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EDITORIAL

Solemnity | William Mahrt 3

ARTICLES

Twentieth-Century Reform and the Transition from a “Parallel” to a “Sequential” Liturgical Model: Implications for the Inherited Choral Repertoire and Future Liturgical Compositions | Jared Ostermann 8

The Mass Ordinary in the Ordinary Form | William Mahrt 22

Contributions of Pope Benedict XVI to the Continuing Liturgical Reforms | Edward Schaefer 30

REPERTORY

Hearing the Gradual, *Qui sedes, Domine, super Cherubim* | William Mahrt 46

INTERVIEW

On the Occasion of a Solemn High Mass according to the Anglican Use of the Ordinariate of Pope Benedict XVI: An Interview with Fr. Vincent Kelber, O.P., Pastor of Holy Rosary Church, Portland, Oregon | Fr. Eric M. Andersen 51

REVIEWS

A Friend to All That Love or Learn Music | Joseph Sargent 55

A Charter for the New Liturgical Movement | Peter Kwasniewski 59

CMAA NEWS 63

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EDITORIAL

Solemnity

by William Mahrt



e often hear of a solemn Mass or hear the liturgy described as solemn. What does it mean to say the liturgy is solemn? Is that not an outmoded notion made irrelevant by developments in the modern liturgy?

“Solemn” could well mean somber, reserved, grave, penitential, but that would be only a popular caricature. Rather in relation to liturgy, it means the highest form of worship, sublime, awe-inspiring, characterized by transcendent joy.

Before the council, the paradigm of the celebration of the Mass was the “Solemn High Mass,” an entirely sung Mass, in which priest, deacon, and subdeacon, together with an assistant priest and many acolytes, each served a distinctive role. Their coordinated actions bore a certain complexity that reflected the depth of the mystery they were celebrating. Peter Kwasniewski describes such mystery:

The human psyche needs a certain opacity, an unsoundable depth, a source of resistance and difficulty, a foreign grandeur that stands in sharp contrast to the familiar shallows of daily life.¹

If the meaning of the liturgy is all evident and clear, then the inevitable aspects of mystery and transcendence have been lost, and the liturgy cannot fulfill some of its highest goals. The liturgy requires a transcendence that takes us with it, we transcend everyday life when we join with Christ in offering his Sacrifice.

At the time of the Second Vatican Council, “solemn” had a very specific meaning, understood by all who celebrated the liturgy. This is not, however, just a matter of an outmoded ceremony. The Constitution on the Sacred Liturgy stated as much in principle:

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.²

This, in general, was enough to describe the Solemn High Mass in the minds of the fathers of the council, who understood clearly enough that “celebrated solemnly in song” was what they were quite used to, with the additional proviso of the active participation of the people.

¹Peter Kwasniewski, “Solemnity: The Crux of the Matter,” in *Resurgent in the Midst of Crisis: Sacred Liturgy, the Traditional Latin Mass, and Renewal in the Church* (Kettering, Ohio: Angelico Press, 2014), pp. 11–32, here p. 27.

²Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶113.

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It was general enough, however, that others after the council would chip away at it, so that the notion of solemnity became much less specific, even compromised.

It was often replaced by concelebration, in which an unspecified number of priests celebrated together, the priority of the principal concelebrant being a matter of practicality and not of precedence. At the time of the council, concelebration was argued on the grounds that it had been a consistent practice in the Eastern Church; something that was overlooked, however was that in the Eastern Church it was required that there be an uneven number of deacons, perhaps for the sake of symmetry. Archdale King, in a book *Concelebration*, offered the speculation that concelebration in the Western Church had come to be the Solemn High Mass, where priest, deacon, and subdeacon had effectively been concelebrants, though not co-consecrators;³ here, also, the element of symmetry was involved.

It was not until 1973, three years after the promulgation of the new rite, that the office of subdeacon was suspended by a motu proprio of Pope Paul VI.⁴ This diminished the symmetry

“Concelebration” in the Western Church had come to be the Solemn High Mass, where priest, deacon, and subdeacon had effectively been concelebrants, though not co-consecrators.

of the rite, though various efforts were made to sustain it: sometimes a “solemn” Mass would be celebrated with two deacons; in some places, according to the motu proprio, the lector could be called the subdeacon and might even carry out the role of subdeacon from the tradition.

In the new rite, however, “solemnity” still has an official meaning—the highly intricate classification of feasts in the tradition has been simplified to just three grades of feast: solemnity, feast, and memorial. I count sixteen solemnities on the current calendar⁵—the most major days of the year, the milestones in the progress of our salvation.

³There were exceptional instances of concelebration also; a newly ordained priest concelebrated the ordination Mass with the bishop, for example; see Archdale A. King, *Concelebration* (London: Mowbray, 1966) p. 50 and passim.

⁴Taking effect on January 1, 1973, Pope Paul VI in the Motu Proprio, *Ministeria Quaedam* (August 15, 1972) decreed:

4. Two ministries, adapted to present-day needs, are to be preserved in the whole Latin Church, namely, those of reader and acolyte. The functions heretofore assigned to the subdeacon are entrusted to the reader and the acolyte; consequently, the major order of subdiaconate no longer exists in the Latin Church. There is, however, no reason why the acolyte cannot be called a subdeacon in some places, at the discretion of the conference of bishops.

<<http://www.ewtn.com/library/PAPALDOC/P6MINORS.HTM>>

⁵In order through the year: Immaculate Conception, Christmas, Solemnity of Mary, Epiphany, St. Joseph, Annunciation, Easter, Ascension, Pentecost, Trinity, Corpus Christi, Sacred Heart, Nativity of St. John the Baptist, Sts. Peter and Paul, Assumption, and All Saints.

Why this notion of solemnity? Because of the importance of what the liturgy celebrates. The Eucharistic Sacrifice is “the source and summit of the Christian life.”⁶ In it we are incorporated into the action of Christ, his sacrificial offering to the Father, which accomplishes our salvation. In the words of Cardinal Ranjith, “The liturgy . . . is greater than us and carries with it a totally transforming effect.”⁷ Nothing could be more important. The importance and seriousness of it calls for a celebration that is commensurate; the most solemn liturgy is most appropriate.

I can offer two anecdotes concerning the importance of the liturgy:

On several occasions, I have attended a Solemn Pontifical Mass in the extraordinary form. This includes an extensive ceremony of the vesting of the bishop. Deacon, subdeacon, and acolytes assist, bringing each item of vesture and assisting the bishop in putting it on. All of this is accompanied by prayers, each of which illuminates the significance of the particular vestment. It is conducted while the choir sings Terce, taking about twenty minutes. I must admit that at first, I thought to myself, this is really over the top, is it not excessive? But then I attended the ceremony and the Mass for which the bishop was being vested. I have never been so convinced of the importance of the celebration of the Mass as at that time; the vesting was a significant part of the way in which the importance of the liturgy was prepared.

Another anecdote concerns the sacrament of the Anointing of the Sick. I was scheduled for major surgery, and my pastor said that I should receive the sacrament. With all good will he said, “Just come around to the rectory some time, it’s no big deal.” No big deal? The reason I should receive it was as a preparation, in case something went wrong with the surgery and I should die on the spot; it was a preparation for passage into eternity. No big deal? I subsequently received the sacrament from my confessor, and I approached the surgery with a serenity I have scarcely ever felt. A big deal!

The importance of the liturgy raises a crucial question: the difference between an anthropocentric and a theocentric approach to the liturgy. In an anthropocentric approach, the focus is upon the congregation; the priest faces them and at times seems constrained to “work the crowd”; it might seem as if there were a closed circle consisting of priest and people, and God is left somewhere in the distance. In a theocentric approach to the liturgy, the focus is upon God, and the action addresses him directly. For a theocentric approach it is not necessary that the priest celebrate *ad orientem* (facing the same direction as the people), but perhaps that is the most effective way to emphasize the significance of addressing God.

The anthropocentric approach may well have stemmed from a misconception about the liturgy—that its principal purpose is didactic. If the liturgy is primarily to instruct the people,

⁶*Catechism of the Catholic Church*, ¶1324, citing Second Vatican Council, Dogmatic Constitution on the Church, *Lumen Gentium*, ¶11.

⁷Malcolm Cardinal Ranjith, “The Sacred Liturgy: Source and Summit of the Life and Mission of the Church,” in *Sacred Liturgy: Source and Summit of the Life and Mission of the Church*, ed. Alcuin Reid (San Francisco: Ignatius Press, 2014), pp. 19–39.

then the interaction between priest and people is quite appropriate. But if the principal purpose is the worship of almighty God, the joining in Christ's sacrifice to the Father, then the theocentric approach makes more sense. This does not mean that there are not didactic elements in the liturgy, particularly in the lessons and the sermon. But even then, the function of the reading—that is, the singing—of the lessons is much more than simple instruction. It is a celebration of the history of our salvation, the telling of the foundation narrative of our religion, articulated particularly by the gospel readings through the course of the liturgical year. I would even venture to say that the best instruction for the people is to lead them into an intense participation in the sacrifice of Christ.

By tradition, music is the medium of the liturgy, the bearer of its solemnity: in the extraordinary form, practically everything to be pronounced aloud is sung. The sung form elevates our attention and gives the proceeding an element of transcendence, especially if it is all sung. Gregorian chant is the ideal medium for this function, since its free rhythm intimates the transcending of the incessant passage of time and approaches the notion of eternity. It is in the full Gregorian propers for a particular feast that the requisite solemnity of the liturgy is projected.

By tradition, music is the medium of the liturgy, the bearer of its solemnity.

Metric hymns do not do this as well, since their very metric structure is tied down to the passage of time. The simplified Gregorian propers can be a kind of improvement upon the hymns, since they set the prescribed proper texts and have a chant-like rhythm, but they may not have the musical depth of at least the best of the hymns; in

any case, their brevity and simplicity do not convey the sense of solemnity that the full Gregorian propers do.

I recall the Masses celebrated by Pope Benedict on his visit to the United States. Characteristically, the entrance procession was sung to a hymn introduced by trumpet fanfares and continued with brass instruments. It conveyed a sense of an important public function, but I imagined what a Gregorian introit would have done for that Mass—it would have conveyed musically that what was about to happen is something sacred and transcendent. It would have suffused the entire Mass with a sense of the importance and sacredness of the liturgy that can properly be called “solemn.”

It has not often been recognized that the fully sung Mass is the ideal proposed by the council. The document on the implementation of the council for music, *Musicam Sacram* gives a clear indication.

The distinction between solemn, sung, and read Mass, sanctioned by the Instruction of 1958 (n. 3), is retained, according to the traditional liturgical laws at present in force. However, for the sung Mass (*Missa cantata*), different degrees of participation are put forward here for reasons of pastoral usefulness, so that it may become easier

to make the celebration of Mass more beautiful by singing, according to the capabilities of each congregation.⁸

This is then followed by three stages of implementation of singing: 1) the celebrant's chants with the people's responses, including the Sanctus (as the continuation of the preface), the orations, and the Lord's Prayer; 2) the rest of the Ordinary of the Mass and the intercessions; and 3) the Proper of the Mass. These are to be introduced in this order, the goal of which is to achieve a fully sung Mass.

If one reads this in the context of the tradition, which the document encourages ("the distinction between solemn, sung, and read Mass . . . is retained"), it describes a means of achieving a fully sung Mass. But it has been read as permitting a selective use of ordinary and proper, even without the context of the priest singing his parts.

This was then extended to a reinterpretation, in which the three stages are viewed as "progressive solemnity," the incorporation of more music on higher feast days. This goes quite strongly against the tradition. Ideally, the sung Mass is best not compromised by the mixing of spoken and sung elements, regardless of the grade of the feast. The sung form was especially cultivated in the season of Lent, this being the only season for which the tradition of Gregorian chant provided a different set of propers for each day of Lent. This is far from progressive solemnity, if anything, it is an inverse progressive solemnity.

The transcendent and ecstatic character of the liturgy as depicted in the Apocalypse is emphasized by Cardinal Ranjith:

That Liturgy is indeed the supreme priestly act of Christ in the presence of God, is clearly explained in the book of the Apocalypse. In it Christ, called the Sacrificial Lamb, sits on the throne and is adored with hymns and canticles and is acclaimed by the crowd of the elect who are dressed in white robes. The presentation of the celestial scenario in the Apocalypse demonstrates a strong cultic view of the eschatological events prophesied by the visionary. The setting is of the heavenly Jerusalem where God Himself and the Lamb are called the temple "which is the new heavens and the new earth"; the altar is mentioned with the seven golden candles; the incense; and the sound of trumpets and songs; the ceremony of the enthronement and the worship of the Lamb is also mentioned. What is truly celebrated in the heavens is the realization of that final victory of God over Satan and of good over evil. Jesus, the Lamb that is offered, has become the first and the last, the Alpha and the Omega of the New Order.⁹

This is the joyful, transcendent solemnity that should be the aim of our liturgies, so that God can "make all things new."¹⁰ ❧

⁸Sacred Congregation of Rites, Instruction on Music in the Liturgy, *Musicam Sacram* (March 5, 1967), ¶28.

⁹Ranjith, "Sacred Liturgy," 19–20; copious citations to particular passages in the Apocalypse (Revelations) have been omitted in this quotation.

¹⁰Apoc. 21:5.

ARTICLES

Twentieth-Century Reform and the Transition from a “Parallel” to a “Sequential” Liturgical Model: Implications for the Inherited Choral Repertoire and Future Liturgical Compositions

By Jared Ostermann

A recent thread on the *Musica Sacra* forum posed the following question: “Why aren’t there more Catholic composers who write serious music for Mass?” Various answers were given in the ensuing discussion, including lack of demand at the parish level, lack of trained composers, and lack of interest or support from major publishers. On the other hand, several participants mentioned that there is already an enormous amount of high-quality sacred music available in the church’s treasury—an inherited repertoire that includes some notable additions by living composers. Given this fact, it would seem that the church is currently in greater need of capable choirs than of new compositions. Presumably, if a culture of choral excellence can be built up in more places—if the existing repertoire can be put to greater use—then demand for new compositions will follow organically. This analysis has much to recommend it, especially for those working to improve the state of church music at the parish level. However, as valuable as it is to form stable and high-quality ensembles, it must be said that the existence or lack of choral talent is only one part of the larger picture. Catholic church musicians still need to address a more basic problem, namely: What is the place or role of the choir following the liturgical reforms of the Second Vatican Council? And more precisely: What choral structures fit within or spring organically from the framework of the post-conciliar liturgy? These questions are critical both to the liturgical musician and to the composer seeking to interact with the church’s liturgy. If there is currently a crisis in the relationship between church and composer, it is likely due to the lack of clear and consistent answers to such queries.

This question of the choir’s liturgical role after the council—and, by association, the choir’s ideal repertoire—can be approached in many different ways. Starting points include liturgical legislation regarding the choir, the theology of corporate sung prayer, the question of the congregation’s participation, and the controversy surrounding musical style and inculturation, to name a few. However, while these are all valuable topics, their treatment in church documents

This paper was 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 14, 2013.

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did not change radically with the Second Vatican Council. In other words, the documents of Vatican II do not in themselves mandate a drastic break with the past in terms of musical style, congregational participation, or the theology of music sufficient to explain an ensuing crisis of choral artistry in Catholic church music. Even the discussion of vernacular hymnody, propers, and ordinary was by no means a new one in 1962. However obscured it was by an over-enthusiastic or misguided application of the “spirit of the council,” *Sacrosanctum Concilium* stands in a continuum stretching back to at least 1903 on one side, and to *Musicam Sacram* after the completion of the council (1967).

If the council itself did not call for the dissolution of Catholic choirs, the abandonment of traditional repertoire, or a break in the church’s relationship with composers, what is the explanation for the current general state of Catholic choral music? Can all past and present difficulties be attributed to poor interpretations of the documents or a false agenda driven by some mysterious “true spirit” of the council? Not necessarily. There is one aspect of conciliar reform pertinent to the choir that is not a matter of subjective opinion; not a difficult-to-define idea such as “sacred style” or “serious composition” or “authentic inculturation.”

The musical implications of liturgical transformation have yet to be fully explored.

This objective fruit of the council is something that does constitute a drastic break with immediate tradition: the structure of the post-conciliar liturgy. While the debates over style, inculturation, and participation can be resolved in various ways, the structure of the reformed Mass is a given—a new ritual framework that fundamentally changes the centuries-old relationship between choir and liturgy. The musical implications of this liturgical transformation have yet to be fully explored—obscured as they are by ongoing stylistic and ideological controversies. However, until some clear consensus can be reached on what choral forms suit the structure of the ordinary form of the Roman Rite, the church’s interaction with composers will likely remain somewhat haphazard.

