Seventh, there is also something similar in the scherzo of the Fifth, as well as in that of both the Linz and Vienna versions of the First. Perhaps it is such recurring features that made someone quip that Bruckner did not write nine symphonies, but one symphony nine times. Erich Leinsdorf described himself as "a devoted admirer and enthusiastic performer of Bruckner's music," but he believed that "whereas each of Beethoven's nine symphonies had a different message, those of Bruckner all contain essentially the same message."[21] Since Leinsdorf did not reveal what that message might be, let me propose that the essence of Bruckner's art is a Christian's union with the Trinity.

In our correspondence I asked Maestro Honeck whether that waltz motif relates to advice he shared with the students at Saint Vincent College when he received his honorary doctorate. He told the students that when he and his wife, Christiane, were receiving instruction from a priest before getting married, the priest told them to think of their marriage as a triangle, with God at the top and each of them at the other two points.[22] Honeck then suggested that the students think of their lives in a similar configuration, with God at the top and the other points of the imaginary triangle being work and family. All three points must be connected and open to one another. I asked whether one could see that symbolic triangle relating to a waltz and even orienting someone, namely Bruckner and his listener, towards the Trinity. In reply, Honeck explained:

> The waltz was and is a part of Austrian culture (the popular Johann Strauss was Bruckner's contemporary) and has increasingly found its way into symphonic music. It is traditionally of a worldly nature, and I think it is rather unlikely that Bruckner used the waltz time as

Cooke, "Anton Bruckner," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), vol. 3, p. 366: "Bruckner's music is always leisurely."

[18]Wolff, *Anton Bruckner*, 152.

[19]Steve Smith, "Haydn and Bruckner, Confidently Sketched," *The New York Times* (November 19, 2011), C-8.

[20]Quoted in Andrew Druckenbrod, "Concerts to Focus on Life after Death," *Pittsburgh Post-Gazette* (January 20, 2010), C-3.

[21]Leinsdorf, *On Music*, 203.

[22]Theresa Schwab, "A Symphony of Advice," *Saint Vincent Quarterly,* 8, no. 2 (Fall 2010), 14–15.

> [a] symbol for the Trinity. He might even have considered it blasphem[ous]. In principle, it can be a beautiful metaphor for the Trinity.

Nevertheless, even without associating the waltz with the Trinity, the eternal exchange of love amongst the Father and the Son and the Holy Spirit is what, I believe, Bruckner tried in his symphonic music so methodically and unflaggingly to convey, so that, to choose three examples, the mysterious stateliness of the first movement of the Ninth is matched by the athletic, even erotic, energy throbbing in the scherzo of the Linz and Vienna First, and both are equaled by the austere yet emphatic choreography of the finale of the Sixth. Solidly constructed and gracefully articulated, Bruckner's symphonies resemble those great Gothic cathedrals, all seemingly alike, but each one a unique variation of a venerable pattern for giving glory to God.

Just as medieval cathedrals have whimsical sculpture and even gargoyles, Bruckner's symphonies have unexpected elements of fun, such as waltzes, or in the Fourth, a hunting scene, yet enveloping these earth-bound elements is profound dignity and solemnity. Since Bruckner's symphonies are spiritual and metaphysical as well as magnificent and monumental, there stands a double obstacle: religion and seriousness. It will always be a difficult time trying to assure or persuade people that what awaits beyond those two imposing pillars is also at times enjoyable, even enchanting. Just as a cathedral is meant to be a space in which the liturgy celebrated here on earth connects with the heavenly liturgy, so does a Bruckner symphony seek to transport one from the earthly plane into the heavenly spheres.

Bruckner's symphonies have unexpected elements of fun.

Perhaps here we may return to Balthasar, who perceived that within the autumnal wisdom of balance expressed in Ecclesiastes, the last of three wisdom books traditionally attributed to King Solomon, the "Holy Spirit included, within the work of his revelation, this final dance on the part of wisdom, this conclusion of the ways of man—the divine image who had set out to be an autonomous world before God."[23] For Bruckner, there is harmony between the wise man's last dance and the divine majesty; always in Bruckner's musical vision there pervades "a tone of exalted serenity."[24] It was a sad frustration to Bruckner that few of his contemporaries, or at least few of his peers, seemed to understand what he was attempting in his nine symphonies, and even now that serenity pulsing, if not waltzing, into the celestial realm may still be baffling to some listeners. As Maestro Honeck affirmed, however, it is worthwhile letting oneself in for the unknown transcendence expressed throughout Bruckner's symphonies.

[23]Hans Urs von Balthasar, *The Glory of the Lord: A Theological Aesthetics*, vol. 6, *Theology: The Old Covenant,* tr. Brian McNeil et al. (San Francisco: Ignatius Press, 1991), p. 142.

[24]Arnold Whittall, *Romantic Music: A Concise History from Schubert to Sibelius* (London: Thames and Hudson, 1987), p. 170.

REPERTORY

Palestrina's *Sicut Cervus*: A Motet Upon a *Parallelismus Membrorum*

by William Mahrt

The music of Giovanni Pierluigi da Palestrina (ca. 1525–1594) has acquired the status of a paradigm. For centuries, church musicians have looked upon his work as the ideal representative of classical vocal polyphony, valued for its sense of serene equanimity and coherent melodic and contrapuntal integrity. One of his most frequently-performed motets is *Sicut cervus,* a fairly simple but very effective and well-loved piece.[1] What accounts for this status among the nearly three hundred motets?[2] I would suggest that it is a combination of a sensitive setting of its text, of both its rhythm and its meaning, but also in the complementarity of its parts.

The motet is based upon a single verse of a psalm:

> Sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te Deus.
>
> As the deer longs after fountains of water, so my soul longs after thee O God. (Ps. 41 [42]:1)

This psalm verse is a good example of *parallelismus membrorum*—the characteristic poetry of the psalms which consists in neither rhyme nor meter, but rather in two compete statements (members) which are complementary.[3] Thus, the first statement, "As the deer desires fountains of water," is expressed by a rising melodic contour, while the second "so my soul desires thee, O God," makes a complementary statement in a primarily descending contour. Each detail of

[1]A rough indication of its popularity is in the number of editions submitted to the Choral Public Domain Library. Among the approximately two hundred motets of Palestrina submitted there, several have been submitted in four different editions; *Super flumina Babylonis* has six, but *Sicut cervus* has nine. YouTube gives almost five hundred recordings of the piece. A worthy second part to this motet is "Sitivit anima mea," but it is not so frequently performed and is not addressed here; for this second part, see Choral Public Domain Library <www.cpdl.com>, Composer pages, Palestrina, Sicut Cervus, ed. John Hetland.

[2]There are, in addition, one-hundred-four masses, eighty-two polyphonic hymns, fifty-six lamentations, eleven litanies, thirty-five Magnificats, seventy-seven offertories, ninety-five Italian madrigals, and forty-nine sacred pieces in Italian, as found in the works list in Lewis Lockwood, Noel O'Regan, and Jessie Ann Owens, "Palestrina," *New Grove Online* (accessed February 7, 2014) <www.oxfordmusiconline.com>

[3]An excellent introduction to this concept is Robert Alter, *The Art of Biblical Poetry* (New York: Basic Books, 1985).