This article includes a very broad outline of the structural shift in question, in order to provide some sense of historical scope and the ground-breaking nature of the twentieth-century reforms. In an attempt to avoid value-laden language I will outline this structural shift in neutral terms: as a transition from “parallel” to “sequential” liturgy. Following this overview, I will include some initial observations on the musical implications of the ordinary form’s structure.

This article includes a very broad outline of the structural shift in question, in order to provide some sense of historical scope and the ground-breaking nature of the twentieth-century reforms. In an attempt to avoid value-laden language I will outline this structural shift in neutral terms: as a transition from “parallel” to “sequential” liturgy. Following this overview, I will include some initial observations on the musical implications of the ordinary form’s structure.

THE ORIGIN AND DEVELOPMENT OF PARALLEL LITURGY

“Parallel” is a descriptive term I use for liturgy that is characterized by multiple simultaneous streams of ritual, devotional, and musical activity. If one takes as a starting point an ideal image of early Christian worship—liturgy characterized by the unison singing, the praise “with one voice” of the entire congregation—then the development of parallel liturgy can be described in two main stages: First, the separation of specialist clerical activity from the devotional activity of the congregation, and second, the separation of clerical activity into musical and sacramental roles.

The rise of the Roman *schola cantorum* in the seventh century is often taken as a mark of the first stage of parallelism: the shift of sung prayer from the congregation to the clerical specialists of the choir.¹ This choral model was then transmitted throughout Europe due to the adoption of Roman liturgy throughout the kingdom of the Franks in the mid-eighth century.² Most importantly for the future of choral music, the liturgical books sent from Rome to the Franks were primarily focused on the most elaborate and solemn liturgies—the “stational” liturgies celebrated by the pope and his entourage at various important churches around Rome. These liturgies involved numerous ministers who moved to and from the altar in elaborate processions, and included a role for the *schola cantorum* that travelled with the pope.³

There are many other marks of the medieval separation of the congregation from the clergy: for example, the increasing distance between popular Romance dialects in France and the Latin language of the liturgical books,⁴ the vast, complex system of allegorical interpretations which grew up to explain the Mass to the congregation,⁵ and the architectural development of rood screens.⁶ The corresponding historical narrative is cast very differently by various authors. For example, the Catholic priest and liturgical scholar James Crichton describes the ascent of choral music as an attack:

The first stage of parallelism: the shift of sung prayer from the congregation to the clerical specialists of the choir.

¹While tradition suggests an earlier date, in connection with Pope Gregory the Great, recent scholarship places the *schola's* foundation during the seventh century. For a discussion of the foundation of the Roman *schola* see James W. McKinnon, *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper* (Berkeley: University of California Press, 2000), pp. 84–89.

²In the 754 decree by the Frankish King Pepin. For further discussion of this development, see Josef A. Jungmann, *The Mass of the Roman Rite: Its Origins and Development (Missarum Sollemnia)*, trans. Francis A. Brunner, 2 vols. (New York: Benziger, 1951), vol. I, pp. 74–75.

³*Ibid.*, 67–74.

⁴Jungmann does note that the earlier Gallican liturgies were in Latin. However, the Roman books standardized and retained this language even as popular dialects changed. *Ibid.*, 81.

⁵See for example Amalarius of Metz, from the shorter *Expositio* (c. 813), in Jungmann, *Mass of the Roman Rite*, I:89, or Guillaume Durand's description of the Introit procession in Guillaume Durand, *The Rationale Divinorum Officiorum*, Books I, III, and IV, trans. Rama Coomaraswamy (Louisville: Fons Vitae, 2007), pp. 269–270.

⁶The term “screen” is in some instances not a strong enough description. At one of the great Western churches, Notre Dame in Paris, the entire sanctuary was enclosed by a stone wall around 1300. This wall stood until dismantled in part in the seventeenth century. The edifice was massive enough that “although the populace might sit at the base, or *socle*, of the outer perimeter of the wall and listen to the ritual unfolding inside the chancel and sanctuary, the people were physically unable to see or participate in the service. . . . By the Late Middle Ages Notre Dame had thus become two buildings under one roof: to the east, inside a wall of painted stone, was a church for the clergy; and to the west, in the nave, was an auditorium belonging to the people”; Craig M. Wright, *Music and Ceremony at Notre Dame of Paris 500–1550* (Cambridge: Cambridge University Press, 1989), p. 12.

It is *natural* to sing the praises of God, natural to sing if one loves God . . . Yet ever since the eighth century in the West there has been tension between music and the Mass. Then began the invasion of music for the choir (experts) and the people gradually fell silent. Even now the problem has not been wholly solved.⁷

On the other hand, Monsignor Richard Schuler sketches a more optimistic picture of medieval musical life:

The faithful sang in religious processions, at vigils for the feasts of martyrs, for burials, rogation days, translation of holy relics, and many other ecclesiastical occasions. Thus alongside the marvelous growth of the *scholae cantorum*, the flowering of the great artistic treasure of the Gregorian chant, the elaboration of papal, episcopal and monastic rites, the singing of the people continued in all parts of the West in the Celtic, Mozarabic, and Gallican forms of the Latin liturgy as well as in the parochial churches of Italy.⁸

Examples of both points of view could be multiplied endlessly. Still, whether one views the rise of choral music as an “invasion” or as a “marvelous growth,” two distinct streams of liturgical activity can already be observed in the nave and sanctuary from the mid-eighth century onward.

The second stage of liturgical parallelism involves further differentiation—this time between the choir and celebrant in the sanctuary itself.

A preliminary step to the gradual autonomous separation of the celebrant was the combination of various liturgical books into a single *missal* containing everything necessary for the celebration of Mass. In the eleventh century the books themselves still showed a division of roles—the sacramentary for the priest, the lectionary for the lector, the antiphonary for the choir, and so forth. According to Jungmann, this selection of books was largely replaced by the *Missale Plenum* by the mid-thirteenth century.⁹ With all of the required texts conveniently assembled in one book, the priest could easily celebrate the liturgy by himself—the “private” Mass became increasingly common.¹⁰

While independence was a given during a private Mass, full priestly autonomy was only gradually transferred to the communal Mass. The final liturgical shift separating the priest from the choir was the requirement that the celebrant recite all texts of the Mass—even those sung by the choir. Jungmann places the first mention of this practice in 1140, with wider use and extension to all chant texts by the mid-thirteenth century.¹¹

⁷J. D. Crichton, *Lights in Darkness: Forerunners of the Liturgical Movement* (Collegeville, Minn.: The Liturgical Press, 1996), pp. 9–10. Crichton’s assessment of the pre-conciliar liturgy may be surmised from the title of his book.

⁸Richard J. Schuler, “The Congregation: Its Possibilities and Limitations in Singing,” in *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honor of Richard J. Schuler*, ed. Robert Skeris (Saint Paul, Minn.: Catholic Church Music Associates, 1990), p. 321.

⁹Jungmann, *Mass of the Roman Rite*, I:104.

¹⁰*Ibid.*, 107.

¹¹*Ibid.*, 106.

By the mid-thirteenth century then, fully parallel liturgy had developed in the Roman Rite. The private devotions or devout interior participation and observation of the congregation, as well as the musical elaborations of the choir, proceeded alongside the actions of the priest—punctuated by moments of common focus. While many important liturgical reforms were enacted after the Council of Trent in the mid-sixteenth century, the basic parallel nature of medieval liturgy remained in place until the mid-twentieth century and the Second Vatican Council.

TWENTIETH-CENTURY REFORM: SEQUENTIAL LITURGY

Twentieth-century liturgical reform was in many ways an attempt to remove the divisions between priest, congregation, and choir that had grown up in the Roman Rite after the seventh century. As an image of unified early Christian worship took hold through increased historical research, not only individual prayers and rubrics but the entire parallel conception of liturgy began to be viewed as an unnecessary accretion by many reformers. Thus, efforts to increase lay participation through vernacular hand missals, liturgical catechesis, congregational singing during High Mass, and spiritual formation were considered insufficient. Such labors, while valuable, were hampered by a medieval liturgical structure codified and passed on to the twentieth century by way of the Council of Trent. The following statement from Benedictine liturgist Godfrey Diekmann at the 1959 North American Liturgical week is representative of this point of view:

Twentieth-century liturgical reform was an attempt to remove the division between priest, congregation, and choir.

How far back into history, then, do we have to go to discover when the doctrine of the Mystical Body became obscured; when the laity lost living, devotional contact with the Eucharist and the other sacraments; when private devotion began to develop parallel to, and then to a large extent, apart from its sacramental sources? . . . I believe it can be stated with certainty, as a result of modern research, that the doctrine of the Mystical Body became obscured in the five centuries that intervened between the era of the Fathers, ending say, with Gregory the Great, about 600, and the beginnings of scholasticism. In other words, between 600 and 1100. . . . in the two thousand years of the church's existence, there has never been a more momentous change of outlook and practice in Christian spirituality than in these five centuries. . . . a barrier had been erected between altar and nave that was never effectually removed until the twentieth century, a barrier of which the roodscreen in later Gothic churches was only a logical external expression.¹²

¹²Godfrey Diekmann, "Popular Participation and the History of Christian Piety," in *Participation in the Mass: 20th North American Liturgical Week* (Washington D.C.: The Liturgical Conference, 1960), pp. 52–53, 56.

From this perspective, it was not enough to effect greater participation in the existing liturgy, or even to effect small or surface-level liturgical alterations. What was needed was a more radical re-discovery of that essential early Christian worship that existed before the seventh century. And the hallmark of this early liturgy was unity—the common actions, prayers, and singing of all present.

This idea that some historical developments may have obscured the communal nature of the liturgy is found in *Sacrosanctum Concilium* as well, although without such a negative assessment of a particular time period:

21. For the liturgy is made up of immutable elements, divinely instituted, and of elements subject to change. These not only may but ought to be changed with the passage of time if they have suffered from the intrusion of anything out of harmony with the inner nature of the liturgy or have become pointless. In this reform both texts and rites should be drawn up so that they express more clearly the holy things they signify and that the Christian people, as far as possible, are able to understand them with ease and to take part in the rites fully, actively, and as befits a community.¹³

*The hallmark of early liturgy was
unity — the common actions, prayers,
and singing of all present.*

The Constitution on the Liturgy follows this general assessment of the situation with a number of detailed directives governing the task of liturgical reform. Several of these guidelines directly address the issue of parallel liturgy. Article 28 states that “in liturgical celebrations each one, minister or layperson, who has an office to perform, should do all of, but only, those parts which pertain to that office by the nature of the rite and the principles of the liturgy.”¹⁴ This is a key statement, as it calls into question the notion that the priest must personally recite readings or choral texts proclaimed by others. Other important guidelines for reform are found in articles 34 and 50:

34. The rites should be marked by a noble simplicity; they should be short, clear, and unencumbered by useless repetitions; they should be within the people’s powers of comprehension and as a rule not require much explanation.¹⁵

50. The Order of Mass is to be revised in a way that will bring out more clearly the intrinsic nature and purpose of its several parts, as also the connection between them, and will more readily achieve the devout, active participation of the faithful.

¹³*Sacrosanctum Concilium*, in *Documents on the Liturgy, 1963–1979: Conciliar, Papal, and Curial Texts*, ed. Thomas C. O’Brien (Collegeville, Minn.: The Liturgical Press, 1982), p. 9.

¹⁴*Sacrosanctum Concilium*, ¶28, in *ibid.*, 10.

¹⁵*Sacrosanctum Concilium*, ¶34, in *ibid.*, 11.

For this purpose the rites are to be simplified, due care being taken to preserve their substance; elements that, with the passage of time, came to be duplicated or were added with but little advantage are now to be discarded; other elements that have suffered injury through accident of history are now, as may seem useful or necessary, to be restored to the vigor they had in the tradition of the Fathers.¹⁶

These statements open the door for the removal of duplication, while not explicitly stating what constitutes unnecessary repetition. The actual removal of the priest's recitation of choral texts and readings came after the council, in the 1964 implementation document *Inter Oecumeni*. The key directives are found in articles 32 and 33 of the instruction:

32. Parts belonging to the choir or to the people and sung or recited by them are not said privately by the celebrant.

33. Nor are readings that are read or sung by the appropriate minister said privately by the celebrant.¹⁷

Here the Catholic church quietly ends a practice that had existed since at least the thirteenth century. Lest there be any confusion as to the parts of the Mass in question, the instruction includes the following details in article 48:

a. The celebrant is not to say privately those parts of the proper sung or recited by the choir or the congregation.

b. The celebrant may sing or recite the parts of the ordinary together with the congregation or choir.¹⁸

With these directives in place, the stage is set for the post-conciliar missal. What does this clearer, simpler, more streamlined post-conciliar liturgy look like? One possible description is “sequential,” in contrast with

The ordinary form attempts to restore the ideal of liturgical unity.

the pre-conciliar “parallel” liturgy. In the sequential ordinary form, the liturgy proceeds as a series of ritual events; each one the single focus of all present. When one element is completed, the congregation, priest, and choir focus on the next. This structure is punctuated by moments of dual activity—chiefly the processions at the entrance, offertory, communion, and gospel, when both music and movement occur simultaneously. Thus, the ordinary form attempts to restore the ideal of liturgical unity by allowing only one thing—or at most two—to happen at a time. The contrast between this new sequential approach and the older parallel model can be seen in each liturgical form's treatment of the Mass Ordinary and Proper:

¹⁶*Sacrosanctum Concilium*, ¶50, in *ibid.*, 14.

¹⁷*Sacrosanctum Concilium*, ¶32–33, in *ibid.*, 94.

¹⁸*Inter Oecumeni*, ¶48, in *ibid.*, 98.

SUNG TEXT	RITUAL ACTION (HIGH MASS — 1962 MISSAL)	RITUAL ACTIONS (ORDINARY FORM)
Introit	The priest and ministers enter the sanctuary and offer private prayers at the base of the altar steps, and enter the sanctuary. The priest advances to the altar, saying the prayer <i>Aufer a nobis</i> , kisses the altar, and recites a further private prayer. The priest now blesses incense and processes around the altar, incensing it, the cross, and any relics or icons in the sanctuary. The priest crosses to the epistle side of the sanctuary, makes the sign of the cross, and recites the introit. ¹⁹	The priest (or priests), deacons, and other ministers process to the sanctuary. When incense is used, the altar and cross are incensed.
Kyrie	After reciting the introit, the priest returns to the middle of the altar while reciting the Kyrie in alternation with the deacons and servers. ²⁰	None
Gloria	Standing at the middle of the altar, the priest intones the Gloria. The choir or choir and congregation then sing the remainder of the hymn, beginning at “Et in terra pax hominibus.” Meanwhile the priest, deacon, and subdeacon continue to recite the Gloria in a low voice. If the singing of the Gloria is lengthy, the priest may go to his chair and sit after reciting the text; returning to the altar toward the end of the sung Gloria. ²¹	None

¹⁹*Ritus Servandus: Rites to be Observed in the Celebration of Mass*, trans. Dennis M. Duvelius (Chicago: Biretta Books Ltd., 2007), pp. 6–11. There is some disagreement as to when the introit should be sung by the choir. As the *Ritus Servandus* does not give explicit directions, liturgists such as J. B. O’Connell reference the *Cæremoniale Episcoporum*. This book states that this chant only begins when the priest and ministers have reached the base of the altar steps. As O’Connell shows, there is a discrepancy between the instructions in the Roman Gradual and the rubrics of the *Cæremoniale Episcoporum*: the gradual seems to allow for chanting during the entire entrance procession. However, O’Connell sides with the *Cæremoniale* rubrics, arguing that they carry more weight than the chant book instructions; see John Berthram O’Connell, *The Celebration of Mass: A Study of the Rubrics of the Roman Missal*, 3 vols. (Milwaukee: The Bruce Publishing Company, 1940), vol. I, p. 551, n. 85, for a discussion of this issue.

²⁰The introit and Kyrie thus flow together seamlessly, as the priest does not offer any public prayers until intoning the Gloria.

²¹See O’Connell, *The Celebration of Mass*, I:586–587.