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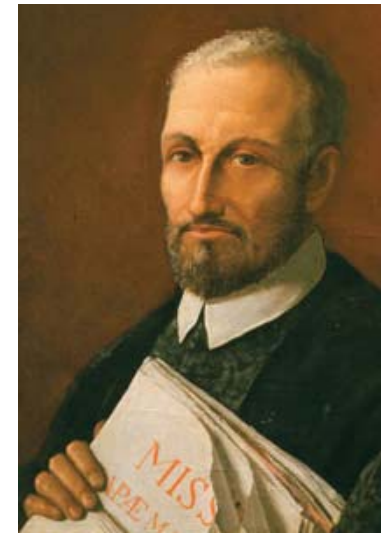
the motet—melodic, contrapuntal, and harmonic—affirms this complementarity, as discussed further, below.



Giovanni Pierluigi da Palestrina
(ca. 1525–1594)

This Old-Testament text is the words of a psalmist in exile, far from the temple and its worship, expressing his desire once more for a share in the temple.[4] In a New-Testament context, the notion of fountains of water suggests that this water is the water of baptism, and it is no accident that this text finds its place in the Easter Vigil in relation to the blessing of baptismal water. In the extraordinary form the tract *Sicut cervus* is sung to accompany the procession to the baptismal font. In the new Roman Gradual of the ordinary form, it is the text of the tract following the final lesson from the Old Testament. In the lectionary, a responsorial psalm with this text is prescribed when baptism is to be celebrated, but not otherwise; thus here, while it is separated from the actual baptism, its significance is still baptismal.

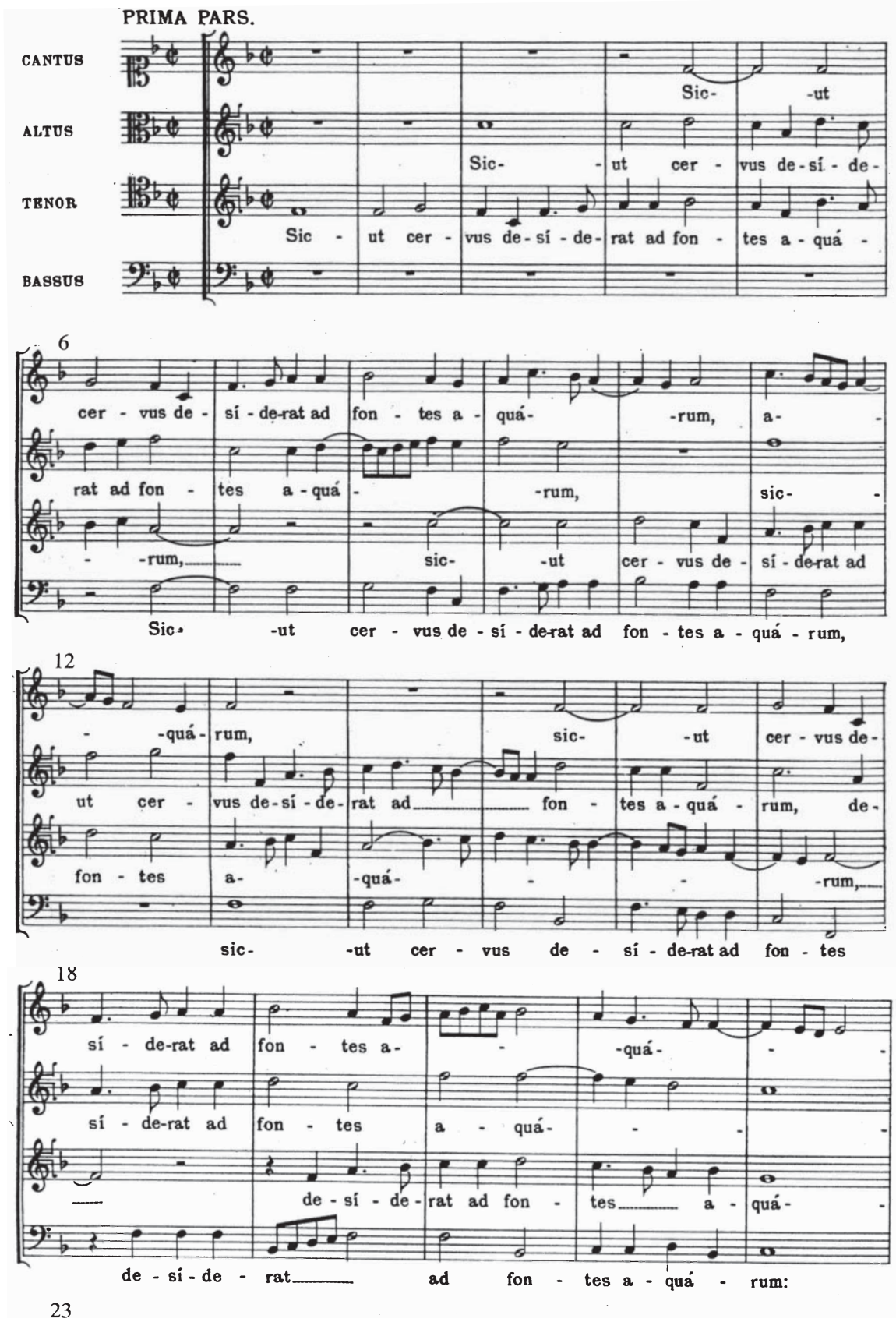
This association with the ritual of baptism is already attested by St. Augustine, saying that this psalm was chanted solemnly "as catechumens are hastening to the grace of the holy font," longing "for the fountain of the remission of sins," as they approach the font of baptism. But he gives another interpretation as well: he follows Pliny's *Natural History,* which recounts that the stag attracts snakes from their holes and kills and eats them; after this, according to Augustine, the venom of the snakes inflames the stag and it runs to fountains of water with a violent thirst. He then gives an allegory of this: the serpents are the vices; destroy them and long for "the Fountain of Truth."[5]

Cassiodorus places it in the context of its rhetorical structure and then embellishes Augustine's discussion of the snakes:

> Here we have the figure of *parabole,* that is, comparison of objects dissimilar in kind. This argument from comparison is called "From the lesser to the greater." Comparison of the faithful man to this animal is not otiose. First, it [the animal] wreaks no harm: second, it is very swift: and third, it thirsts with burning longing. . . . When it has devoured [the snakes], the seething poison impels it to hasten with all speed to the water-fountain, for it loves to get its fill of the purest sweet water. The beautiful comparison with this animal fires our desire with longing, so that when we imbibe the poisons of the ancient serpent, and we are feverish through his torches, we may there and then hasten to the fount of divine mercy. Thus the sickness contracted by the venom of sin is overcome by the purity of this most sweet drink. The use of the phrase, fountains of water, in preference to "waters" is not idle, for Christ the Lord is the Fount of water from which flows all that refreshes us. Flowing water can often dry up, but a fountain of water always irrigates. So we are rightly

[4]Patrick Canon Boylan, *The Psalms: A Study of the Vulgate Psalter in the Light of the Hebrew Text,* 2 vols. (Dublin: M. H. Gill & Son, 1926), vol. I, p. 149.

[5]St. Augustine, *Expositions on the Book of Psalms [Ennarationes in Psalmos],* ed. Philip Schaff, Nicene and Post-Nicene Fathers, 8 (New York: Christian Literature Publishing Co., 1888; reprint, Peabody, Mass: Hendrickson, 1994), p. 132.


PRIMA PARS.
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ALTUS
TENOR
BASSUS
Sic- -ut
Sic- -ut cer - vus de-sí - de-
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6
cer - vus de - sí - de-rat ad fon - tes a - quá- -rum, a-
rat ad fon - tes a-quá - -rum, sic-
- -rum, sic- -ut cer - vus de - sí - de-rat ad
Sic- -ut cer - vus de - sí - de-rat ad fon - tes a - quá - rum,
12
- -quá- rum, sic- -ut cer - vus de-
ut cer - vus de-sí - de- rat ad fon - tes a-quá - rum, de-
fon - tes a- -quá- -rum,
sic- -ut cer - vus de - sí - de-rat ad fon - tes
18
sí - de-rat ad fon - tes a- -quá-
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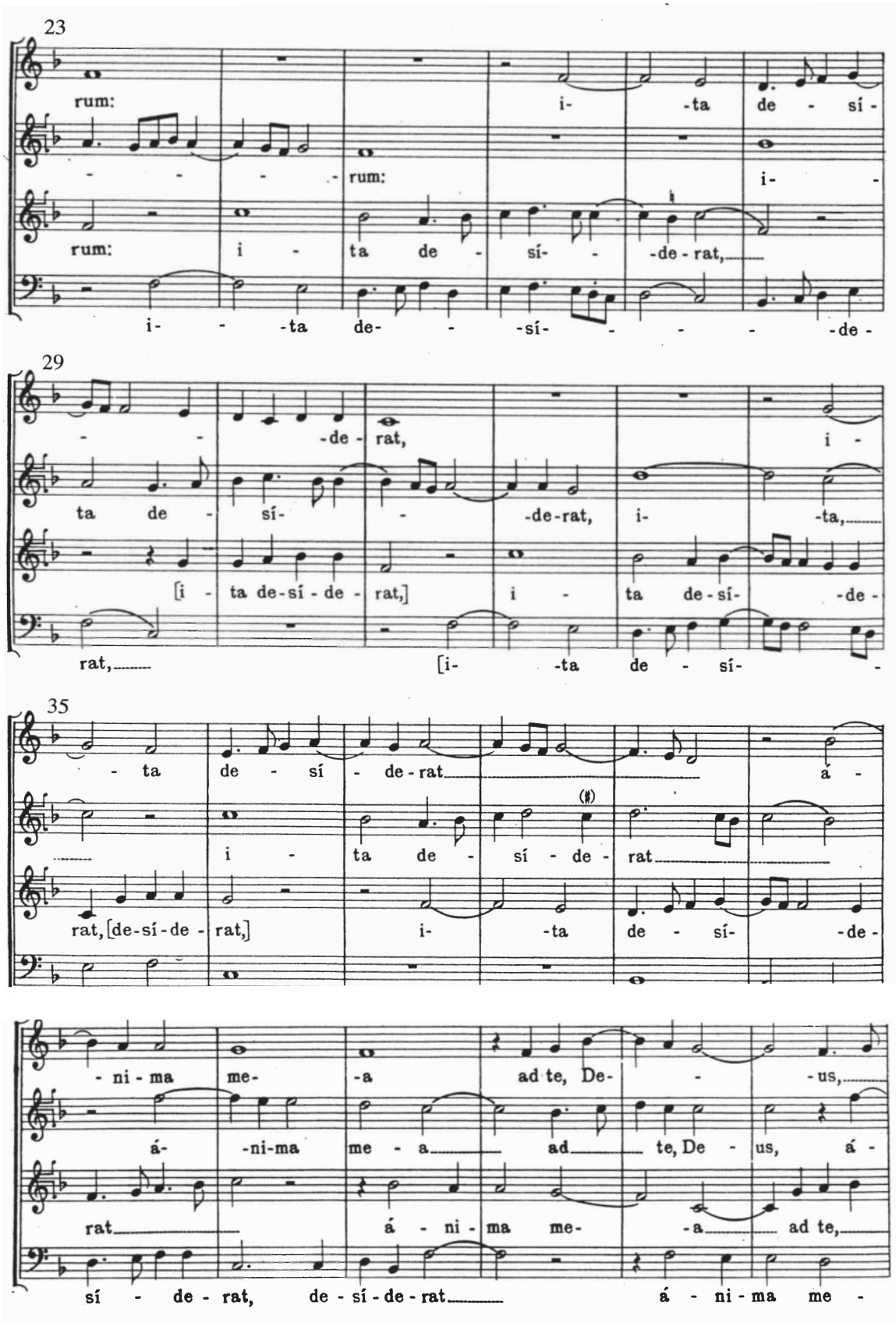
23


23
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29
- - -de - rat, i -
ta de - sí- - -de-rat, i- -ta,
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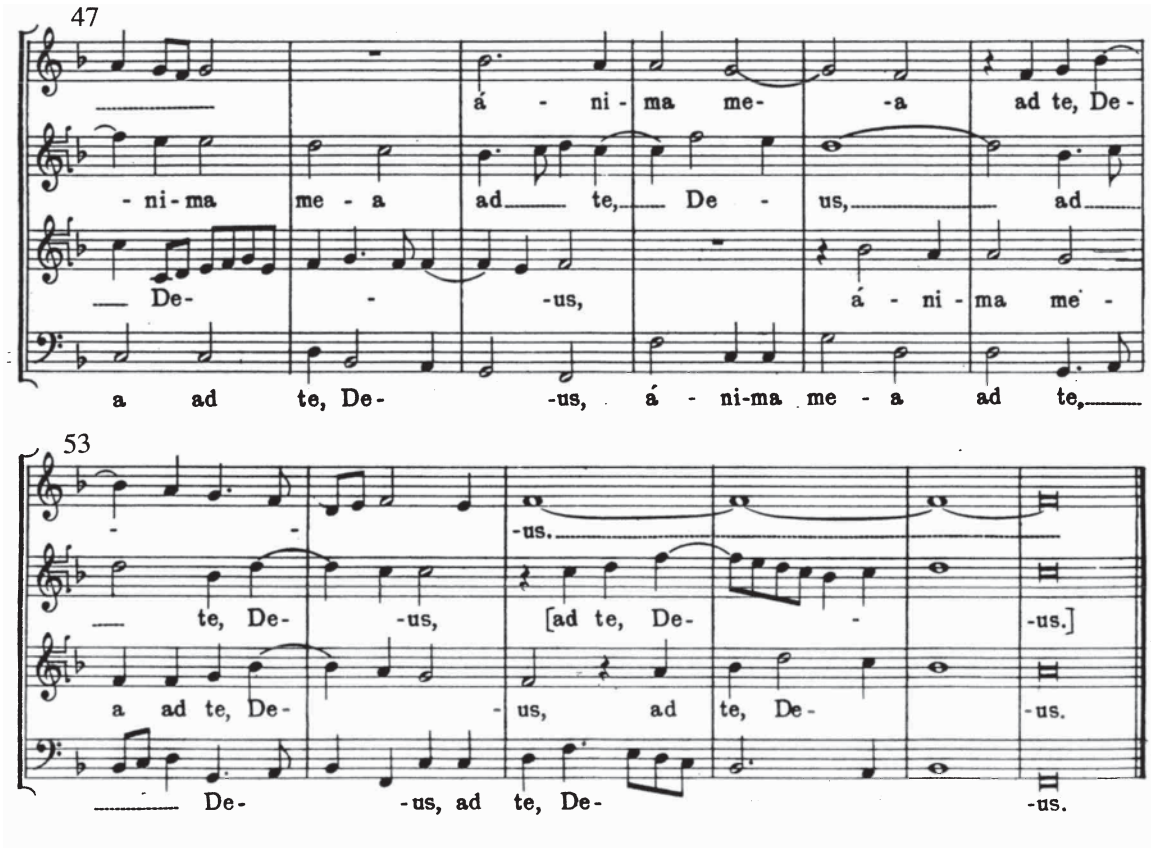
rat, [i- -ta de - sí -
35
- ta de - sí - de - rat á -
i - ta de - sí - de - rat
rat, [de-sí-de - rat,] i- -ta de - sí- -de -
- ni - ma me- -a ad te, De- - -us,
á- -ni-ma me - a ad te, De - us, á -
rat á - ni - ma me- -a ad te,
sí - de - rat, de - sí - de - rat á - ni - ma me -