SUNG TEXT	RITUAL ACTION (HIGH MASS — 1962 MISSAL)	RITUAL ACTIONS (ORDINARY FORM)
Gradual Alleluia	Following the Gloria, the priest recites the collect prayer. Then the subdeacon chants the epistle for the day. After this epistle is chanted, the choir sings the gradual- Alleluia unit (or when applicable the tract or sequence). As the choir chants, the priest reads the gradual, Alleluia, tract, sequence, and prayer <i>Munda cor meum</i> in a quiet voice. The deacon then processes to the gospel side of the sanctuary; after the choir is finished singing, the deacon chants the gospel. ²²	None during Gradual (or Responsorial Psalm), Tract, or Sequence.
Tract Sequence	Following the Gloria, the priest recites the collect prayer. Then the subdeacon chants the epistle for the day. After this epistle is chanted, the choir sings the gradual- Alleluia unit (or when applicable the tract or sequence). As the choir chants, the priest reads the gradual, Alleluia, tract, sequence, and prayer <i>Munda cor meum</i> in a quiet voice. The deacon then processes to the gospel side of the sanctuary; after the choir is finished singing, the deacon chants the gospel. ²²	The gospel procession (preceded when applicable by the blessing of the reading minister) takes place during the Gospel Acclamation.
Creed	The priest intones the Creed. The choir (with or without the congregation) then sing the remainder of the Creed. Meanwhile, the priest, deacon, and subdeacon recite the text of the Creed in a low voice. If the singing of the Creed is prolonged, the priest and ministers may sit after reciting the text. ²³	None
Offertory	The priest recites the offertory text. The priest and ministers then recite a number of prayers in low voices, while preparing the altar, bread and wine, and sacred vessels. The priest incenses the altar, and then he and the congregation are incensed. The deacon incenses the priest, sanctuary, and congregation. ²⁴ The priest then ritually washes his hands.	Following the collection, the gifts and the unconsecrated bread and wine for use in the Mass are carried forward to the altar in procession. The priest prepares the altar, then receives the gifts and bread and wine at the foot of the sanctuary steps. He then recites prayers of preparation of the bread and wine. If incense is used, the priest incenses the altar, and then he and the congregation are incensed. The priest then

²²*Ritus Servandus*, 18–19.

²³*Ibid.*, 19.

²⁴*Ibid.*, 19–26.

SUNG TEXT	RITUAL ACTION (HIGH MASS — 1962 MISSAL)	RITUAL ACTIONS (ORDINARY FORM)
		ritually washes his hands, and says prayers over the bread and wine. If incense is used, the priest, altar, and congregation are incensed.
Sanctus-Benedictus	The priest, deacon, and subdeacon recite the Sanctus in low voices. The priest recites the first half of the Canon of the Mass (up to the consecration of the bread and wine). ²⁵ When the choir sings a chant setting of the Sanctus, the entire Sanctus-Benedictus is sung during the first half of the Canon. When a polyphonic or orchestrated setting is used, the Sanctus is sung before the consecration; and the Benedictus is sung during the second part of the Canon. ²⁶	None
Agnus Dei	While the choir sings the Agnus Dei, the priest recites the text. The priest and ministers then consume communion, after which the priest prepares to distribute communion to the congregation.	Fraction Rite—not to be unduly prolonged
Communion	Any of the congregation who will be receiving communion process forward to the altar rail to receive. After those present have received, any remaining hosts are returned to the tabernacle and the communion vessels are washed.	Any of the congregation who will be receiving communion process forward to the altar rail to receive. After those present have received, any remaining hosts are returned to the tabernacle and the communion vessels are washed.

²⁵Ibid., 26–35.

²⁶For these musical directions see O’Connell, *The Celebration of Mass*, I:553.

MUSICAL IMPLICATIONS OF THE SEQUENTIAL LITURGY

What are some musical implications of this post-conciliar sequential liturgical model?

First, the historical scope of the question should be noted. It is helpful here to revisit two divergent versions of the historical narrative. On one side we have Monsignor Schuler and the “marvelous growth” of the choir and choral repertoire in the Middle Ages. On the other side there is the view represented by Godfrey Diekmann and J. D. Chrichton; namely that after the invasion of the choir in the seventh or eighth century, the voice of the lay faithful was cruelly silenced and the doctrine of the unified mystical body was lost. Again, examples could be multiplied endlessly on each side of this debate—even from church documents, as elements of both positions found their way into official legislation. However, the question here is not so much which side is right or wrong, as it is “which perspective was dominant in the drafting of the 1970 Roman Missal?” The clear answer is that a negative view of parallel liturgy prevailed. Essentially, the ordinary form is an attempt to reinstate pre-medieval liturgy—or at the least, to realize a vision of early Christian liturgy made possible by modern historical and archaeological studies. Thus, from a structural standpoint, the ideal or model for the ordinary form is that time before the existence of the choir. In other words, a liturgical structure that allowed the choir a great deal of artistic autonomy and coincided with the creation of most of the church’s treasury of sacred music was exchanged for a fundamentally different structure in the twentieth century. Because of this fact, arguing for the continued role or even existence of the choir is not as simple as listing the many glowing mentions of choral music in twentieth-century liturgical documents. More attention needs to be given to the structural question: how do the expert choir and its repertoire—both products of medieval liturgical development—integrate with a consciously pre-choral liturgical framework?

The ordinary and proper are affected very differently by the shift to sequential liturgy.

Examination of the structure of the ordinary form reveals an interesting fact: The two major sets of liturgical texts—the ordinary and proper—are affected very differently by the shift to sequential liturgy. Four ordinary texts—the Kyrie, Gloria, Credo, and Sanctus—stand alone in the post-conciliar liturgy, without any accompanying recitations or actions on the part of the priest or congregation. Thus, the entire congregation as well as the celebrant must wait for the text to be chanted or recited, before moving on to the next element of the liturgy. The Agnus Dei accompanies only the short fraction rite, and must be completed before communion can begin.²⁷ This means that the beloved genre of the choral mass ordinary—whether

²⁷In fact, the GIRM warns in ¶83 that this rite “should not be unnecessarily prolonged or accorded exaggerated importance.”

orchestral or polyphonic—stretches the framework of the liturgy to an extent unknown before the council. Even a compact *Missa Brevis* of Palestrina or Mozart seems to keep the priest waiting in every moment of its music. Although the liturgy itself is being sung, on the surface all sequential progression appears to stop until the choir finishes each movement. These are not insurmountable obstacles—choral Masses continue to be used at various churches on a regular basis. However, it is important to note that there is a real dissonance between the structure of the post-conciliar liturgy and the choral mass ordinary. Thus, it would be overly simplistic to attribute the general disappearance of the choral ordinary to merely stylistic controversies.

The liturgical and pastoral issues raised when a choral Mass is sung within the ordinary form can be daunting, even to enthusiastic devotees of a composer's work. Liturgical compromises are usually made when a choral ordinary is sung—examples include an allowance

Why aren't there more Catholic composers who write serious music for Mass?

for the congregation and priest to sit during Kyrie, Gloria, and Credo, the movement of the Agnus Dei to the communion procession, and the use of the silent canon in the ordinary form to eliminate a lengthy pause in the Eucharistic Prayer for the Sanctus-Benedictus. These are not trifling concessions, in a liturgical environment where episcopal directives for congregational standing, sitting, or hand-holding continue to spark controversy.

A legitimate concern arises, and must be addressed carefully, when the congregation's liturgical posture is altered to accommodate a musical setting. Such adjustments, combined with the constant communal focus of the ordinary form's sequential structure, can easily make the reformed liturgy appear subservient to even the simplest choral ordinary.

The Mass Proper fares quite differently in the sequential liturgy. Four of the proper chants coincide with the ordinary form's few remaining moments of simultaneous activity. The introit, offertory, and communion chants are sung during processions, as is the Alleluia verse. Only the gradual—and, when applicable, the sequence or tract—are not accompanied by other actions.²⁸ At the processions, far from stretching liturgical time unduly, the propers are frequently not long enough. They are often "stretched" to fit the liturgy by means of intervening psalm verses or organ or choral interludes. Thus, in the ordinary form there are four propers that are often not long enough to accompany their respective processions, and one proper that is meant to be listened to by all.

To return to the opening question of this paper, why aren't there more Catholic composers who write serious music for Mass? One answer that cannot be explained away as a misunderstanding or misinterpretation of twentieth-century reform is the noticeable dissonance between the structure of the ordinary form and the great choral masses of the church's treasury. As composer Max Baumann puts it:

²⁸The gradual, by its nature, is not meant to accompany any other action. Rather, the GIRM states in ¶61 that if the gradual is used, "the whole congregation sits and listens."

Previously, composers and performers had the possibility of filling out a cyclic form of approximately 45 minutes' duration, in order thus to lead the congregation to genuinely religious reflection. But today's mini-forms cannot really amount to more than musical sketches, limited in both artistic and religious, meditative eloquence. . . . In such a situation, the composer of Catholic church music has but one alternative: to emigrate into the concert hall.²⁹

While choral ordinaries from the past are still used in the ordinary form, due to their beauty, spiritual value, and honored place in the church's treasury, they cannot be said to spring organically from—or integrate naturally with—the post-conciliar Mass. Thus, it would be difficult to argue that there is a pressing need for additions to the genre. This fading of a form that for at least five centuries stood as the quintessential sacred choral work has left an enormous hole in Catholic musical consciousness. The era of symbiosis between the liturgy and the choral masterwork appears to be definitively at an end, leaving only isolated motets and choral responsorial psalm verses for the modern choral composer.³⁰ The grand sacred musical edifice seems relegated to the spiritual concert, or at most to a few rare times and places in Catholic liturgical life.

The era of symbiosis between the liturgy and the choral masterwork appears to be at an end.

There is, however, a glimmer of hope for those who would like to see the choral-liturgical masterwork tradition continued by composers in our day. If twentieth-century liturgical reform created limitations it also offered a new blank canvas of liturgical time in its recovery of the entrance, offertory, and communion processions. When these three chants are combined with the choral gradual and Alleluia verse (both allowed in the GIRM), there is great potential for a different kind of multi-movement choral work: the proper cycle. A composer could conceivably set a cycle of five texts to music for each Sunday or feast day in the church year. Three of these texts (the processional propers) could be larger in scope and instrumentation, depending on the size of the intended liturgical space and congregation. In addition, it would be perfectly in keeping with the Gregorian chant tradition to feature a soloist in alternation with full choir during the choral gradual chant. Finally, the Alleluia verse (in alternation with a congregational response) could be suitably elaborate to cover a lengthy Gospel procession to the ambo. The complete choral proper cycle could thus form an artistically unified multi-movement work and feature a variety of performing forces.

While long overshadowed by its more glamorous sibling, the choral ordinary, the proper group or cycle has in fact inspired such artistic brilliance at various points in history: most visibly in the initial creation of the proper chant repertoire, but also in the Winchester Troper, the *Magnus Liber Organi*, the Trent Codices, the Jena Choirbooks, the Byrd *Gradualia*, the Isaac

²⁹Max Baumann, "Catholic Church Music Today," in *Crux Et Cithera: Selected Essays on Liturgy and Sacred Music*, ed. Robert A. Skeris (Altötting: Alfred Coppenrath, 1983), pp. 88–89.

Choralis Constantinus, and the Requiem Mass literature. Two points are particularly interesting when the history of the choral proper is considered. First, specialist choral music in the Roman Rite originated with the proper texts. This is perhaps so obvious that it bears repeating—the “marvelous flowering” of the choir in the Roman Rite began with the creation of the proper repertoire.³¹ In addition, major early polyphonic collections such as the Winchester Troper and *Magnus Liber Organi* were focused on the propers—particularly the gradual and the Alleluia verse.³² Thus, there was a natural progression from the most elaborate and virtuosic proper

Perhaps, revitalized by recent reforms, the proper cycle will emerge as the definitive liturgical masterwork.

chants to the early polyphonic repertoire.³³ A second point of interest is the ambiguity of the word “Mass” throughout the fifteenth century. For example, in the Trent Codices the term “Mass” is used indiscriminately for proper cycles, ordinary cycles, and “plenary” cycles combining all of the ordinary and

proper for a given day. Thus for composers in the mid-fifteenth century there was still complete flexibility in the decision of what texts to set for a particular occasion. Although the choral mass ordinary subsequently rose to overwhelming prominence among composers, it was in no way officially established as the only possible avenue for choral creativity in the context of the Roman Rite. A look back in history to a time before the total dominance of the choral ordinary reveals another possible path for composers. Perhaps, revitalized by recent reforms, the proper cycle will emerge as the definitive liturgical masterwork of the next five centuries. ❧

³⁰ See for example Anthony Ruff’s well-intentioned and ostensibly optimistic list of possible compositions for the ordinary form: “through-composed verses for existing congregational Responsorial Psalm refrains, or choral/organ reharmonizations for selected stanzas of existing congregational hymns, or freestanding choral motets”; Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Liturgy Training Publications, 2007), p. 444.

³¹ James McKinnon argues convincingly that the proper chants were created as a compositional project of the Roman *schola cantorum* over a relatively short period of time in the seventh century; see McKinnon, *Advent Project*, chapter 14, for a narrative summary of the process. It is worth noting that chant scholar Peter Jeffrey disagrees with McKinnon’s thesis, arguing instead for a longer organic development of the specialist (choral or cantatorial) proper tradition—a development centered on monastic choirs and practice after the fourth century; see Peter Jeffrey, “Review: The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper,” *Journal of the American Musicological Society*, 56 (2003), 169–179. Jeffrey also criticizes the simplicity of what he calls the “pastoral” revision of chant history—an overgeneralized attempt by liturgical movement pioneers such as Joseph Gelineau to describe the rise of the *schola cantorum* as a sudden departure from the ancient Christian congregational singing tradition; see Peter Jeffrey, *Re-envisioning Past Musical Culture: Ethnomusicology in the Study of Gregorian Chant* (Chicago: University of Chicago Press, 1992), 76–86.

³² According to Craig Wright, the Alleluias from the *Magnus Liber Organi* would have been more common in liturgical use at Notre Dame, with both Gradual and Alleluia sung polyphonically to mark more important feast days; see Wright, *Music and Ceremony*, 265–266.

³³ See Walther Lipphardt, *Die Geschichte des mehrstimmigen Proprium Missae* (Heidelberg: F.H. Kerle, 1950), pp. 22.

The Choral Ordinary in the Ordinary Form

By William Mahrt

Does the traditional choral ordinary have a place in the ordinary form of the Mass—that is, in the Mass as reformed under Pope Paul VI? Jared Ostermann poses several problems with its place. His insight about the difference between the traditional liturgy before the council and the post-conciliar liturgy provides a very useful basis for making the comparison. The pre-conciliar Mass he describes as “parallel” and the post-conciliar as “sequential.” In the first—the parallel—several things take place at once: the choir sings while the priest does something dissimilar at the altar, and this allows the singing of a choral ordinary; in the second—the sequential—things are more separate and thus take place one after the other. This raises the question of whether the singing of a choral ordinary here fits this structure, whether a polyphonic Gloria or Credo impedes the action of the Mass. The traditional choral ordinary arose in the context of the extraordinary form, and thus “fits” it better. While acknowledging that there are problems, I propose to examine how the choral ordinary may be sung in the ordinary form.

Ostermann grants that for several pieces of the Proper of the Mass, there is still parallel activity in the ordinary form: the singing of the offertory, for example, takes place simultaneously with offering of the elements and the incensation of the altar. He proposes that for the extraordinary form the priest’s required recitation of the text of the Ordinary and Proper of the Mass simultaneously with the singing of the choir of the same text constitutes parallel activity. This is on the surface true, but I propose that some distinctions need to be made.

For the proper, the common presumption is that the text, for example, of the introit, is a self-standing element of the liturgy, which gets set to music, and which then is sung parallel to the actions of the entrance rite. I would contend, rather, that these are integral elements of the entrance rite in the normative form of the liturgy. Text and music would not be considered parallel, neither should the chant and the action.

In the extraordinary form, there are two places of truly parallel action concerning the Ordinary of the Mass: the entrance rite and the Canon of the Mass. While the choir sings the introit and the Kyrie eleison, the priest and ministers enter the sanctuary and say the prayers at the foot of the altar, after which the priest incenses the altar; by the time the choir has finished the introit and begun the Kyrie, the priest reads the text of the introit and then the Kyrie. This is parallel when the prayers at the foot of the altar are accompanied by the singing of the introit; but it is also parallel when even those things with the same text are performed at a slightly different time by the priest and by the choir. The laity in the pew who bring their hand missals have the choice of following the text of the prayers or of attentively listening to the introit.

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The other place of truly parallel action and the more substantive one is the Canon of the Mass. At least since the eighth century, the canon had been said *sotto voce* (silently from the point of view of the congregation); it was audible only to those immediately around the priest, since they had specific actions at various points in the canon. It was a simple matter, if the Sanctus were sung in an elaborate setting, or even in Gregorian chant, that it could be sung while the priest said the canon, but even more so if a polyphonic or concerted mass were sung. Again, this left the laity with their hand missals the choice of following the text of the canon or attending to the singing of the Sanctus. Both of these elements are distinct, substantive, parallel liturgical actions.

The parallelism of the rest of the Ordinary of the Mass in the extraordinary form is quite different; while it is true that the priest recites the text of the Gloria somewhat independently of its being sung by the choir, these are substantively the same liturgical action, and so not really

The principal element should be the singing of the text by the choir, not its recitation by the priest.

parallel. In fact, the principal element in these situations should be considered the singing of the text by the choir, not its recitation by the priest. The fact that this is a “High Mass,” i.e., a Mass in which everything to be said is sung, means that since the choir is singing, it is carrying the principal function there, even in the extraordinary form. There may have been

more than one reason for the priest to say these texts as the choir sang them. Perhaps there was a suspicion that the choir was not properly articulating the entire text. Indeed, Ostermann quotes Helmut Hucke that “the priest’s parallel recitation of choral texts was the seminal event in the creation of the sacred choral repertoire.”¹ It is a well-known fact that polyphonic Credo settings of the fifteenth century did not always include all of the text, but this was seemingly acceptable by then, since the priest would say the text anyway. Thus the priest’s saying of these texts did become normative, but largely by default.

The role of singing in the ordinary form is an issue. The tradition was that the norm was the High Mass, everything to be said aloud was sung, but this was gradually eroded, as described in the editorial above. This caused the abandonment of the sensitive balance between the sung elements, the most obvious comparison between elements becoming the difference between sung and spoken texts.

The history of this problem is a long one: the Low Mass became frequent at the time of the mendicants, who, because they travelled, were not always able to participate in a sung Mass and therefore were provided the means to say a Mass privately. It is instructive that the first term for the Low Mass was not *Missa Lecta* but *Missa Privata*, with the sense of being private, separated, or apart. The basis for this Low Mass had been provided in the missal, since the texts were already provided for the priest who recited them during a High Mass.

¹Communication of December 29, 2014.

The invention of printing created a new phase in this development, since the standardized liturgy came to be represented by its printed text, which allowed the easy inference that it was the text itself that constituted the liturgy, rather than the synthesis of text, action, and song.

The most difficult issue in the singing of the choral ordinary is the Sanctus, since the rubrics now require the Eucharistic Prayer to be said audibly, preventing the Sanctus from being sung during the canon as it was traditionally and still is in the extraordinary form. Does the Sanctus then “delay the action of the Mass”? I would propose that it does not. It *is* the action; it is the Angelic Hymn traditionally set to glorious music. Pope Benedict has addressed this issue by saying “the music you perform is neither an accessory nor merely an external embellishment of the liturgy; it is the liturgy itself.”² But does it not make the priest wait? No more than the sermon makes the choir wait. If the Sanctus is worthy of being sung, it is worthy of being heard, even by the priest; both he and the congregation should make the hearing of the Sanctus be the prayer it is intended to be. I would even propose that in the performance of a choral Mass with somewhat long movements, the priest and people might sit down, as they often do at the Gloria and the Credo. I would, moreover, point out that in the ordinary form, the fact that the priest no longer recites the text while the choir sings it, makes it clear that what the choir is doing *is* the action. Now the man in the pew does not have to choose between listening to the Sanctus or following the canon. The shift from parallel to sequential has given the Sanctus a more independent status; the dissonance between the Sanctus and the canon has been resolved.

Does the Sanctus “delay the action of the Mass”?

It is said that this will prolong the Mass unacceptably. I would propose that the duration of the Low Mass should not be the criterion of how long the Mass should take. It is not only the High Mass with choral ordinary that is a little longer (perhaps ten minutes), but also many vernacular masses with music groups that extend their portion, perhaps unacceptably. It is a question of whether the Sunday Mass is the center of the day and its most important part. Is a Mass of an hour and fifteen minutes too much? I would ask whether you would limit a football game or a movie to an hour?

The argument against the choral ordinary stems partly from the old view that what the priest says constitutes the Mass; this has been taken for granted for so long that many will find it difficult to give it up. From it derives the notion that the time taken for any part of the ordinary should be as long as it takes to say the text, and if it is longer it is holding up the priest. Still, the council gave the basis for the present view: each participant in the liturgy does only what is proper to it.³ Is it conceivable that a sermon could be too long? Quite so. Thus, also,

²Address of His Holiness Benedict XVI to Participants in the National Congress of “*Schole Cantorum*” Organized by the Italian Association of Saint Cecilia (November 10, 2012), sixth paragraph <http://www.vatican.va/holy_father/benedict_xvi/speeches/2012/november/documents/hf_ben-xvi_spe_20121110_santa-cecilia_en.html>.

³*Sacrosanctum Concilium*, ¶28

certain movements of the ordinary can be too long; but, as in the case of the sermon, this varies from place to place and is a matter of custom and practical judgment.

There is another question: what about the congregation when the choir sings a choral ordinary? Is their rightful role usurped by the choir? The choral ordinary is not such a prevalent phenomenon that the people do not have plenty of experience in saying or singing the ordinary. In fact, I believe that since the council the people have had better access to listening to the text of the ordinary than they did before it. Their experience of saying or singing these texts, perhaps both in English and Latin, makes the texts familiar enough that they can sympathetically follow them without difficulty.

But the more important issue here is that there is a value in participation by listening as well as by singing. Pope Benedict said

the active participation of the whole People of God in the liturgy does not consist solely in speaking, but also in listening to and welcoming the Word with one's senses and mind, and this is also true for sacred music.⁴

When the choir sings the ordinary, the people still have numerous responses to sing, as well as the Lord's Prayer. When the people sing the ordinary, there is some limitation to the music they can sing. When the choir sings a mass by Palestrina or Mozart, the music can be more beautiful, more elevating, more conducive to a contemplative kind of prayer. Again, Pope Benedict, addressing choir singers: "In liturgical celebrations you, who have the gift of singing, can make so many hearts sing."⁵

There is always the Catholic thing: "both/and, rather than either/or." For the Mass for which my choir sings, the congregation sings a chant ordinary on the normal Sundays of the year—over the year about six different cycles on approximately forty-five Sundays. On the solemnities, the choir sings a Renaissance polyphonic Mass—Byrd, Victoria, Lassus, Josquin, et al. A musical version of the Latin is in the people's heads as they hear the polyphony, and this aids them in hearing it; they have told me so.

What about the congregation when the choir sings a choral ordinary?

It is clear that in the course of two millennia considerable development of the liturgy and its music took place, and the notions of sequential and parallel structure are quite pertinent to this development. The notion, however, that the congregation sang everything is an oversimplification. We have rather little specific information, and the history we have depends upon some hypotheses. I know a little about the liturgy at the time of St. Augustine; at that time, the only ordinary movement was the Sanctus. The principal proper was the responsorial

⁴Benedict XVI, *Address to Schola Cantorum*, ninth paragraph.

⁵Ibid.

psalm.⁶ But here it is clear that most of the psalm was sung by a cantor, while the people sang a refrain. The people today in a Mass with a choral ordinary sing nearly as much.

James McKinnon's study of the liturgy in *The Advent Project* is a marvelous work, and I have used it often, but not everything there has been accepted by scholars;⁷ his proposal that the specialist repertory occurred only in the latter part of the seventh century is contradicted by the work of Peter Jeffery, who traces aspects of the chant to Jerusalem in the fourth century.⁸ Professional singers of the liturgy were around for quite a lot longer than the simple view of the history would propose.

Likewise, the separation of the people from the liturgy can be overdrawn. The Latin was not a great obstacle in the countries of Romance languages; it has been shown by secular scholars that in Italy, Spain, and France, the language was close enough that the people heard the Latin as an archaic version of their language.

The choir screen is a red herring. I know the situation best for England. The substantial stone choir screens that effectively separated the choir area in front of the altar from the nave were in cathedrals, where the Divine Office was cultivated by the canons of the cathedral. This amounted to eight different offices in addition to the Mass, not services likely to be frequented by the laity. It was the worship of the cathedral clergy day in and day out. But the laity were not left out. There was usually an altar in front of the choir screen, where Mass was regularly said. And then there was the Lady Chapel, where the daily "Lady Mass" was sung, with special provision of polyphonic music for the sake of the laity.⁹ In the documents of Salisbury Cathedral, there are two specific provisions which pertain to the laity. Private Masses were said at side altars throughout the cathedral; the provision was that they should be scheduled so that a Mass was being said at any time, with the specific provision that this was to accommodate laity who may come into the cathedral seeking a Mass to attend. The laity were not always excluded from the choir area, however. The rubric for the conduct of the *Asperges* on Sunday provides for sprinkling the members of the clergy and choir in order, and then any laity who happen to be standing within the choir area.¹⁰

In Italy, Spain, and France, the language was close enough that the people heard the Latin as an archaic version of their language.

⁶Augustine attests to experiments in singing a psalm at other points in the liturgy.

⁷E.g., Peter Jeffery, review: James McKinnon, *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper*, *Journal of the American Musicological Society*, 56, no. 1 (2003), 169–179.

⁸E.g., Peter Jeffery, "The Earliest Christian Chant Repertory Recovered: The Georgian Witnesses to Jerusalem Chant," *Journal of the American Musicological Society*, 47 (1994), 3–39.

⁹Cf. Frank Ll. Harrison, *Music in Medieval Britain*, 2nd ed. (London: Routledge and Kegan Paul, 1963), pp. 77–81.

¹⁰Walter Howard Frere, ed., *The Use of Sarum, I. The Sarum Customs as Set Forth in the Consuetudinary and Customary* (Cambridge: Cambridge University Press, 1898; reprint, Farnborough, Hants: Gregg, 1969), p. 54 <<https://archive.org/details/usesarumorigina00cathgoog>>

Many of the English cathedrals were monastic, that is, the chapter of clergy were monks and the bishop was their abbot; here monastic customs precluded the entry of laity into parts of the monastery, even the sanctuary and the choir. In these cathedrals very often the Lady Chapel was in the back or at the side of the church, a location which allowed the laity entrance for the Lady Mass. In some of these churches, there was a separate parish church right on the grounds; Westminster Abbey comes to mind, where the church of St. Margaret, the parish church, is within fifty feet of the abbey church. Another example is Bury St. Edmunds, where there was an enormous abbey church, which was entirely destroyed; but there is an Anglican cathedral at that location, a substantial church; before the Reformation, it was the parish church on the grounds of the monastery.

The question of the choir screen and the laity is quite interesting, for there is the question of what was done in the parish churches. Many of the parish churches in English towns were built in the fourteenth or fifteenth centuries. Some still have their choir screens, but not stone ones; they are constructed of wood, and they have a gentle lattice-work through which

Is the decline of excellent church music to be blamed upon the shift from parallel to sequential?

the choir and the altar can easily be seen by the congregation. It is true, there is a separation, but it is a separation that functions to delineate the sacred space, not to exclude the congregation, in a manner similar to the altar railings of churches before the council.

A dichotomy between the liturgy of the priest and the devotion of the congregation may not be quite correct. Allegorical interpretations were not meant to substitute for a direct participation in the liturgy but to enhance it; these allegorical interpretations were known as much by the clergy as by the people. Moreover, the people were persuaded to follow the liturgy itself. There were books of sermons published for priests to give, instructing the people on the liturgy. Mirk's *Festial*,¹¹ for instance gives sermons for the holy days, which give the people more information on the liturgy than most people in the pews today know. Eamon Duffy's *The Stripping of the Altars* mentions these in his presentation of the vitality of religious life among the laity before the Reformation.¹²

Then there is the fundamental question: is the decline of excellent church music to be blamed upon the shift from parallel to sequential? I think not. The sudden change to the vernacular left us without proper compositions in the vernacular. The reformers were so determined upon the vernacular that several major archdioceses in the United States had prohibitions of

¹¹Johannes Mirkus, *Mirk's Festial: A Collection of Homilies*, Early English Text Society, 96, ed. Theodor Erbe (London: Kegan Paul, Trench, Trübner & Co., 1905; reprint, Woodbridge: Boydell & Brewer, 1997) <<https://archive.org/details/mirksfestialcoll01mirkuoft>>

¹²Eamon Duffy, *The Stripping of the Altars: Traditional Religion in England c. 1400–c. 1580* (New Haven: Yale University Press, 1992), p. 47 & passim.

the use of any Latin, even in motets. This had little to do with the structures. There was a shift from a theocentric to an anthropocentric emphasis; this came about partly because the purpose of the liturgy was reinterpreted as didactic, rather than purely worship, thus the focus became more upon the congregation, an anthropocentric emphasis. With this anthropocentric emphasis, along with the notion that the purpose of the liturgy was primarily to instruct the people, it was easy to conclude that the music was merely a means to that end, and it could be used to attract the people to the teaching by adopting familiar secular styles. I think that this was a great factor in the decline of excellent choral music. After all, this meant the nearly complete demise of the Propers of the Mass; they came to be replaced with hymns and then with songs in popular styles. The problem is that the secular styles of the songs now sung have no intrinsic value in divine worship. They may attract some of the people, but what do they attract them to?

*The liturgy was reinterpreted as didactic,
rather than purely worship.*

I think we all know why the Ordinary of the Mass came to be set to music so consistently: these texts belong to any celebration of Mass and so can be used frequently. This is in striking contrast with the Proper of the Mass, most of which can be used on only one day of the year. Ostermann is right that there are great historical monuments of Mass Propers, the Winchester Troper, Isaac's *Choralis Constantinus*, Byrd's *Gradualia*, the *Magnus Liber Organi* of the Notre Dame School. Most of these examples belonged to institutions of substantial resources that could sustain the large repertory that they require. It would be a daunting though not impossible task for a composer today to have to provide several new compositions for every Sunday and Holy Day. This has been done in the case of the responsorial psalm, but those pieces do not rise the level of the serious compositions of the tradition.

Still, the Catholic thing is both/and. Why not the cultivation of polyphonic propers as well as ordinary? Why not the performance of new compositions as well as those from the treasury of sacred music? Why not the cultivation of congregational as well as choral ordinaries? My choir sings a polyphonic ordinary on major days. But on normal Sundays, when the congregation sings the ordinary, we occasionally sing a communion antiphon from Isaac's *Choralis Constantinus*, in alternation with psalm verses and with the Gregorian antiphon. On a few days, we have sung the entire cycle of propers from the *Choralis Constantinus*. We have on a few occasions sung the Byrd propers in place of the Gregorian ones, with the congregation singing the ordinary in chant.

We did once sing the entire set of propers for the feast days from Byrd's *Gradualia*, for the twelve most major feast days of the year, at special Masses sometimes in addition to the main Mass of the day.¹³ At first we sang both propers and ordinary by Byrd, but we found that it was

¹³These were sung by a small group, one to a part, directed by Kerry McCarthy, who subsequently wrote a dis-

too much of a good thing, and for the rest of the days, the congregation sang the ordinary. Of course, Byrd's pieces arose from a unique situation; his were not the liturgies of a splendid Renaissance court or cathedral, with ample resources for singers, but rather the clandestine liturgies of an aristocratic Catholic household; singers were probably the members of the household and similar neighboring households, undoubtedly well-trained, but not likely very numerous. Byrd's compositions must have been an act of sheer devotion, without the prospect of much remuneration or continued use. I think Byrd would have been thoroughly astonished to know that in the twenty-first century there was a Catholic cathedral in London, where the pope celebrated the Mass, with the choir singing Byrd's Mass for Five Voices.¹⁴

Judgment about these matters requires a clarification of the nature of the ordinary and of the proper. The proper can be described as parallel, but this is not a parallelism of detached or uncoordinated elements. Rather, the music is integral to the action. Each part of the Proper of

This is not a parallelism of detached or uncoordinated elements. Rather, the music is integral to the action.

the Mass consists of actions accompanied by a chant made up of a text and a melody; these three elements exist as a synthesis. For instance, the introit consists of the priest and ministers processing to the altar as the choir sings the introit chant; this music projects a sense of elevated rhythmic motion which is essential to the action; the music transforms the ac-

tion and sustains a sense of purposeful and orderly motion, a sense that something important is about to come, that this is the beginning of an important event.

The Ordinary of the Mass are generally chants—texts and music—which are in and of themselves, the liturgical action; they generally do not accompany anything else. This is one reason that it is appropriate for the congregation to sing them. But the fact that they are the action means that they cannot be considered to hold up the Mass. The idea that they impede the action stems from the misconception that what the priest does is constitutive of the liturgy. I contend, rather, that for the Ordinary of the Mass, their singing is constitutive and does not impede the liturgy. The discontinuation of the priest's recitation of the texts as they are sung suggests that they should be sung as their music requires.

The distinction between parallel and sequential liturgy can help to clarify differences between the ordinary and extraordinary forms, especially concerning music. While it raises some problems, it also can provide a solution: the ordinary is an independent, self-standing element which no longer accompanies anything, and so it can not be judged by the duration of the element it accompanied in the old rite. There is a new freedom in the ordinary form to allow it a legitimate place in the cultivation of the sacred liturgy. ❧


sertation on the *Gradualia*.