> told to hasten to the waters of the sacred spring, where our longing could never experience thirst.[6]

This verse is thus an example of *parallelismus membrorum* involving a simile, a comparison of two things, in this case, a lesser with a greater—an intense phenomenon of external nature compared with an internal spiritual phenomenon.

Palestrina sets his texts in a balanced and perfectly proportioned musical style:[7]

> Compared with the highly contrasting and vividly dramatic style of Lassus, Palestrina's classic motets convey an emphasis on the gradual unfolding of motivic segments that are broadly similar to one another and thus provide a strong sense of organic unity.[8]

This style comprises importantly both melodic and contrapuntal elements.

Palestrina's melodic art is intimately linked with the language of his texts. His works are often studied in text-books of counterpoint as paradigms for imitation in composition, but oddly, the preponderance of these books do not give the text in their examples of contrapuntal

[6]Cassiodorus, *Explanation of the Psalms,* 3 vols., tr. P. G. Walsh, Ancient Christian Writers, 51 (Mahwah, N.J.: Paulist Press, 1990) vol. 1, p. 416.

[7]The score is taken from Giovanni Pierluigi da Palestrina, *Le opere complete,* 36 vols., ed. Raffaele Casimiri (Roma, Fratelli Scalera, 1939-1999), vol. 11 (1941), pp. 42–44.

[8]Lockwood, O'Regan, and Owens, "Palestrina," ¶8.

style. This is a mistake, for a most fundamental aspect of Palestrina's treatment of the melodies of his polyphony is how they reflect their texts, particularly in their Italian pronunciation,[9] and, more importantly, their declamation—the pattern of accent and unaccent and its disposition within a whole sentence.

The first member of the parallelism is expressed by a single subject (see tenor, m. 7). It reflects the hopeful character of the text through a melody that has a gradual and consistently rising shape; it reflects the rhythm of the text by setting accented syllables to higher and longer notes, and by placing a gentle emphasis upon the phrase accent, the final accented syllable (a-**qua**-rum), through a brief melisma. However, it also projects a slightly sprung rhythm, because most accented syllables of the first statement of the subject do not fall on the beginning of the measure, a placement that actually emphasizes these accents. The overall rhetoric of the text-phrase is realized by a melodic trajectory that arrives beautifully upon the phrase accent, moving through ascending pitches and arriving there at a fourth above the final (symmetrical with the fourth below at the beginning of the phrase). The range of the subject outlines the complete plagal octave of its Hypoionian mode (with one flat, a final on F and an ambitus a fourth below and a fifth above that). But its essential pitch structure is better described as a fourth above the final together with a fourth below: the peak of the phrase on the accented syllable "qua" consists of a turning figure around B-flat; the C above it serves the important function of filling out the octave, yet is an only an upper neighboring tone to the B-flat below it.

Palestrina's melodic art is intimately linked with the language of his texts.

The second member of the *parallelismus membrorum* expresses the greater importance of that member by being divided into two principal melodies. They both expand upon the fourths of the previous melody with descending contours, making a complement to the rising contour of the first melody: "ita desiderat," (e.g. bass, mm. 23–27) begins with a descent ultimately filling out the lower fourth (C–F); "anima mea, ad te, Deus," (e.g., soprano, mm. 40–46) begins with a direct descent of the upper fourth (F–B-flat), followed by an arch-like contour, rising and descending through the same fourth. There is thus substantial coherence between the two members of the text in the use of the pair of linked fourths (C–F:F–B-flat) in each member, and a substantial complementarity in the contrast between rising contours in the first and descending in the second. The contrapuntal style of the piece is thorough-going imitation for the entire motet. A subject is stated in one voice and then taken by each voice in turn. This consistent application of imitation is not characteristic of all of Palestrina's pieces; rather, in some of them, for example, *Super flumina Babylonis,*[10] there is quite a variety of textures, some

[9]The normative "Roman" pronunciation of Latin is described in the *Liber Usualis* (Tournai: Desclée, 1963), pp. xxxv–xxxix.

[10]Cf., e.g., editions at <www.cpdl.org/>, Composer pages, Palestrina.

systematic imitation, some completely homophonic declamation of the text, an occasional fauxbourdon, and a variety of quasi-imitative passages. Here, however, the systematic imitation is the sole contrapuntal procedure. For Palestrina, these points are generally constructed of a double exposition: each voice states the melody in turn and this process is repeated.

The scheme of imitation includes subjects—the melody upon the final of the mode—and answers—the same melody upon the fifth degree of the mode.[11] The entrances of these upon significant degrees of the mode, final and fifth, establish a stable modality that is then filled out by the continuation of the melody in each voice. This is completely regular in the setting of the first member, each entrance being either subject or answer on the first or the fifth degrees. The second exposition varies the order and which voice carries which version of the melody:

measure:	1	3	4	6	8	11	13	15
melody:	s	a	s	s	a	s	s	s
voice:	T	A	S	B	T	A	B	S

This section is concluded with the strongest cadence in the piece (to m. 23); it occurs on the level of the measure, while other cadences in the piece occur on the level of the half-measure (e.g., the cadence to m. 13).