¹⁴The whole Mass can be seen online at < <http://www.thepapalvisit.org.uk/Replay-the-Visit/Watch-Again/Westminster-Cathedral-Holy-Mass>>

Contributions of Pope Benedict XVI to the Continuing Liturgical Reforms

By Edward Schaefer

ABSTRACT

he 2007 Motu Proprio *Summorum Pontificum* of Pope Benedict XVI has raised more interest in various aspects of the liturgical movement than any similar document in the past 110 years. It has also generated more conflict in some circles within the church, especially among clergy and musicians, than any papal document since the Second Vatican Council.

However, *Summorum Pontificum* cannot be viewed in a vacuum. It must be seen both in the context of other recent activities in the continuing liturgical reforms, and also in the context of other writings of Pope Benedict XVI. This article will elucidate these critical contexts in an effort to elucidate the full significance of Pope Benedict's contributions to the continuing reforms of the liturgy.

INTRODUCTION

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period.¹

These lines not only begin one of the most famous novels in the English language, but they also begin Joseph Swain's text, *Sacred Treasure: Understanding Catholic Liturgical Music*, where they are quoted to describe the aftereffects of Vatican Council II.

“It was the best of times . . .” At no time in the two-thousand-year history of Christianity have so many Catholics taken such an active interest in the liturgy. Liturgical societies, multitudes of animated clerics and lay ministers of the Word, music, and Eucharist, liturgical documents and instructions, books, conferences, and controversies abound. . . . The omens for the health and beauty of music in the divine liturgy have never been better. The training of musicians in the Western

¹Charles Dickens, *A Tale of Two Cities*, cited in Joseph P. Swain, *Sacred Treasure: Understanding Catholic Liturgical Music* (Collegeville: Liturgical Press, 2012), p. 3.

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world, both in number and in quality, is at its historical zenith. The production and distribution of both printed music and recordings to learn from have never been as economical, within the reach of most parishes. And what music they have made available! For centuries now the church has owned a repertory of masterworks that is by far the greatest of any institution, nation, people, or religion in the world. In the last two centuries scholars of music have stripped off the accretions of dubious performance traditions and edited critical editions of these great works while gifted performers have committed them to recordings that should make their creators weep for joy.

“It was the worst of times . . .” On the other hand, this treasure may as well be locked up in heaven’s chest, as precious little of it is heard on earth. Much of what takes place “does not bear too much thinking about” by seasoned professionals, an opinion hotly contested by the purveyors and composers of the latest.² Amidst the plenty of secular musicians, a famine of trained church organists has broken out in the land; liturgists argue about whether the piano or electric keyboard can replace this once glorious instrument. The voices of liturgical authority, the Catholic bishops, have not spoken with much practicality,³ certainly not unanimity, either within their national conferences or within their dioceses. Since they are not, with a few notable exceptions, trained musicians, they seek advice, and that advice has been conflicted. Musicians of questionable competencies bringing all kinds of music with them, liturgical experts, and other well-meaning people have rushed in to fill the vacuum of episcopal guidance, while the professional church musicians, the once proud *mastro di cappella*, has by and large been shown the door. The results of this paradoxical situation are in. At no time in the two-thousand-year history of the church has its liturgical music, taken in the aggregate, been so derided as it is today by those who know and love music best.

“It was the spring of hope . . . we had everything before us . . .” There was no derision in the mid-1960s, after *Sacrosanctum Concilium* unleashed waves of reform. Instead there was excitement and great anticipation over the prospects of a revitalized liturgical music, of the new options opened by the introduction of vernacular languages into the Roman Rite, of the resources of the local musical styles, and above all of *participatio actuosa* the insistence of the council on active lay participation in all aspects of the liturgy, in its music above all.

²Aidan Nichols, *Looking at the Liturgy: A Critical View of Its Contemporary Form* (San Francisco: Ignatius Press, 1996), p. 9; cited in Swain, *Sacred Treasure*, 6.

³Notable exceptions would include The Most Reverend Alexander K. Sample, Archbishop of Portland and The Most Reverend Thomas J. Olmsted, Bishop of Phoenix. See Sample’s Pastoral Letter on Sacred Music in Divine Worship *Rejoice in the Lord Always* (January 21, 2013) <<http://www.dioceseofmarquette.org/UserFiles/Bishop/PastoralLetter-RejoiceInTheLordAlways.pdf>>. See also Olmsted’s *Singing the Mass: Parts 1-4* (December 2011–March 2012) <<http://philotheaonphire.blogspot.com/2012/03/bishop-olmsted-on-sacred-music.html>>

“It was the winter of despair . . . we had nothing before us . . .” The euphoria did not last long. A rancorous fight broke out at the Fifth International Church Music Congress held in Chicago and Milwaukee in summer 1966 over issues of the nature of the liturgy and liturgical freedom, elitism, and liturgical propriety and musical style. This event reflected similar controversies over other aspects of liturgy, in particular its texts, translations, and proper ministers.⁴ It became painfully clear, especially in competing organizations and societies for liturgical music, that there was no common understanding of it.⁵ Now for forty years and more bishops, pastors, musicians, and parishioners have groped and grappled with it, adopted and abandoned songs and styles with unprecedented frequency, embraced the musics of Africa, Asia, and Latin America, spurned plainchant and then reconsidered, abolished venerable institutions of traditional music only to establish similar ones elsewhere, and conferred, argued, and experimented.⁶

Swain’s use of Dickens’ lines from *A Tale of Two Cities* as a post-Vatican II allegory is apt, and his summation of the post-Vatican II developments is also accurate. There is no need here to retell the story of the last two generations. Rather, what might be useful is to focus on recent developments not discussed by Swain in his introduction, particularly as they relate to the Motu Proprio *Summorum Pontificum* of Pope Benedict XVI and its relationship to the continuing liturgical reforms.

In actuality, the motu proprio cannot be viewed in a vacuum. Rather, it must be seen in the context of a series of events that together give evidence of a change in the wind, that is, a change in the direction which the liturgical reforms took immediately after Vatican Council II, a change that gives some hope that the future will embrace a liturgical life that is more eager to maintain some continuity with the traditional practice and teaching of the church. Thus, this article will place the motu proprio within a series of five specific events:

*The motu proprio cannot be viewed
in a vacuum.*

- a change in social mood since the late 1990s;
- the 2007 motu proprio *Summorum Pontificum* itself;
- the 2011 English translation of the Missale Romanum and some of the publications of new missals/hymnals it has spawned;

⁴*Sacred Music and Liturgy Reform: Proceedings of the Fifth International Church Music Congress, Chicago-Milwaukee, August 21–28, 1966*, ed. Johannes Overath (Rome: Consociatio Internationalis Musicae Sacrae, 1969), pp. 89–108. See accounts in Thomas Day, *Why Catholics Can’t Sing* (New York: Crossroad, 1992), pp. 95–97; Anthony Ruff, O.S.B., *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Hillenbrand, 2007), pp. 363–64; and Schaefer, *Catholic Music through the Ages* (Chicago: Hillenbrand, 2008), 149–50; all cited in Swain, *Sacred Treasure*, 7.

⁵Ruff, *Sacred Music and Liturgical Reform*, 361; cited in Swain, *Sacred Treasure*, 7.

⁶Swain, *Sacred Treasure*, 4–8.

- The Colloquia of the Church Music Association of America since 2007;
- and, of course, the writings of Pope Benedict XVI beyond the *motu proprio* itself.

SOCIAL MOOD SINCE THE LATE 1990S

In 1997 at Gonzaga University, I organized, with the assistance of numerous others, a fully chanted *novus ordo*, or ordinary form, Mass. The priest's parts and the readings were sung in English to Gregorian formulas, while the proper and ordinary parts of the Mass were sung in Latin to Gregorian melodies. What is noteworthy is not what we did, but that we were permitted to do it at all. Five years earlier that would not have been the case. In addition, about six priests took turns offering the Mass and singing all their chants in the process. Again, five years earlier there would have been no priests willing to do so.

There has been a renewed interest in chant, traditional polyphony, and other traditional liturgical practices.

Robert Prechter, the developer of the theory of *socionomics* and director of the Institute of *Socionomics*, contends that social mood changes endogenously, that is, it is not something that we can control, and that these endogenous changes in social mood are expressed through changes in social action.⁷ Prechter would contend that an endogenous shift in social mood began sometime in the 1990s that was expressed through a revitalized interest in chant and other traditional elements of the Mass.⁸ Thus, social actions began to shift: the permission to have a chanted Mass—with Latin chants—in 1997; an increase during the following decade in the number of seminarians interested in chant; the publication of Pope Benedict's *Motu Proprio Summorum Pontificum* in 2007, and ultimately the 2011 English translation of the *Missale Romanum* with its renditions of the chants of the Mass inserted into the body of the missal in order to encourage a revitalization of the sung Mass (*missa cantata*), rather than having the chants relegated to appendices as was the case with its predecessor.

Whether or not this change can be explained by the concept of *socionomics*, indeed, something has changed. During the last fifteen years, there has been a renewed interest in chant, traditional polyphony, and other traditional liturgical practices—even if only in small circles—the likes of which have not been seen since prior to the Second Vatican Council.

⁷See *Socionomics Explained: An Interview with Robert Prechter* <<http://www.socionomics.net/2010/11/socionomics-explained/#axzz2YGnNirPD>>. It is important to note that Prechter's theory does not contradict the belief in free will. He is discussing large swings in social attitude, not the specific decisions of individuals.

⁸It might be speculated that the shift began even in the 1980's and was expressed first in the Indult *Quattuor abhinc annos* (October 3, 1984), that permitted the use of the traditional Latin Mass according to the 1962 missal. However, the specific moment of its beginning is not as important as an understanding that, indeed, it has occurred.

SUMMORUM PONTIFICUM

Perhaps the most dramatic demonstration of this interest in traditional practice shows itself in the immediate results of Pope Benedict XVI's Motu Proprio *Summorum Pontificum*, promulgated in 2007.⁹

Pope Benedict XVI's pontificate will surely be remembered, among other things, for his passionate desire to reconcile disenfranchised groups in the church. His motu proprio was one action among many to fulfill this desire. In everyday terms, *Summorum Pontificum*, which clarified the right of any priest to say the pre-conciliar Mass and the right of Catholics to have this Mass said, gave back full privileges of membership to Catholics who had been "exiled" for their love of the pre-conciliar Mass, now called the extraordinary form. With regard to music *Summorum Pontificum* restored to the church a legitimate platform, that is, the extraordinary form of the Mass, for the church's treasury of sacred music. Thus, it gave a practical legitimacy to the church's musical patrimony that had been largely theoretical since the council.

Since *Summorum Pontificum*, the rate of the spread of extraordinary-form Masses in the United States has increased significantly. From 1988 to 2006,

prior to the motu proprio, the number of extraordinary-form Masses in the United States grew from under 20 to over 200, a ten-fold increase in eighteen years, or about a fourteen per cent increase per year on average. From 2007 to 2011, after the motu proprio, the number grew from a little over two hundred to four hundred, about double in four years, or about a nineteen per cent increase per year on average.¹⁰

The significance of this growth is multivalent:

- First, as mentioned earlier, chant and the polyphonic treasury of the church have a valued place in the extraordinary form of the Mass. The liturgical regulations surrounding this Mass leave no room for the kind of rancor, debates, or confusion mentioned by Swain in his description of the last forty years of life in Catholic Church music circles. Chant and polyphony that meet the norms of the church prior to the Second Vatican Council are the only music permitted. (This is not to say that there are no places where these norms are not fully met. It is simply to say that there is no confusion about what the norms are: chant and sacred polyphony that meet the requirements set forth by Pope Pius X and his successors up to the council.)¹¹

⁹Benedict XVI, Motu Proprio *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>

¹⁰"Traditional Latin Masses in the United States," Coalition Ecclesia Dei, last modified December 27, 2011 <<http://www.ecclesiae.org/Information.htm>>

¹¹Pope Pius X, Motu Proprio *Tra le sollecitudini* (November 22, 1903); Pope Pius XI, Apostolic Constitution *Deus Scientiarum Dominus* (May 24, 1931), Apostolic Constitution on the Liturgy *Divini Cultus* (December

- Second, the growth of these Masses is beginning to have a small, but noticeable impact on ordinary-form Masses. In some places, pastors are noticing that the growth of these Masses is coming at the expense of their own ordinary-form Masses. In such places some pastors simply complain about the “traditional Masses robbing parishioners,” but in others they are making judicious adjustments to their ordinary-form Masses in an attempt to retain parishioners. This is, perhaps not the most laudable of motives, but it is one that is effecting change. In some places, pastors are genuinely interested in the richness that the extraordinary form of the Mass can offer to its younger sibling the ordinary form.¹² One example of this is my own parish, where the pastor has asked the altar servers of the extraordinary-form Mass to serve in similar fashion at the principle ordinary-form Mass of the parish. In addition, he is considering changes to the music at this principal Mass that would include more chant and less popular music, all as a result of his own experience of the parish’s extraordinary form Mass.
- Third, seminarians are now expressing an interest in learning the extraordinary form of the Mass. They are recognizing something in this Mass that they see as important to their priesthood. This was practically non-existent prior to the *motu proprio*. From the perspective of the impact of this trend on music, priests who say both forms of the Mass tend to be more eager to have chant and music from the church’s polyphonic repertoire in the ordinary-form Mass. So if there are more priests who learn both forms of the Mass, there will likely be more chant and polyphony in ordinary-form Masses in the future than there tends to be now.
- Fourth, the growth of extraordinary-form Masses is fueled by people of all ages, not just a dwindling number of elderly Catholics who have some kind of nostalgic attachment to the “old Mass.” The wide age range of these Mass attendees—including many large families with small children—would seem to indicate that the “traditional Mass movement” and what it brings to the church will continue to grow in the coming years.

2011 TRANSLATION OF THE MISSALE ROMANUM

Not unrelated to these changes in social mood and to the growth of the traditional Latin Mass following Pope Benedict’s *Motu Proprio Summorum Pontificum*, the process of translation applied to the 2002 *editio typica tertia* of the Missale Romanum looked away from recent practice for its guiding principles. The translators abandoned the principle of dynamic equivalency that had been employed for the previous editions of the missal and embraced a more literal approach. The translated missal that was published in 2011 is significant to this discussion for three reasons:

20, 1928); Pope Pius XII, Encyclical Letter *Mediator Dei* (November 20, 1943), Encyclical Letter *Musicae Sacrae Disciplina* (December 25, 1955), Sacred Congregation for Rites, Instruction on Sacred Music and Sacred Liturgy, *De Musica Sacra et Sacra Liturgia* (September 3, 1958).

¹²See Edward Schaefer, “The Relationship between the Ordinary and Extraordinary Forms of the Liturgy,” *Sacred Music*, 137, no. 4 (Winter 2010), 6-17 <<http://media.musicasacra.com/publications/sacredmusic/pdf/sm137-4.pdf>>

- First, as mentioned earlier, the chants of the Mass are printed directly in the context of the Order of Mass, rather than in an appendix. This not only makes it easier for a priest to sing his chants of the Mass, it also gives an unmistakable sign about the church's desire to restore the sung Mass (*missa cantata*) as normative practice. This change in editorial policy seems to be having an impact, even if a small one. More priests, in particular younger ones, are learning to sing the Mass.
- Second, regardless of whether one thinks the new translation is an improvement or an impoverishment in comparison to the previous one, it is generally agreed that this new translation of the missal has a more formal "feel" than did the previous translation. The everyday language of the former edition of the missal has been replaced, at least in places, with a language that is distinctive from everyday language. This more formal feel of the language is more supportive of a more formal liturgy, that is, one that would be sung rather than spoken and one that would be more compatible with more formal music, such as chant and the polyphonic treasure, and more formal, that is, traditional, liturgical practice.
- Third, the new translation has spawned a variety of new liturgical resources as a result of the need to accommodate the new language of the missal. Some of these resources are breaking new ground, especially those that function as both missals and hymnals. Three are especially noteworthy:
 - » Richard Rice's *Parish Book of Chant*,¹³ prepared for the Church Music Association of America, has been reedited to include the sung Order of Mass for the ordinary and the extraordinary forms of the Mass. The book has no vernacular hymns, only Latin chants.
 - » Adam Bartlett's *Lumen Christi Missal* is a bold publication venture that attempts to use the new translation as an opportunity to restore the Proper of the Mass to regular use in the ordinary form of the Mass.¹⁴ The book is a missal with all the texts of the Proper of the Mass set to English melodies based on Gregorian-type formulas. It contains no hymns. The melodies of the proper in this collection are also collected into a separate publication, *Simple English Propers*.¹⁵
 - » Jeff Ostrowski's *St. Isaac Jogues Missal* is a work that also attempts to restore the Proper of the Mass, while also, in contrast to the *Lumen Christi Missal*, accommodating the now all-too-common practice of singing hymns at Mass.¹⁶ It is, first

*The new translation of the missal
has a more formal "feel."*

¹³Richard Rice, *Parish Book of Chant*, 2nd edition (Richmond: Church Music Association of America, 2013).

¹⁴Adam Bartlett, *Lumen Christi Missal* (Phoenix: Illuminare Publications, 2012).

¹⁵Adam Bartlett, *Simple English Propers* (Richmond: Church Music Association of America, 2011).

¹⁶Jeff Ostrowski, *Vatican II Hymnal* (Corpus Christi: Corpus Christi Watershed, 2012).

of all, a missal with all of the texts (no melodies, save the responsorial psalm) of the proper (including the gradual in addition to the responsorial psalm) given. Ostrowski's theory is that if the proper is sung, for example with a collection such as Bartlett's *Simple English Propers*, the congregation will see the texts in the book and experience them as intrinsic to the Mass and not something new imposed on the Mass. The book's similar predecessor, the *Vatican II Hymnal* also had the Order of Mass for both forms of the Mass and a collection of hymns that is devoid of popular songs. About half of the hymns were settings of texts by Catholic authors/theologians; many of these are office hymns.¹⁷

All three of these publications are selling well, even if the print runs are small. Certainly, there are other missal/hymnals published since 2011. Each has its own merits. I mention these because of a trend they seem to show: a real desire to restore the sung Mass and the sung Proper of the Mass. The new translation of the missal has offered the opportunity to see this desire transformed into reality.

THE COLLOQUIA OF THE CHURCH MUSIC ASSOCIATION OF AMERICA SINCE 2007

This, of course, raises the question of what is reality versus desire with regard to the singing of chant and the polyphonic treasure of the church in the liturgy today. In order to answer this question, I attended the annual Colloquium of the Church Music Association of America in Salt Lake City in June of this 2013 and asked the 200 participants to answer a few questions.

As the readers of this journal will know, CMAA (dating from 1874) is, by its own definition, "an association of Catholic musicians and others who have a special interest in music and liturgy, active in advancing Gregorian chant, Renaissance polyphony, and other forms of sacred music, including new composition, for liturgical use."¹⁸ Its Colloquia have grown in the last decade from thirty-five in attendance to between two- and three-hundred in attendance. (This is yet another indication of the changing social mood.) The colloquia are built around the celebration of sung liturgies: Lauds every morning, Compline every evening, solemn Vespers once during the week, and Mass every day. The Masses demonstrate a richness of variety from simple English chants in the ordinary form to grand polyphonic Masses in the extraordinary form. The attendees of these colloquia are all devotees of chant and the polyphonic treasure of the church, regardless of whether or not they are able to have this music in their own parishes.

My logic in approaching this group of musicians was simple: if there are any people using chant and polyphonic music in their parishes it would certainly be members of this group. I was generously given time at the week's banquet to address the two hundred people in attendance. I first asked all the attendees of the banquet to raise their hands if they could say that over the last several years there has been a significant increase in the use of chant in their

¹⁷The accompanying hymnal and daily Mass supplement to the *Isaac Jogues Missal* are due out over the next few years from Corpus Christi Watershed.

¹⁸"About CMAA," *Musica Sacra*: Church Music Association of America, accessed July 6, 2013, <<http://musicasa-cra.com/about-cmaa/join-the-cmaa/>>

parishes? Of the two hundred attendees an estimated little more than half raised their hands. Of these, fifty-nine answered a few questions on a survey. Some of the statistical results of that survey follow:

- 40 of the respondents were in parishes with only the ordinary form of the Mass; 16 were in parishes with only the extraordinary form of the Mass;¹⁹ 3 did not respond to this question.
 - » 5 of the respondents were from parishes staffed by the Priestly Fraternity of Saint Peter (FSSP); 8 were from diocesan parishes with an extraordinary-form Mass celebrated by priest of a religious order (2 FSSP; 3 Nobertine; 1 Benedictine; 1 Clar-etian; 1 Franciscan Friar of the Immaculate).
- 41 of the respondents indicated that the increase was generally parish-wide; 16 indicated that it was restricted in some way, such as to a single Mass; 2 did not indicate either.²⁰
- 23 of “parish-wide increase” responses have only the ordinary form of the Mass in their parishes; 9 have only the extraordinary form; 9 have both forms.
- 8 of the “restricted” responses were parishes with only the ordinary form of the Mass; 7 were in parishes where the increase of chant was restricted to an extraordinary-form Mass.

The comments on the survey indicate that practice varies widely. Some themes, however, were discernible:

- Support of the pastor is critical to any success.
- There seems to be an increase of the singing of the chants of the Mass as a result of the new translation of the missal containing the chants in the body of the missal rather than in an appendix.
- In some parishes the chant is limited to Advent and Lent, times when, as a pastor once told me, “we devote ourselves to practices of penance for which morbid music such as chant seems an appropriate accompaniment.”
- In others it is limited to a few (or all) parts of the ordinary.
- In a few parishes, however, there is an increase in the singing of the proper, either in Latin, using the *Graduale Romanum*, or in English, using such resources as the *Simple English Propers*.

So, it would seem that what one might suppose would happen with regard to chant as a result of recent events does, indeed, seem to be happening. Admittedly, this survey was not scientific. It was, rather, a snapshot picture of the practice in a group deemed as most likely to

¹⁹Aside from the particular focus of this paper, it is noteworthy that the CMAA sponsors an annual event that embraces both the ordinary and extraordinary forms of the Mass and that the attendees of which so readily embrace both forms of the Mass. In this regard it may be unique in the church. In any case, it is a model for the mutual enrichment for which Pope Benedict XVI expressed hope in his *Motu Proprio Summorum Pontificum*.

²⁰These numbers are skewed a bit because some parishes where only the extraordinary form of the Mass is offered, the respondents indicated “restricted,” since not all Masses are high Masses in their parishes. However, one could readily interpret such situations to be “parish wide,” since all the high Masses include chant.

be amenable to singing chant, the traditional music of the church, in their parishes. The results of the survey are not dramatic, but they do affirm, albeit unscientifically, observations made earlier about the changing social mood, about changes following *Summorum Pontificum*, and about changes following the new translation of the missal. There is a new energy with regard to the singing of chant, in particular, an energy that has been largely absent in the church since before the Second Vatican Council. This energy can be seen even in the episcopal leadership of the church. Witness, for example, Archbishop Sample's Pastoral Letter on Sacred Music in Divine Worship *Rejoice in the Lord Always*, written in January of 2013 when he was still Bishop of Marquette, and Bishop Olmsted's 2011–2012 series of articles on *Singing the Mass*. It is, to quote Dickens one more time, "the spring of hope."

THE WRITINGS OF POPE BENEDICT

It is not only in these small post-motu proprio changes in the liturgy and her music that this "spring of hope," appears, but also in the writings of Benedict.

The church, as an institution established by Christ himself, has always had as her Christ-given mission the spreading of the message of the Gospel.²¹ Her efforts to do this have also been shaped in every age by a desire to find a language that will be understood and received by the world in that age. One of the greatest exemplars of this is St. Thomas Aquinas, who infused Catholic doctrine with the philosophical language of Aristotle, whose writings were being rediscovered in the West about the time of Aquinas (1225–1274).

As something of an aside, the music of the church may be the consummate example of a language that has changed from age to age in an effort to proclaim the Gospel message in ways that the current culture will hear it. The chant of the church, even though it does not change intrinsically, has certainly been sung in different manners from century to century, as musical performance styles have changed. The polyphonic treasure of the church, on the other hand, has, indeed, changed—sometimes dramatically—from age to age, as current musical developments have progressed in one direction or another: always the same Gospel message, but proclaimed in different musical languages.

*The music of the church may be the consummate
example of a language that has changed from
age to age.*

Every age has its own theologians, its own composers, who unfold the truths of the faith in a particularly "time sensitive" way, that is, a way that is sensitive to the cultural, intellectual, moral, and/or social issues of the day.

At the same time, the church has also been equally concerned with the clarity of the message she proclaims, in order that the truth be transmitted in ways that are not misunderstood

²¹Matthew 28:19, "Go forth and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit."

or misinterpreted. One of the best-known examples of this clarity is found in the documents of the Council of Trent (1545–1563). These documents articulate the teachings of the church with a precision and clarity that was needed to address the needs of a world besieged at that time by the heresies of the Protestant Reformation.

The church's greatest theologians have been those who have been able to reconcile these two concerns of using language that is sensitive to the contemporary culture while at the same time being clear and precise.

The late twentieth and early twenty-first centuries are no different than previous centuries with regard to these concerns of the church, with two notable exceptions. First, there does seem to be a heightened sense of angst regarding an appropriate language for an age that has largely succumbed to the ideologies of liberalism, modernism, and secularism and an age in which the advanced development and wide spread of electronic communications make both the threats extraordinarily pervasive and the opportunities for evangelization extraordinarily great. Pope John XXIII's call for "*aggiornamento*," that is, a certain modernization, in the church;²² Pope John Paul II's call for a "new Evangelization;"²³ and calls by both Pope Benedict XVI and Pope Francis I for a "more welcoming"²⁴ church are all signs of this concern.

Second, the most notable attempt at a "contemporary language" by the church during this period, the documents of the Second Vatican Council, are written in a manner unlike any preceding such documents. While they are undeniably a bold attempt by the church to engage the modern world, they do so largely by abandoning the clarity and precision of their predecessors. As a result, they have led to no end of confusion and debate as to their meaning, and rather than ushering in an era of "*aggiornamento*," "new evangelization," or "welcoming," they have led to serious division within the church itself, not to mention a large-scale abandonment of Catholic practice among the church's membership.

The church has struggled to find a language that is both sensitive to the issues and clear and precise.

The church has, in truth, struggled to find a language that is both sensitive to the particular issues of this age and that remains clear and precise with regard to the church's doctrine, at least until the writings of Pope Benedict XVI. Benedict's writings may well prove to be the answer to this struggle.

²²The ecumenical council will reach out and embrace under the widespread wings of the Catholic Church the entire heredity of Our Lord Jesus Christ. Its principal task will be concerned with the condition and modernization (in Italian: *aggiornamento*) of the Church after 20 centuries of life. May it be that side by side with this, God will add also, through whatever edification we may offer, but above all by merit of the omnipotence of the Most High who can draw new chosen sons from the very stones, one other result: a movement toward recomposition of the whole Mystical Flock of Our Lord." A June 1961 address by the pope given to the Blessed Sacrament Fathers, cited in *The Criterion* (Archdiocese of Indianapolis), July 7, 1961 <<http://en.wikipedia.org/wiki/Aggiornamento>>

²³See <<http://www.jp2shrine.org/jp/en/ev/jpii.html>>

²⁴See <<http://online.wsj.com/news/articles/SB10001424127887324492604579085112121099956>>

It is beyond the scope of this article to engage in a detailed analysis of the Benedict's writings. However, what is possible is to offer a few examples of the way in which Benedict expounds on the truths of the faith in ways that are both sensitive to the pastoral needs of today and also quite clear regarding Catholic doctrine. An example will be offered in each of the three areas of God's relationship to man, the relationship between a man and a woman, and the liturgy.

GOD'S RELATIONSHIP TO MAN

In *Seeking God's Face*, Benedict writes "Mary was the gate through which he (Christ) came into the world and not simply the external gateway. She had already conceived Jesus in her heart before she became his mother according to the body, as Augustine so meaningfully said. Her soul was the space from which God was able to gain access into humanity."

Much of the writing about the relationship between God and man is couched in language about man's attempt to access God, "to see God's face," not God's desire to access humanity. The desire to see God's face, to access God, is expressed one hundred times in the Old Testament. Even in the New Testament, we see, for example, the Apostle Philip ask Jesus, "Lord, show us the Father, and we shall be satisfied."²⁵ That is to say, "Lord, let us see the face of God."

Underneath all this is a notion of the inaccessibility of God that is ultimately reversed in the person of Christ. As Benedict notes: "With the Incarnation something completely new happened. The search for God's face was given an unimaginable turning-point, because this time this face could be seen: it is the face of Jesus, of the Son of God who became man. In him the process of the Revelation of God, which began with Abraham's call, finds fulfillment in the One who is the fullness of this Revelation, because he is the Son of God, he is both 'the mediator and the sum total of Revelation,'²⁶ the content of Revelation and the Revealer coincide in him. Jesus shows us God's face and makes God's name known to us."²⁷

Benedict, however, looks at this desire for union from the perspective of God accessing humanity. God is so full of love and compassion for the creatures whom he has made in his image and likeness, that in spite of their rejection of him through sin, he is determined to be reunited with them. So much so, that he "emptied himself, taking the form of a servant, being made in the likeness of men,"²⁸ which he accomplished through Mary, whose "soul was the space from which God was able to gain access into humanity."

This perspective transforms the notion of God as a distant and inaccessible Creator to one of a God who will humble himself to take on the lowliness of his creatures in order to be reunited with them, his errant children. At the same time, Benedict clearly wraps this notion of fatherly love into the principle of sacrifice, sacrifice that for Christ ends on the Cross.

²⁵John 14:8.

²⁶Second Vatican Council, Dogmatic Constitution *Verbum Dei* (November 18, 1965), no. 2 <http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19651118_dei-verbum_en.html>

²⁷Pope Benedict XVI, weekly audience (Vatican City, January 16, 2013) <<http://www.catholicculture.org/culture/library/view.cfm?recnum=10154>>

²⁸Philippians 2:7.

He speaks of the humility and obedience of Christ being all consuming and complete, “embracing all dimensions of reality—Body, Soul, Spirit, Logos,”²⁹ in a consummate act of sacrificial love, submitting himself to death by crucifixion. Benedict also reminds us that, while “on the Cross, Christ saw love through to the end,” and we too, in order to join Christ, must “be ready to hear the call of Jesus Christ . . . on the cross.”³⁰ Christian love is ultimately sacrificial love.

THE RELATIONSHIP BETWEEN A MAN AND A WOMAN

Benedict continues this same dual message when writing of human relationships, in particular the relationship between a man and a woman.

In his encyclical *Deus caritas est* Benedict discusses the difference between *eros* and *agape*. *Eros*, to the ancient Greeks was “a kind of intoxication, the overpowering of reason by a ‘divine madness’ which tears man away from his finite existence and enables him, in the very process of being overwhelmed by divine power, to experience supreme happiness.”³¹ *Agape*, by contrast, becomes in the Old Testament “the typical expression for the biblical notion of love. . . . This word expresses the experience of a love which involves a real discovery of the other, moving beyond the selfish character that prevailed earlier.”³² Benedict goes on to say that, “in philosophical and theological debate, these distinctions have often been radicalized to the point of establishing a clear antithesis between them: descending, oblation love—*agape*—would be typically Christian, while on the other hand ascending, possessive or covetous love—*eros*—would be typical of non-Christian, and particularly Greek culture.”³³

However, Benedict rejects a complete distinction or separation between the two. “Yet *eros* and *agape*—ascending love and descending love—can never be completely separated. The more the two, in their different aspects, find a proper unity in the one reality of love, the more the true nature of love in general is realized. Even if *eros* is at first mainly covetous and ascending, a fascination for the great promise of happiness, in drawing near to the other, it is less and less concerned with itself, increasingly seeks the happiness of the other, is concerned more and more with the beloved, bestows itself and wants to ‘be there for’ the other. The element of *agape* thus enters into this love, for otherwise *eros* is impoverished and even loses its own nature. On the other hand, man cannot live by oblation, descending love alone. He cannot always give, he must also receive. Anyone who wishes to give love must also receive love as a gift. Certainly, as the Lord tells us, one can become a source from which rivers of living water flow (cf. John 7:37–38). Yet to become such a source, one must constantly drink anew from

²⁹Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius Press, 2000), pp. 55–66.

³⁰Joseph Cardinal Ratzinger, *God is Near Us: The Eucharist, the Heart of Life* (San Francisco: Ignatius Press, 2003), pp. 39, 40–41.

³¹Pope Benedict XVI, Encyclical Letter *Deus caritas est* (December 25, 2005), par. 4 <http://www.vatican.va/holy_father/benedict_xvi/encyclicals/documents/hf_ben-xvi_enc_20051225_deus-caritas-est_en.html>

³²Ibid., par. 6.