Just as the exposition of the first member sets a clear scheme of imitation, so the second member, in expressing the higher value of spiritual significance, introduces an expanded scheme of imitation: the text is divided into two segments, each with its own melody, and its imitations are on a wider variety of pitches. The proper pitches of imitation on the final and fifth begin in bass, tenor, and soprano (mm. 23, 24, 26), but the last imitation, in the alto, begins on the fourth degree, setting the imitation in a new direction; while bass and tenor repeat their entrances on proper pitches (m. 31, 32), the alto introduces a new pitch on D, a sort of false entry—on the initial word, but not continuing the phrase—(m. 33), after which the soprano states the subject on G, up a step from the expected pitch, which stands a fifth above the answer on C; thus, instead of just the normative fifth and final (F and C), the imitations constitute a small circle of fifths—B-flat, F, C, G, D, five different pitches. An apparent third exposition begins in tenor and bass (mm. 37, 39), with the bass taking the fourth degree, B-flat. This is followed by what appears to be an imitation in the soprano (m. 40) on B-flat; but it is on the following segment of the text, "anima mea ad te, Deus," and so constitutes a seamless beginning of a new point of imitation, which occurs in all four voices (mm. 40, 41, 43, 45); a second exposition follows in three voices (alto, m. 46; soprano, 49; and tenor, 51); the bass then states the text, but not the melody of the imitation, until it picks up its second half (m. 54). All of these imitations are on either F or B-flat, giving an emphasis on the fourth, F–B-flat, mirroring that interval from the first member but now in descent, and creating a turn to the conclusion analogous to the sub-dominant in tonal music. The final formal cadence of the piece occurs between

[11]Subject and answer differ in that the fourth of the subject (at "-vus de-," bass, m. 8) is answered by a fifth in the answer (tenor, m. 10); this allows the subjects to outline the complete octave in the course of the imitation.

soprano and tenor at m. 55, while alto and bass spin out a kind of plagal conclusion. The scheme of imitation is:

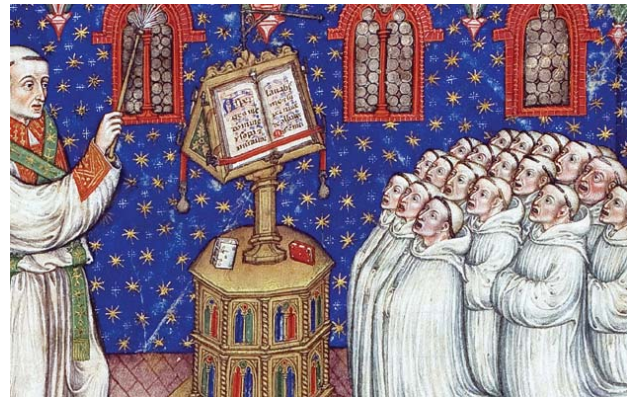
measure:	23	24	26	28	31	32	33	34	36	37	39	
melody:	s	a	s	a	s	a	(a)	s	a	s	a	. . . .
voice:	B	T	S	A	B	T	A	S	A	T	B	
pitch:	F	C	F	Bb	F	C	D	G	C	F	Bb	

measure:	40	41	43	45	46	49	50(-54)	51
melody:	a	s	a	s	s	a	s	a
voice:	S	A	T	B	A	S	B	T
pitch:	Bb	F	Bb	F	F	Bb	F	Bb

The importance of the second member of the parallelism is also expressed by the amount of time allotted to each member: the first member comprises twenty-three measures, while the second is thirty-five measures. This is quite close to the ideal Renaissance proportion of *sesquialtera,* two to three, and is a hidden way in which the balance and proportionality of the piece is expressed.

Thus, the music of the second member creates a beautiful complement to that of the first, by reflecting the important pitches of the first, and by complementing the ascending motion of the first by descending motion through its same pitches, by its *sesquialtera* proportion, and finally by going beyond the scheme of the first by expanding the pitches of imitation from the normative two to five. In a modal context, this makes for a "development" analogous to that of the modulative development of tonal music.

If one were to imagine a setting of this same text by Lasso, this complementarity might have been quite different: Lasso's penchant for dramatic constructions would have led to a second half that was a climax, and exceeded the first in every way. Palestrina's sense for equanimity led him to express the importance of the second member in the context of a sense of proportion and balance. In all, a splendid piece. Have your choir sing it. They will love it.



REVIEWS

The Liturgical Year In Gregorian Chant

By Fr. Jerome F. Weber

The Liturgical Year in Gregorian Chant, Volume 12. Schola Bellarmina, directed by Bernard Lorber. ALGC 12, two CDs. (Available from: www.angeluspress.org or in France from: www.chantgregorien.com. $27.95)

A good friend of mine died recently. We first met when he came to the seminary in 1948 and took the upper bunk over mine in the seminary dormitory. A few years ago, he asked me if I could give him a recording of Sunday Vespers as we used to sing it. I told him regretfully that, although Sunday Vespers has been recorded by monastic choirs several times in both old (Solesmes under Dom Gajard) and new (Solesmes under Dom Claire) liturgies, the chants sound nothing like those we sang. Most regrettable to me is the missing *In exitu Israel* in the *tonus peregrinus*, a unique bit of chant that is almost impossible to find on records. I told him that I once heard for analysis an Italian LP directed by Dom Pellegrino Ernetti that coupled Sunday Vespers and Vespers of the Blessed Virgin *more romano*, but the library copy of that disc was the only one I ever saw.

Now the deficiency has been remedied. This recent set of two discs has Sunday Vespers and Compline on one CD. It is the latest issue in a series of recordings sung according to the pre-1962 calendar following the interpretive style of Dom Gajard, hence it would have fit my friend's recollection of our seminary days, as a recording of today's liturgy with its neo-Vulgate psalms would not. The antiphon for the canticle is *Quae mulier*, marking this as a celebration of the Sunday within the octave of the Sacred Heart. (We would have left for the summer by that time.) (Oddly, Ernetti observed the First Sunday after Pentecost, using an antiphon that is merely a commemoration on Trinity Sunday.) What memories this recording brings back!

This new issue of Sunday Vespers and Compline is sung according to the pre-1962 calendar following the interpretive style of Dom Gajard.

The first disc in the set is also interesting, for it offers twenty-three Vespers hymns spanning

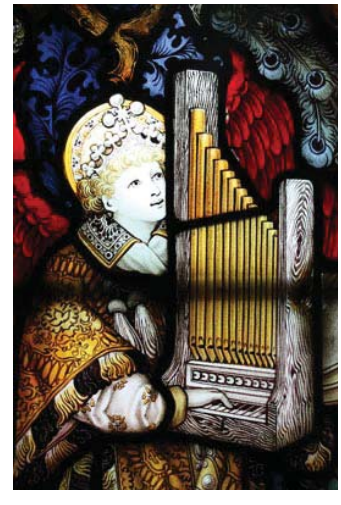
Fr. Jerome F. Weber is a retired priest of the diocese of Syracuse. He was president of the Association of Recorded Sound Collections from 1994 to 1996. He is on the editorial board of "Plainsong and Medieval Music" and writes for *Fanfare*. He began writing for *Sacred Music* in 1968.

the entire year, each sung with all the verses. The special aspect of this disc is the versions found in the *Liber Usualis*, taken from the *Antiphonale Romanum* of 1912. For several reasons, these hymns are not often found on records, since monks always record the medieval hymns printed in the *Antiphonale Monasticum* of 1934, and other ensembles consider them superior to the seventeenth-century humanist revisions published by four Jesuits collaborating with Pope Urban VIII. (Theoretically, the difference between secular and monastic observance ended with the publication of *Liber Hymnarius* for both services in 1983, an edition that put forward still more changes in the hymn texts and tunes, though it is closer to the medieval versions of the hymns.) At least eight of these seventeenth-century hymns have never been recorded at all, such as *Crudelis Herodes Deum* for Epiphany (the familiar version is *Hostes Herodes impii*).

At least eight of the seventeenth-century hymns have never been recorded before.

The chant is sung by four men, including the director, Fr. Bernard Lorber, and Hervé Lamy, an outstanding singer who has recorded chant for many years, both as a soloist and as a member of Chœur Grégorien de Paris. Like most discs in this series, the singing is accompanied very lightly on the organ. With Volume 12, this makes a total of twenty-four CDs. The first fourteen discs embraced the Sundays of the year, followed by the complete Kyriale in a three-disc set and four discs of the sanctoral cycle (many of them the unfamiliar modern feasts such as St. Joseph the Worker, found only in the last printings of the *Liber Usualis*). Anyone who wants to see the complete contents of this series may go to chantdiscography.com and search: lorber.

These discs are elegantly produced in digipacks, designed to present a nice picture if the whole series is shelved in proper order. The whole production is on the highest level of professional and commercial competence.

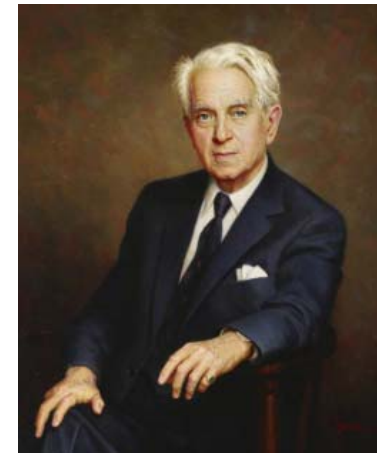


A More "Complete" Howells

By Joseph Sargent

The Music of Herbert Howells, edited by Phillip A. Cooke and David Maw. Woodbridge: The Boydell Press, 2013. 360 pp. ISBN# 978-1-84383-879-1. $90.00.

Herbert Howells is best known as a leading twentieth-century composer of English church music. It is a reputation both justly earned and injustly applied. Howells' organ music, anthems, and service settings, while deservedly admired, tend to overshadow his larger body of secular works. This imbalance is a principal subject of Phillip A. Cooke and David Maw's new essay collection. Its contents, presented in five parts (Howells the Stylist, Howells the Vocal Composer, Howells the Instrumental Composer, Howells the Modern, Howells in Mourning), compel the reader to consider a more "complete" Howells through studies of wide-ranging repertory, sacred and secular alike.



Herbert Howells (1892–1983)

Musical analysis is a clear priority of the volume. Most chapters contain in-depth studies of lesser-known pieces, often from the perspective of how they define Howells' style. Was Howells concerned more with sustaining particular moods or atmospheres, or with technical details of form, construction, and musical logic? This is but one of many dualities that pervade the essays (sacred v. secular, Romantic v. modern), suggesting above all that answers to these questions remain elusive.

The term "impressionism," often associated with Howells, is challenged by two studies that emphasize his constructivist side. Lionel Pike argues for the primacy of counterpoint in many pieces, particularly those outside the choral liturgical realm. Studying the anthem "Take Him, Earth, for Cherishing," Pike shows how a piece that "is not obviously contrapuntal" nevertheless relies heavily on such techniques. Diane Nolan Cooke's study of *Six Pieces for Organ* uses a performance-based analytical model of initial listening, note learning, and subsequent reacquaintance to claim that Howells' impressionist aesthetic coexists with more concrete technical artifice and compositional goals.

In the section on vocal music, Jeremy Dibble surveys Howells' techniques in composing art songs. He gives pride of place to harmonic procedures, though also addressing aspects of melodic motives, textual choice, and formal disposition. Like Pike, Dibble finds evidence

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of "hidden artifice" in certain songs that suggests greater structural sophistication than may be initially manifest. Cooke examines Howells' role in enervating the Magnificat and Nunc dimittis, taking the *Collegium Regale* and Gloucester Service as exemplars. Analysis of melody, harmony, and word painting is necessary but not sufficient; the core of Howells' music lies in mood and atmosphere, which Cooke views, intriguingly, through a framework of agony and ecstasy. Howells' mature style marks a "wholly new chapter" in Anglican service music, replacing Victorian orthodoxy with a more sensually spiritual style that speaks to a people still recovering from the Second World War.

Howells' moods are distinctive in part because of his melismas, in Paul Spicer's view. In songs and choral works, Howells' supreme respect for textual meaning undergirds the use of melismas for word painting, textual reflection/emphasis, and expressive climaxes. They are cornerstones to the sensual, impressionist atmospheres in Howells, reflecting his attraction to poets like Walter de la Mare, whose rich, fantastic imagery proved an ideal partner for his song settings.

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In the studies on instrumental music, Lewis Foreman begins with a survey of early orchestral works and their performance history. Paul Andrews contributes a compelling study of Howells' string quartet *In Gloucestershire*, using manuscript evidence, news clips, and anecdotes to propose a chronology for multiple versions of this work. An analysis of Howells' oboe and clarinet sonatas by Fabian Huss integrates the oft-cited "ruminative" quality of Howells with formal structures rooted in conventional genre techniques. The resulting fusion of static and dynamic elements, in his view, epitomizes the composer's mature style.

Jonathan Clinch revisits Howells' two piano concertos, works previously dismissed as a student effort and a critical failure, respectively. Despite their checkered reception history, these pieces show Howells grappling with questions of Romanticism and Modernism, the second concerto in particular showing great leaps forward in stylistic influences, formal complexity, and experimentation. It emerges as a seminal work in shaping Howells' later aesthetic as a "Romantic Modern."

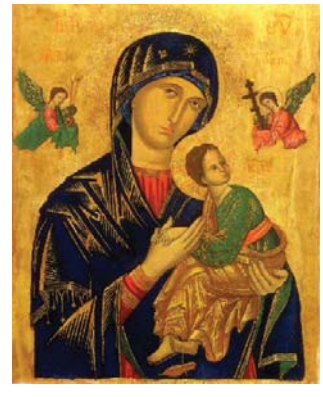
Maw probes Howells' relation to the phantasy vogue of early twentieth-century England, spurred by W.W. Cobbett's annual competitions for short chamber music works. This relatively new genre inspired Howells toward experimentation in form and mood, such as his layering multiple formal schemes on top of one another and integrating smaller-scale emotional impressions into a larger "complex mood." Cooke interprets Howells' later music using Joseph Straus's theory of "late style," which postulates that composers' final works tend to be introspective, austere, difficult, compressed, fragmentary, and retrospective. Using the *Stabat Mater* as a pivot between middle and later periods, Maw sees qualities of austerity, difficulty, and retrospection in melodic, harmonic, rhythmic, and textual facets of many late-life works.

The volume's final section explores somber aspects of a composer forever haunted by his son Michael's sudden death from polio at age nine. Graham Barber sees elegiac themes in Howells' frequent use of sarabande, through such features as chromatic harmony, textual associations, and heaviness of mood. Clinch views the Cello Concerto, an unfinished piece Howells tinkered with over some fifty years (which Clinch himself recently completed from surviving sketches), as an emblem of Howells himself. The dominant, ruminating solo line, jarring contrasts, and unresolved intensity show the composer's emotional duress, rooted in continuous thoughts of Michael.

The collection will be useful to a musically sophisticated reader and scholars.

Byron Adams' sweeping final essay probes the narrative perspectives held by members of the Howells family in relation to Michael's death. Drawing on insights from psychology, literary theory and literature, he sheds light on Herbert Howells' relentless mourning and how Michael's remembrance was constructed in his music. Standing above all in this respect, *Hymnus Paradisi* is placed within a complex network of earlier works tinged with grief (*Elegy*, *Sine nomine* and Requiem), earlier personal tragedies (Howells' own near-death experience from Graves disease, the wartime death of his dear friend "Bunny" Warren), and changing societal responses to death brought on by the First World War. He views *Hymnus Paradisi* as a cenotaph: profound, expressive, yet also a depersonalized monument, allowing listeners to shape the music into their own experiences of loss.