³³Ibid., par. 7.

the original source, which is Jesus Christ, from whose pierced heart flows the love of God (cf. John 19:34).³⁴

While Benedict argues for the necessity—or reality—of both *eros* and *agape*, a mature love, he contends, is one that is ultimately sacrificial. “No longer is it self-seeking, a sinking in the intoxication of happiness; instead it seeks the good of the beloved: it becomes renunciation and it is ready, and even willing, for sacrifice.”³⁵ Indeed, once again, mature human love is seen as a reflection of the sacrificial love of Christ. “Whoever seeks to gain his life will lose it, but whoever loses his life will preserve it’ (Luke 17:33), as Jesus says throughout the Gospels (cf. Matt. 10:39; 16:25; Mark 8:35; Luke 9:24; John 12:25). In these words, Jesus portrays his own path, which leads through the Cross to the Resurrection: the path of the grain of wheat that falls to the ground and dies, and in this way bears much fruit. Starting from the depths of his own sacrifice and of the love that reaches fulfillment therein, he also portrays in these words the essence of love and indeed of human life itself.”

Thus, Benedict acknowledges, even embraces, the “erotic” (*eros*) side of human love. At the same time he does not accept this as sufficient. Rather, he calls for a maturation of “erotic” love to a love that is all-giving, finding its model in the sacrificial love of Christ on the Cross. Too, Benedict accomplishes this without delving into a theology that is difficult to synchronize with traditional, that is, Thomistic, views concerning the body.³⁶

*Mature love is seen as a reflection of
the sacrificial love of Christ.*

THE LITURGY

While Benedict is typically characterized as critical of the post-Vatican-II liturgy,³⁷ the truth is that his overall posture toward the revised liturgy has been positive. In 2007, for example, shortly after the promulgation of *Summorum Pontificum*, Benedict said, in response to a request to assess the First Vatican Council, “It seems to me very important that our eyes are now open, to see all that is positive which developed in the period subsequent to the Council.”³⁸ Benedict then named several such positive developments. First on the list was “the renewal of

³⁴Ibid.

³⁵Ibid., par. 6.

³⁶See Ann Marie Temple, “The Genesis of Confusion,” *The Angelus* (March 2013), 22–26, wherein Temple challenges Pope John Paul II’s “theology of the body” as anthropocentric, and incongruous with historical Catholic teaching.

³⁷For example, his Christmas address of December 22, 2005, in which he refers to a “hermeneutic of discontinuity and rupture,” is a common source for such characterization. See <http://www.vatican.va/holy_father/benedict_xvi/speeches/2005/december/documents/hf_ben_xvi_spe_20051222_roman-curia_en.html>

³⁸Pope Benedict XVI, “Meeting of the Holy Father Benedict XVI with the Clergy of the Dioceses of Belluno-Feltre and Treviso” (July 24, 2007), <http://www.vatican.va/holy_father/benedict_xvi/speeches/2007/july/documents/hf_ben-xvi_spe_20070724_clero-cadore_en.html>

the liturgy.”³⁹ Another example can be seen in his 2005 Apostolic Exhortation *Sacramentum Caritatis*. In this document he affirms the Second Vatican Council’s emphasis on “the active, full, and fruitful participation of the entire People of God in the Eucharistic celebration.”⁴⁰ He also notes: “Certainly, the renewal carried out in these past decades has made considerable progress toward fulfilling the wishes of the Council Fathers.”⁴¹

At the same time, Benedict has not been afraid of condemning what he has seen as abuses in the liturgical reform. His well-known book *The Spirit of the Liturgy* is largely a critique of such abuses. Indeed, John Baldwin describes the book as a “powerful indictment of the last thirty-five years of Roman Catholic Liturgy, [finding that] almost no aspect of liturgy escapes his wrathful pen.”⁴² In his memoirs, Benedict, then Cardinal Ratzinger, described “the crisis in the church [in the post-conciliar era as due] to a large extent . . . to the disintegration of the liturgy,”⁴³ and, ostensibly, his motu proprio, *Summorum Pontificum*, can be viewed as a forceful statement that the reforms had, at the least, been implemented poorly and that the church needed to have the opportunity to restore some of what was lost in the implementation of the reforms.

Benedict has not been afraid of condemning abuses in the liturgical reform.

These are not the writings of a conflicted person. They are the writings of a person who embraces the reforms of the past two generations, but rejects any elements of reform that are not clearly and precisely tied to the tradition of the church.

In these few examples of Benedict’s writings can be seen, in deference to the perceived needs of contemporary culture, a description of a God who is completely accessible to man, a description of “erotic” (*eros*) love as intrinsic to the relationship between a man and a woman, and an endorsement of the liturgical reforms of the Second Vatican Council. At the same time, God’s accessibility to man and the “erotic” love between a man and a woman are explained squarely—and clearly—within the context of an understanding of love that is ultimately sacrificial, ultimately tied to the sacrificial love of Christ that led to his crucifixion on the Cross. His endorsement of the reforms of the Second Vatican Council is given in so much as these reforms themselves embrace the liturgical tradition of the church. Only time will tell, but it may well be that Benedict’s writings turn out to be the real “*aggiornamento*” of the council: a modernization of the church that does not sacrifice her apostolic nature.

³⁹Ibid.

⁴⁰Pope Benedict XVI, Apostolic Exhortation, *Sacramentum caritatis* (February 22, 2007), ¶52.

⁴¹Ibid.

⁴²John Baldwin, “‘Lo, the Full Final Sacrifice:’ On the Seriousness of Christian Liturgy,” *Antiphon*, 7, no. 1 (2002) <<http://www.liturgysociety.org/JOURNAL/Volume7/volume%207-number%201/volume%207-1-baldovin.htm>>

⁴³Joseph Cardinal Ratzinger, *Milestones: Memoirs 1927–1977* (San Francisco: Ignatius Press, 1998), p. 148.

CONCLUSION

Since the promulgation of the 2007 motu proprio of Benedict XVI, there has been both a remarkable growth of the traditional Latin Mass, as documented above, and also a notable surge of resistance to the so-called “traditionalist” movement. This tension between the “traditionalist” movement and “non-traditionalist” resistance is, however, not new. It developed during the council. It was clearly behind the establishment of the Society of St. Pius X by Archbishop Lefevre in 1970 and, at some level, behind his excommunication in 1988.

The most extreme positions in this conflict, on the one hand, describe the traditional Latin Mass as “theologically incompatible”⁴⁴ with the post-conciliar reformed Mass, and, on the other hand, label the post-conciliar Mass as a break in the church’s essential continuity with apostolic tradition. The debate between the supporters of these two forms of the Mass centers around the Mass, but it does not hesitate to expand into all areas of Catholic teaching, spirituality, morality and practice.

Benedict has given the church an additional gift of a language that will enable the church to enter into a fruitful dialogue.

The motu proprio did not start this tension. It simply brought what had been relegated to the dark corners of quiet conversations into the open where the debate can be held in a healthy, transparent manner.

Too, the motu proprio was not a singular event to which this change in the venue of the debate can be completely credited. It was more of a pivotal event in a series of changes over the last two decades that have been building toward the present tension within the church and toward the ostensible need for this debate to be engaged in the open where it has, at least, the possibility of a fruitful resolution. As described above, these changes include a gradual but perceptible change in social mood since at least the 1990’s, a change in the directives of the church with regard to style of language to be used for the liturgy, a renewed interest in the traditional music of the church, particularly chant, and, of course the motu proprio itself.

Benedict’s assistance, through the motu proprio, in bringing this debate into the open is a precious gift. At the same time, Benedict did not just throw the debate into the open and leave it to be engaged with no guidance. In his writings, Benedict has given the church an additional gift of a language that may well enable the church of the twenty-first century to enter into a fruitful dialogue—with herself as much as with world—without sacrificing the truths to which she has steadfastly held since her founding in the time of the apostles. ❧

⁴⁴See, for example, Ron Schmidt, “Attempt to Resurrect Pre-Vatican II Mass Leaves Church at Crossroads,” in *National Catholic Reporter Online*, December 8, 2012 <<http://ncronline.org/news/spirituality/attempt-resurrect-pre-vatican-ii-mass-leaves-church-crossroads>>

REPERTORY

Hearing the Gradual, *Qui sedes, Domine, super Cherubim*

By William Mahrt

*Qui sedes, Domine, super Cherubim*¹

Q UI se-des, Dómi- ne, * su- per Ché- ru-
 bim, éxci- ta pot-éti- am tu- am, et
 ve- ni. *V.* Qui re-
 gis Isra- el, inténde :
 qui de- dú- cis vel- ut o- vem Io- seph.

Thou that sittest upon the Cherubim, stir up thy might and come. *V.*
 Thou that rulest Israel, give ear: thou that leadest Joseph like a sheep.
*Gradual, Third Sunday of Advent.*²

¹*Liber Usualis* (Tournai: Desclée, 1961), p. 335–6 <<http://media.musicasacra.com/pdf/liberusualis.pdf>>; *Graduale Romanum* (Sablé sur Sarthe: Abbaye Saint-Pierre de Solesmes, 1974), p. 22 <http://www.ccwatershed.org/media/pdfs/14/02/17/10-18-21_0.pdf>

²Source of text, Ps. 79 (Vulgate): ²Qui regis Israel, intende: qui deducis velut ovem Joseph. Qui sedes super Cherubim, manifestare ³coram Effraim et Benjamin et Manasse. Excita potentiam tuam, et veni, ut salvos facias nos.

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In a journey, things in prospect differ significantly from the same things in retrospect. Who has not travelled through unfamiliar streets seeking a particular address, a process that seems almost endless, only to travel the same route back and find it not nearly as long as was experienced at first?

This is particularly true for listening to a piece of music. The whole piece has only been heard once it has been completed. Indeed, the instant of awe-struck silence often experienced just after the last sound of a great piece is a witness to the sudden realization by the members of the audience of what the scope of the piece has just been. Our sense of the shape of a piece is quite different as we hear it from the beginning and how we comprehend it upon reflection after we have heard it completely. Our perceptions of a piece, even of its beginning, develop in retrospect as we hear it.

While scarcely any listeners of Gregorian chant try consciously to identify the mode at any point, there is in any chant a certain melodic congruity that is contributed by the particular mode of the piece, and most sensitive listeners will recognize such congruity as they listen to a chant. With even a modicum of experience of hearing chants, they will intuitively identify aspects of the mode of a piece, its intonation figure, its reciting tone, its final. A listener with some experience hearing the introit *Gaudeamus*,³ will, I propose, immediately recognize the conventional mode-one intonation figure, will enjoy the progress of the piece as it moves to center upon the F-a-c triad in the middle, and then with satisfaction will recognize again the whole mode of the piece as it returns to a cadence upon its D final.

This might not be quite the case for the listener of the Gradual *Qui sedes, Domine, super Cherubim*, however, for in the course of its performance, there are several surprises. The most evident surprise comes on the words “super Cherubim,” where on the word “super” the chant leaps to *g*,⁴ a higher pitch than has as yet been sung, and then skips directly down a third plus a fifth leading to “Cherubim.” Since the range of the entire piece is quite wide, the beginning must be set at relatively high pitch, in which case “super Cherubim” will be at the very top of the singers’ range. I believe that at first one hears this little segment as exceeding the range of the mode.

That this is exceptional is witnessed by a remark by Peter Wagner, the great German Gregorianist of the first part of the twentieth century. He describes this passage as “a forceful emphasis upon a word painting at the expense of the logical coherence of the piece.” This unique effect “damages the harmonic coherence and thereby the artistic worth of the whole.”⁵ On the contrary, I propose to show that this melodic event is an integral part of the harmonic coherence of the piece.

³*Liber*, 1556; *Graduale*, 405.

⁴Pitches are designated in italics according to the Guidonian scale: *A-G* completely below middle C, *a-g* surround middle C, and *aa-ee* completely above middle c.

⁵Peter Wagner, *Einführung in die gregorianischen Melodien*, III, *Gregorianische Formenlehre: Eine choralische Stilkunde*, 3rd ed. (Leipzig: Breitkopf & Härtel, 1921; reprint, Hildesheim: Georg Olms, 1970), p. 300; see also Dominic Johner, O.S.B., *The Chants of the Vatican Gradual* (Toledo, Ohio: Gregorian Institute of America, 1948), p. 29.

“Super Cherubim” refers to the Arc of the Covenant in the Old Testament, upon which two golden Cherubim were placed, and these in turn were a throne for God. Thus he sits “super Cherubim,” which is sometimes translated “above the Cherubim,” or “enthroned upon the Cherubim,” or, most commonly, “upon the Cherubim.”⁶ So, this top of the range of the piece is a depiction of the location of God upon high, but more specifically, enthroned upon the Cherubim over the Arc of the Covenant, for the Israelites the actual presence of God then and there.⁷ The high place of God contrasts with that of the Cherubim, whose lower location is depicted after the quick descent of a third plus a fifth.

An additional slight surprise comes at the cadence of the first phrase ending “super Cherubim;” the lowest note of the passage has been *a*, and the listener has every reason to expect that this is the final (analogous to tonic). The phrase then abruptly ends on *G*. While unexpected in listening forward, in retrospect this *G* is the final of the piece; it defines the mode and takes its place as a part of the coherent whole.

The next surprise comes upon the text “excita potentiam tuam, et veni” (stir up thy might and come), which is set to a passage in low pitches, beginning on *G*, the octave below the peak of the previous high point, and descending a fourth below that. This surprising development must be yet another depiction of God, now in a metaphorical low place, that is, as being in a dormant state, addressed as waiting to rise up and come. The most remarkable thing about this is that it is the second extreme of range to depict something about God. But at this point, it may occur to the listener to question which of these extremes is proper to the mode and which is out of the mode.

It is only with the verse “Qui regis Israel,” that it becomes evident that the basic mode of the piece has a normal range of *G-g*—mode seven (authentic Mixolydian)—including exactly the high point of “super Cherubim.” Thus in retrospect, the peak of the range of the mode expresses the location of the most high God, but the more extraordinary passage is the one exceeding the range below and representing the dormant state of God—a most suitable theme for the Advent season in which the piece belongs.

That this passage is “out of mode” is witnessed by the version of chant of the Cistercian Order. Under St. Bernard, a reform of the Cistercian chants was undertaken to purify them of irregularities. In their chant, the passage, “excita potentiam tuam et veni” has been transposed up a fourth to bring it in line with the mode-seven ambitus. This version also begins with *G*, instead of *a*, reducing the modal ambiguity of the beginning phrase and its cadence on *G*.

⁶See, for examples, 1 Sam. 4:4, 2 Sam. 6:2, 2 Sam. 22:11, 1 Kings 8:2, 2 Kings 19:15, 1 Chron. 13:6, Ps 17:10, Ps. 98:1, and Is. 37:16,

⁷Cf. Roland de Vaux, O.P., *Ancient Israel: Its Life and Institutions*, tr. John McHugh (New York: McGraw-Hill, 1961), pp. 298–301.

Respond of *Qui sedes, Domine, super Cherubim* in the Cistercian version

Q ui sedes, Dómi - ne, su - per
Ché - rubim éxci - ta po - ténti - am tu -
am, et veni.

The recently-published *Graduale Novum*, gives the first phrase (“qui sedes, Domine, super”) transposed down a step.⁸ This gives a clear focus upon G, but must introduce both B- and E-flat, which while maintaining the final, disrupts the scale so substantively that it is no longer G-Mixolydian.

Even more interesting is the relation of the parts of the piece to the tradition of melodic formulae for graduals. A gradual is a responsory chant, consisting of a respond, sung by the choir, and a verse, sung by one or more soloists. Its earliest name in the manuscripts is “responsorial psalm,” though this name has been co-opted by the genre presently practiced all too widely. It is “responsorial,” not as is sometimes asserted, because it responds to the preceding lesson, but because the choir responds to its verse. Responsories in Gregorian chant are in general melismatic pieces⁹ usually with melismatic verses, and this includes, in addition to graduals and alleluias, offertories and the responsories of the Divine Office.

Graduals are characterized by rather extensive use of melodic formulae. That is, a series of melismatic figures is used in common in several pieces. Thus the group of graduals identified with the gradual *Justus ut palma*, share considerable melodic material. Compare, for instance the graduals, *Justus ut palma*,¹⁰ *Requiem aeternum*,¹¹ *Angelis suis*¹² to see how much these chants share the same melodies in common; these mode-two graduals are the most completely formulaic graduals, and Willi Apel lists nineteen of them, many for principal

⁸*Graduale Novum Editio Magis Critica juxta SC 117*, Vol 1: De Dominicis et Festis (Regensburg: Conbrion, 2011), p. 12.

⁹An exception to this melismatic style can be seen in the short responsories of the Divine Office, whose style is a somewhat elaborated recitative; the prolix responsories of the Divine Office have verses that are psalmodic, rather than melismatic.

¹⁰*Liber*, 1201; *Graduale*, 510.

¹¹*Liber*, 1808; *Graduale*, 670.