Overall, this collection will be most useful to a musically sophisticated reader, as the analysis tends to be quite detailed. Scholars will further appreciate the volume's expanded works catalogue, compiled by Andrews, as well as an updated bibliography. Others may enjoy dipping in the waters for thought-provoking ideas on Howells' legacy, and what his music means both within and outside the church.



COMMENTARY

Blessed Silence

by Peter A. Kwasniewski

Even if, as is hardly surprising, proponents of the renewal of the sacred liturgy enjoy speaking about the sacred music that befits it, we are no less committed to the necessary counterpart of music and the companion of prayer: silence. As Saint Faustina Kowalska says in her autobiography: "In order to hear the voice of God, one has to have silence in one's soul and to keep silence."[1] She says in the same *Diary*: "Silence is so powerful a language that it reaches the throne of the living God. Silence is His language, though secret, yet living and powerful."[2] Through music and speech we speak to God, but during silence he speaks to us, and how vital it is that we give him occasions to speak!

Even though she is mainly referring to the silence the sisters were supposed to keep during most of the day, I maintain that her statement has relevance to the silence we need sometimes at Mass. What the proportion should be of speech, song, and silence is hard to say, although we have a fairly good sense of when there is too little silence for recollection. I am reminded of the process of making bread. You have to mix together a number of ingredients very actively, but then you have to let the dough sit for a while and patiently await the work of the yeast.

To the action of the liturgy we bring ourselves, our voices, our words and songs, and it is right and just that we do so—but there comes a time when we must yield to a mystery greater than anything we can think, feel, speak, or sing. It is not enough to know in a conceptual way that all our efforts are inadequate and that the living God is encountered in the still, small voice; it is crucial in the very setting of public worship itself to know and feel that there is a realm beyond what we ourselves are doing or contributing. That is to say, the mystical abandonment of resting in God alone, of moving from our activity, however beautiful it may be, into his action, invisible and inaudible, is an inseparable element of liturgical action, and one that we neglect at the peril of curtailing the natural momentum

The proponents of the renewal of the sacred liturgy are no less committed to the counterpart of music and the companion of prayer: silence.

[1]Saint Maria Faustina Kowalska, *Diary: Divine Mercy in My Soul* (Stockbridge, Mass.: Marian Press, 2003), ¶118.
[2]Ibid., ¶888.

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and trajectory of that action. Put differently, if there is no moment in the liturgy when we are not *doing* but simply *being,* above all after the reception of Holy Communion, then we risk importing a subtle Pelagianism into our worship, as if it is all something we initiate, sustain, and complete. A Catholic community that was conscientiously living its dependence on divine grace to the full would be one in which the liturgy was enveloped in silence before Mass (up to the point when the prelude begins) and after Mass (even after the last sound of the postlude fades away), and in which silence during the Mass was not a bane to be driven away by any and all means.

The *General Instruction of the Roman Missal* speaks clearly of the importance of silence during the sacred liturgy:

> Sacred silence also, as part of the celebration, is to be observed at the designated times. Its purpose, however, depends on the time it occurs in each part of the celebration. Thus within the Act of Penitence and again after the invitation to pray, all recollect themselves; but at the conclusion of a reading or the homily, all meditate briefly on what they have heard; then after Communion, they praise and pray to God in their hearts. Even before the celebration itself, it is commendable that silence be observed in the church, in the sacristy, in the vesting room, and in adjacent areas, so that all may dispose themselves to carry out the sacred action in a devout and fitting manner.[3]

In his commentary on silence in the Mass, liturgist Fr. Edward McNamara says:

> To this we would add that silence should also be observed after Mass until one is outside the Church building, both for respect toward the Blessed Sacrament, and toward those members of the faithful who wish to prolong their thanksgiving after Mass.[4]

Silence should also be observed after Mass until one is outside the church building.

Would that this simple support of Eucharistic piety, churchly decorum, and respect for others could be patiently explained and encouraged far and wide by the clergy! It is amazing how, across the United States, congregations burst into chatter the moment the priest exits the church. For all the problems there may have been in the 1950s, this sort of behavior was not even conceivable.

Similarly, for the priest to take some minutes to recollect himself before Mass, especially by praying the traditional vesting prayers (which used to be required and which are now being recommended anew by a growing number of priests and bishops), seems only sensible in view

[3]*General Instruction of the Roman Missal,* Liturgy Documentary series, 2 (Washington, D.C.: United States Conference of Catholic Bishops, 2002), ¶45; also accessible through < http://www.usccb.org/prayer-and-worship/the-mass/general-instruction-of-the-roman-missal/>

[4]Rev. Edward McNamara, "Sounds of Silence," *Zenit: The World Seen from Rome* (January 20, 2004; accessed August 5, 2013) <http://www.zenit.org/en/articles/sounds-of-silence>

of the great mystery about to be celebrated and the importance of a reverent and recollected frame of mind if he is to obtain as many and as great graces from the celebration as he can, and lead the people into the same green pastures.

The New Evangelization is a bold project, but it will not succeed, it cannot even get off the ground, unless we recover a strong sense of the sacred and refocus, with utmost reverence, on the sublime mystery of the Holy Eucharist present in every tabernacle of the world. Otherwise, we will spend our days making and hearing empty talk and missing the demanding silence where the mystery of God can impress itself upon our souls.

II

In 2003, Blessed John Paul II reminded the church:

> One aspect that we must foster in our communities with greater commitment is *the experience of silence*. We need silence "if we are to accept in our hearts the full resonance of the voice of the Holy Spirit and to unite our personal prayer more closely to the Word of God and the public voice of the church" (*Institutio Generalis Liturgiae Horarum*). In a society that lives at an increasingly frenetic pace, often deafened by noise and confused by the ephemeral, it is vital to rediscover the value of silence.[5]

These words reminded me of the poignant lines in T. S. Eliot's *Ash Wednesday:*

> Where shall the word be found, where will the word
> Resound? Not here, there is not enough silence
> Not on the sea or on the islands, not
> On the mainland, in the desert or the rain land,
> For those who walk in darkness
> Both in the day time and in the night time
> The right time and the right place are not here
> No place of grace for those who avoid the face
> No time to rejoice for those who walk among noise and deny the voice.

Three things are packed into that last verse: no time to rejoice—for those who walk among noise—and deny the voice. An essential condition for man to be sane and rational and joyful is that he must, at times, let go of his everyday concerns, the whirling wheels of his calculating and planning, the burdens and cares of this life, and enter into the presence of the eternal and infinite God whom he cannot grasp, cannot dictate to, cannot manipulate, but only adore and love.

It is a paradox: we will not find time for rejoicing unless we sacrifice time to "do nothing," to make a burnt offering of our life and our time before the Lord. This is not quite the same thing as going to Mass or performing a particular pious work. I am speaking strictly of simple silence, without props, without scripts or safe paths or social support. Only by making a choice for inactivity, as it were, will we habituate ourselves to *stop* walking among noise and *stop* denying the voice. Perhaps this is why the prophet Isaiah says: *Cultus iustitiae silentium*—the wor-

[5] Pope John Paul II, Apostolic Letter, *Spiritus et Sponsa* (December 4, 2003), ¶13.

ship of justice is silence (Is. 32:17), as if to say, we owe everything to God, in whom we live and move and have our being, and it is justice to worship him in the silence of recollection.

Gabriel Marcel, a perceptive philosopher of the interior life, had this to say about the relationship between recollection and mystery:

> Not only am I in a position to impose silence upon the strident voices which usually fill my consciousness, but also, this silence has a positive quality. Within the silence, I can regain possession of myself. It is in itself a principle of recovery. I should be tempted to say that recollection and mystery are correlatives.[6]

Silence has a positive quality.

Is this not another way of saying: "He who loses his life for my sake will find it"? We lose possession of what is more exterior to us and gain possession of the innermost reality—God closer to me than myself, and yet higher than the highest in me. If the conditions for recollection are never present in our lives, if we do not fight to create and guard such conditions, we will lose our awareness of divine mystery, as refreshing as springtime rains, and wander in a desert of superficiality.

The passage quoted earlier from John Paul II continues with a specific recommendation directed to the pastors of the church:

> The spread, also outside Christian worship, of practices of meditation that give priority to recollection is not accidental. Why not start with pedagogical daring *a specific education in silence* within the coordinates of personal Christian experience? Let us keep before our eyes the example of Jesus, who "rose and went out to a lonely place, and there he prayed" (Mark 1:35). The Liturgy, with its different moments and symbols, cannot ignore silence.

III

Some might wonder if silence in the liturgy isn't opposed to the "active participation" of the people. In reality, the fundamental precondition for active participation is interior silence, since, as Fr. McNamara explains, a spirit of recollection "does not impede, and indeed favors, full and active participation in those parts of the celebration where the community is united in acclamation and song, for each person is more fully aware of what he or she is doing."[7] Indeed, praying in silence is a particularly noble form of human *activity,* more active than merely speaking or singing, which can easily be done in a distracted frame of mind; and so, developing the dispositions of heart and mind necessary to be able to derive spiritual refreshment from silence is a school of virtue in which every Christian should be enrolled as a lifelong pupil. Fr. McNamara thus counsels: "To help achieve this [interior silence], we should foment by all

[6]Gabriel Marcel, *Being and Having: An Existentialist Diary,* tr. Katherine Farrer (New York: Harper, 1961), p. 113.
[7]McNamara, "Sounds of Silence."

available means the spirit of attentive and active silence in our celebrations and refrain from importing the world's clamor and clatter into their midst."[8] The authoritative expression of this point is made by none other than Pope John Paul II in his oft-cited *Ad Limina* Address to the Bishops of the Northwestern United States:

> Active participation certainly means that, in gesture, word, song and service, all the members of the community take part in an act of worship, which is anything but inert or passive. Yet active participation does not preclude the active passivity of silence, stillness and listening: indeed, it demands it. Worshippers are not passive, for instance, when listening to the readings or the homily, or following the prayers of the celebrant, and the chants and music of the liturgy. These are experiences of silence and stillness, but they are in their own way profoundly active. In a culture which neither favors nor fosters meditative quiet, the art of interior listening is learned only with difficulty. Here we see how the liturgy, though it must always be properly inculturated, must also be counter-cultural.[9]

Silence together with appropriate sacred music convey to our minds the awareness of a transforming mystery by which we can come to grips with sin and death and pass beyond them into love and life, a mystery that is both frightful and alluring. The Mass is nothing less than the re-presentation of the sacrifice of Calvary in our midst: this is the reason why the crucifix is central in Catholic worship. For this reason Cardinal Ratzinger recommended that Mass be celebrated *ad crucem,* towards an altar cross, if priests or bishops do not yet judge it expedient to worship *ad orientem,* towards the East, biblical and cosmic symbol of the same Christ. The death of God is put before us: this is reason enough for silent awe, and that makes either the altar cross or the eastward stance a kind of "visual silence," a concentration of our faculties on that which is essential and central. I am reminded here of a characteristically forceful statement by Ratzinger in 1968: "If the Church were to accommodate herself to the world in any way that would entail a turning away from the Cross, this would not lead to a renewal of the Church, but only to her death."[10]

Praying in silence is a particulary noble form of human activity, more active than merely speaking or singing.

The papal Master of Ceremonies, Monsignor Guido Marini, has written a magnificent summary of Pope Benedict XVI's views on silence in the liturgy and in the life of the church. Marini writes:

[8]Ibid.

[9]Pope John Paul II, *Ad Limina* Address to the Bishops of Washington, Oregon, Montana, Idaho and Alaska (October 9, 1998), ¶3, 4 <http://www.vatican.va/holy_father/john_paul_ii/speeches/1998/october/documents/hf_jp-ii_spe_19981009_ad-limina-usa-2_en.html>

[10]From his work *Das neue Volk Gottes,* quoted in *Co-workers of the Truth: Meditations for Every Day of the Year* (San Francisco: Ignatius Press, 1992), p. 167.

> It is of fundamental importance. Silence is necessary for the life of man, because man lives in both words and silences. Silence is all the more necessary to the life of the believer who finds there a unique moment of their experience of the mystery of God. The life of the Church and the Church's liturgy cannot be exempt from this need. Here the silence speaks of listening carefully to the Lord, to His presence and His word, and, together these express the attitude of adoration. Adoration, a necessary dimension of the liturgical action, expresses the human inability to speak words, being "speechless" before the greatness of God's mystery and beauty of His love. The celebration of the liturgy is made up of texts, singing, music, gestures and also of silence and silences. If these were lacking or were not sufficiently emphasized, the liturgy would not be complete and would be deprived of an irreplaceable dimension of its nature.[11]

Msgr. Marini helps us to see the wonderfully reciprocal functions of music and silence at Mass. Authentic sacred music is born out of silence and returns gently into silence. It arises not as an imposition on people or as a provocation of them but as an awed response to God's beauty—an attempt at interpreting, among us, the heavenly music far above us. Similarly, a truly prayerful silence is one that is, of its very nature, receptive to appropriate sound, whether spoken or sung. In other words, if one's community does not have a regular experience of profound and *meaningful* silence, the souls of the faithful cannot be expected to respond sympathetically to the "musical tradition of the universal Church" that the Second Vatican Council called "a treasure of inestimable value, greater even than that of any other art," and that the same council instructed us to "preserve and foster with great care."[12] You cannot plant seeds in ground that has not been thoroughly cultivated and expect an abundant harvest; you might as well be throwing seeds out for the birds (cf. Mt. 13:4). The interior cultivation of a habit of adoring silence is therefore the precondition for the fruitfulness of sacred music. Truly sacred music acts as a frame around the silence and so defines it as *sacred* silence. Conversely, prayerful silence at Mass acts as an internal direction or weight for the music and so keeps it anchored in the eternal stillness, the "Word without a word."

Both music and silence, therefore, are profoundly united in their dependence on each other, and even more, in their inherent trajectory beyond themselves into the heart of the mystery of God.

[11]Guido Marini, *Liturgical Reflections of a Papal Master of Ceremonies,* tr. Nicholas L. Gregoris (Pine Beach, N.J.: Newman House Press, 2011).

[12]Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (December 4, 1963), ¶112, 114.