¹²*Liber*, 533; *Graduale*, 72.

feasts—among them Christmas and Easter—giving a detailed table of their common melodic materials.¹³

The situation of shared melodic formulae in *Qui sedes, Domine, super Cherubim* is, however, remarkable: Apel's table of the formulae of mode-seven graduals shows that the respond of *Qui sedes* shares nothing with other mode-seven graduals—the material is all unique to this piece. The verse, on the other hand, is almost completely made up of mode-seven formulae. Only the brief passage on “Israel intende” is unique to this verse.¹⁴ It is interesting that this is just the point in the verse that reaches the high *g*, the same pitch as “super Cherubim” of the respond. Thus, the mode of the chant is regularized by the verse after the respond has explored surprising and uncharacteristic regions of the mode. In fact, from a theoretical point of view, the mode of the respond should be described as “mixed”—it includes the complete range of both the authentic and plagal modes on the G final.¹⁵

At first hearing, the mode of the respond is puzzling, but in retrospect, the mode of the verse has established a context in which to place the respond and to clarify its mode. Upon reflection, the mode is clear, and its variations in the respond become more clearly a means of depicting two metaphorical locations of God, the more exceptional of these is the unusually low range depicting God's dormancy, particularly appropriate to the Advent condition of waiting.

This suggests something about the repeatability of Gregorian chant: it is meant to be repeated, at least once a year. Over a series of repetitions, our memory of the piece supplies the solutions to the surprises inherent in its treatment of mode. But this does not compromise the surprise, rather it intensifies it. Just as in viewing a “whodunit” for the second time, the knowledge of who the culprit is does not diminish the enjoyment of the process, rather it enhances our understanding of it. So with chants: their subtlety enhances our hearing of them upon repetition, so that they can sustain our participation in the transcendence of the liturgy over a lifetime. ❧

¹³Willi Apel, *Gregorian Chant* (Bloomington: Indiana University Press, 1958), pp. 357–62.

¹⁴*Ibid.*, 356–7.

¹⁵Authentic ambitus (range) comprises an octave above the final, with a single note below; plagal ambitus comprises the octave a fourth below to a fifth above the final, with a single note above that. Cf. Marchetto of Padua, *Lucidarium*, ed. Jan Herlinger (Chicago: University of Chicago Press, 1989), pp. 387–89.

INTERVIEW

On the Occasion of a Solemn High Mass according to the Anglican Use of the Ordinariate of Pope Benedict XVI: An Interview with Fr. Vincent Kelber, O.P.

By Fr. Eric M. Anderson



n August 6th, 2014, the Feast of the Transfiguration of the Lord, the Dominican Fathers of Holy Rosary Church in Portland, Oregon hosted the celebration of a Solemn High Mass according to the Anglican Use of the Ordinariate of Pope Benedict XVI. This Mass served as a prelude to kick off the Seventeenth Annual William Byrd Festival organized by Mr. Dean Applegate, the founding director of the award-winning choir *Cantores in Ecclesia*. English organist and conductor Mr. Mark Williams returned to Portland from London, England for this year's festival which featured works by both Byrd and his teacher Thomas Tallis (c. 1505–1585). Mr. Blake Applegate directed the choir in singing the *Mass for Four Voices* by Tallis. The celebrant for the Mass was the Reverend Monsignor Peter Wilkinson, P.H., and assisting him as deacon was the Rev. Carl Reid, with the Rev. Michael Birch assisting as subdeacon. The Dominican Fathers extended their warm welcome to the Monsignor and two priests visiting from the Ordinariate parish in Victoria, British Columbia.

The following is an interview with Fr. Vincent Kelber, O.P., the pastor of Holy Rosary Parish in Portland, Oregon:

Father Vincent, you and I are both familiar with the Dominican Rite Mass and the Traditional Extraordinary Form of the Roman Rite. I don't think either of us has any previous experience with the Anglican liturgy. In general, what did you notice in terms of the difference between what we are accustomed to in the old rites, the new rite, and the Anglican Ordinariate Rite of the Mass?

Fr. Vincent: If you were to witness the liturgy without sound, without language, it was in some ways very much like the old, especially towards the second part. The structure of the whole liturgy begins with the entrance and the Prayers at the Foot of the Altar, the veneration and incensation of the altar, and then going to the chair and beginning the prayers from there. It is kind of like a Pontifical Mass at the Faldstool. The celebrant faces north: the Collect is intoned from the chair. Also, during the Gloria, the various bows of the head are made as they are in the old rite, and, during the Credo, there is a genuflection at the *Incarnatus est*. The subdeacon chants the Epistle on the epistle side of the altar—but facing the people—and the deacon chants the Gospel on the gospel side facing north. The Credo is recited at the chair. In this Mass, the Credo was recited while the choir sang Tallis' Credo. During this time, the deacon carried the burse to the altar for the preparation of the corporal.

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In the Dominican Rite, the chalice and the gifts are prepared well before the offertory. When was the chalice brought in?

Fr. Vincent: The chalice was brought to the altar by the subdeacon wearing the humeral veil during the offertory. The celebrant and deacon went up to the altar from the center, and the subdeacon brought the chalice directly up the epistle side. During the canon he wore the humeral veil to hold the paten. This was a conscious choice made for this Mass. They are still experimenting with some of these details with the permission of the Canadian Bishop's Conference and the Holy See. So, except for the fact that the Roman Canon was prayed in a beautiful rendition of English, it looked very Roman, very much like the extraordinary form. The celebrant came to the altar and faced God *ad orientem*, and followed the traditional rubrics for the Roman Canon, making the multiple signs of the cross over the gifts. At the very end, the celebrant recited the Last Gospel.

As you say, without sound, without language, this looks very traditional. Now, with sound, with language, what were your observations?

Fr. Vincent: The propers were chanted by the schola in English; but the ordinary—in this case the polyphony of Thomas Tallis—was sung by the choir in Latin. Normally at Holy Rosary, the people sing the ordinary of the Mass in Latin with the choir, when it is one of the chant masses, but in this case, since there was polyphony, the people sang hymns. That's different.

It's sort of a mixing of Low Mass and High Mass practices. Pope Pius XII allowed for the singing of hymns by the faithful during a Low Mass. But this was a Solemn High Mass. In both the Dominican and the Roman Rite, there would be no hymns in a Solemn Mass. Everything in that case from beginning to end would be sung in Latin either by the ministers in the sanctuary or by the schola in the choir loft.

Fr. Vincent: Here is where it seems we have a blending of the Anglican and the Roman. When we were planning the Mass with Monsignor Wilkinson and Dean Applegate, they discussed the options for the music and the Latin was consciously chosen. Thomas Tallis was an Englishman composing Catholic music at the time of the Reformation, so you might say that his music, as that of William Byrd, belongs in a special way to the Ordinariate. His music is the religious heritage of the English people.

You mentioned the hymns. There has been a lot of talk, since the new Roman Missal was promulgated in English, about singing the Mass as opposed to singing songs during Mass. This seems to capture both—singing the Mass and singing hymns during Mass—except here the singing of hymns actually becomes part of the liturgy.

Fr. Vincent: True. The hymns in this Mass did not replace the sung propers as they normally do in the typical Ordinary Form Mass. Both propers and hymns were sung. At the beginning of the Mass, the program says that “a suitable hymn or anthem” is sung while the priest, deacon and subdeacon are quietly saying the preparatory prayers at the foot of the altar. Then the introit is sung. First one, then the other. Something similar happened at the offertory but there the schola sang the chant first, then the people sang a hymn. At communion, the people did not sing. They prayed while the schola sang the chant, then the choir sang a motet by Tallis.

It struck me as I read through the program that the instructions guard against the dropping of the propers altogether as we normally see happening in the Ordinary Form. Here, the people sing, then the schola sings. Tell me about the hymns themselves.

Fr. Vincent: They were traditional hymns and the language throughout the Mass was traditional; very beautiful English. The Roman Canon was beautifully prayed out loud. Not much was done quietly, other than the Prayers at the Foot of the Altar and, on this occasion, the Creed, because of the Tallis polyphony. Other than that, it was not a parallel liturgy; there was no overlapping as we see in the Dominican Rite and the Traditional Roman Rite. Everything else in the Mass was sequential. The celebrant waited until the Sanctus was over before he began the Canon.

Can you explain for our readers what you mean by parallel liturgy vs. sequential liturgy?

Fr. Vincent: Parallel liturgy becomes more like a symphony, with each part independently woven together to create one total act of worship. Whereas sequential liturgy, whether spoken or sung, is more like a dialogue between the priest and people.

So, for instance, in a parallel liturgy, the priest begins praying the silent Canon during the singing of the Sanctus.

Fr. Vincent: Right. But this was more of a sequential liturgy. The priest waited until the choir was finished singing the Sanctus before he began the Canon out loud. But in other places, there was parallel action. During the Credo, the Deacon brought the burse and corporal to the altar.

I noticed that a layman entered the sanctuary to read the first reading: the prophecy of Daniel.

Fr. Vincent: He read the prophecy. He didn't chant it. He was also not vested as was everyone else in the sanctuary. He was wearing a suit and tie. He entered, read, and exited. He could have been an instituted acolyte and vested but in this case, he was not. This was a choice that was made. They are still in flux, experimenting.

What about the tones for the different readings? I know that the Dominican Rite and the Norbertine Rites both have distinctive variations on the tones that are different from the Roman Rite. I assume the other religious rites do also. Was there a distinct Anglican tone that was used?

Fr Vincent: They sang the Our Father in an Anglican tone. This is the tone that ICEL said we would be using with the 2011 Roman Missal in English, but they changed it at the last minute when our new Missals were printed. The Roman Missal retained the tone for the Our Father that we had been using. The introit, the gradual, the alleluia, the offertory, and the communion were all sung in English. In the Anglican Rite, they use an English Gradual for the propers. Things are still coming together for them. They have a draft missal printed and bound. The office will come last. They have a Ceremonial Book which is like the Fortescue with notes on the Anglican and on the Sarum Rite. I have a copy of it.

Was there anything strange or alien to a Roman Rite Catholic?

Fr. Vincent: There was a kind of penitential rite, a *Confiteor* of sorts, before the offertory, before the preparation of the altar. And then the deacon read aloud the 'Comforting Words': scripture quotes speaking about the Lord's mercy. There was a Prayer for Purity and a Summary of the

Law in the very beginning. They do not fit smoothly according to Roman sensibilities, but these additions are very beautiful. The celebrant said that these were Tudor additions. The Prayers of the Faithful are set and unchanging. In that way, you might compare them to the Litany of the old Roman Breviary which was set and unchanging. They capture all the needs of the Church.

Were the people who attended familiar with the liturgy? Was it mainly a Holy Rosary crowd or did other people show up?

Fr. Vincent: There was a different crowd. There were definitely some Holy Rosary people there who were there for the music and the liturgy. There was the usual Cantores crowd, and the guests of the William Byrd festival, but also people interested from the Anglican and Episcopalian churches. There were a lot of guests.

Did you have any conversations with them?

Fr. Vincent: I did and so did the visiting priests. For the Anglican and Episcopalian guests it was more about their journey and they were very curious, struggling with what the Lord desires for them. It was very timely with the changes that are happening in Canterbury right now. The Catholic crowd said that it was beautiful and they were fascinated. They said that if we are going to celebrate the Mass in English, then this is the what it should look like: *ad orientem*, Prayers at the Foot of the Altar, Last Gospel, etc.

What did the celebration of this Mass in Portland accomplish, that is, aside from its primary purpose to praise and glorify God?

Fr. Vincent: It was remarkable. It's one of those little things that does a lot. There is a continuing effort to heal the divisions in the church. We can talk about doctrine and liturgy and all these things, but the first thing is actually friendship. They wanted to come. We wanted them to come. We invited them. That's important. In the talk, Monsignor mentioned about how the Dominicans and Archbishop DiNoia had helped bring this about. This was the first offering of this Mass in the Northwest of the United States. This effort of friendship and its possibilities is very important. We saw these people come. They are making their own reflections as their congregations are in real flux even over doctrine. This Mass helps them to continue to reflect and tells them that we are with them. Pope Benedict hoped for this, that it would bring about healing.

Any closing thoughts?

Fr. Vincent: Being the host I thanked them for speaking Tuesday night before the Mass. I know their journey, their efforts to preserve their rite. Pope Benedict was so wise to say that there are two forms of the Roman Rite, and yet there are the various other Western Rites that people are struggling to preserve, the Dominican Rite among them. In the Reform of the Reform, there are many things here that we can reflect on: their style, their language, the standard Prayers of the Faithful, the way they distribute Holy Communion—we reflect on things that worked and didn't work in our own rite after the council. I found myself reflecting on the Reform of the Reform. Each rite says a lot to contribute to that dialogue as we discern the new and the old; the sorting of things, as the angels will do at the end of time. ☩

REVIEWS

A Friend to All That Love or Learn Music

By Joseph Sargent

Kerry McCarthy, *Byrd*. Oxford, Oxford University Press, [2013]. 282 pp. ISBN: 978-0-19-538875-6, \$39.95.

William Byrd (1540–1623) is widely acknowledged as a supreme (if not *the* supreme) musical treasure of Renaissance England. He has been the subject of sustained scholarly attention, abundant recordings, and several editions of musical works, not to mention a thriving music festival held every August in Portland, Oregon. What has long been missing, however, is a biography that is both rigorous and accessible to wide-ranging audiences. This is the gap Kerry McCarthy fills with her simply titled book, *Byrd*. Filled with penetrating insights on Byrd, his music, and his world, McCarthy has written an enlightening and highly engaging text from which any reader can gain insight.

Musical works lie at the heart of McCarthy's narrative. Across various chapters, representative pieces illustrate Byrd's distinctive approaches to melody, harmony, texture, form, and text-music relations. McCarthy identifies certain practices that pervade the repertory and adeptly connects several works with outside models and influences, part of a distinctive preoccupation with preserving past practices. Her observations are presented clearly without being too technical, and many of them will be accessible even to non-specialists.

Context, however, is equally important. McCarthy carefully positions Byrd within a milieu of both religious strife and cultural flourishing. Judicious insertions of contemporary commentary, especially from Byrd's student Thomas Morley, enhance the reader's immersion into Byrd's environment. A chapter on "Byrd the Reader" draws on McCarthy's detective work in identifying numerous books owned by the composer to give a fascinating portrait of Byrd's wider intellectual interests, particularly his engagement with international politics and law. Other features including an updated biographical timeline, works list, descriptions of important figures, and a reader's guide to scholarly writings on Byrd round out her portrait of the composer.

In the book's opening chapter, McCarthy sketches the known details of Byrd's early life and illustrates how changes in England's political, religious, and social milieu affected the musical upbringing of young choristers like Byrd. She offers a revealing portrait of how the boys would have learned plainsong, improvisation, and polyphony, and how composers might

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have engaged in collaborative efforts such as the one leading to Byrd's first known piece, a setting from Psalm 113 (114), *Similes illis fiant* with verses by John Sheppard, Byrd, and William Mundy.

Byrd's first known professional position was as organist and master of the choristers at Lincoln Cathedral. Though one of the few establishments where music survived the Reformation relatively unscathed, unstable financial support and availability of qualified singers were daily concerns. McCarthy discusses the details of Byrd's contract, his early relations with his wife Julian Burley (whose firm Catholic beliefs may have shaped Byrd's own ardent, lifelong Catholicism), and his gradual disillusionment with Lincoln's growing Puritanical sentiments. She describes several transformations in Byrd's organ music and explains Byrd's critical role in solidifying an emerging vernacular choral style that had first appeared in the previous generation. McCarthy views Byrd's practices as experimental above all else and perceives a special focus on counterpoint, which offered "an intellectual and aesthetic refuge of sorts in an increasingly contentious age."

In 1572 Byrd became a gentleman of the Chapel Royal, the hub of English musical life. McCarthy vividly describes Queen Elizabeth's musical world, distinct for permitting more

highly adorned liturgies and encouraging high-quality music, in English and (at least privately) in Latin. Here the composer's profile notably increased, especially by being granted an exclusive patent with Thomas Tallis for music publishing in England. Their maiden publication, the 1575 *Cantiones sacrae*, shows Byrd exercising an immense variety of practices.

For all its virtues, the Cantiones sacrae was a financial failure.

McCarthy traces a stylistic progression from progressive to conservative, emphasizing Byrd's continuing concern with imitative counterpoint as well as canon and cantus firmus technique. She identifies certain daring streaks as well, from Byrd's emphasis on penitential themes to his setting of decidedly traditional Catholic funeral texts.

For all its virtues, however, the *Cantiones sacrae* was ultimately a financial failure. Byrd waited 13 years before publishing again, during which time he endured increasing suspicion for his Catholic beliefs. McCarthy situates the 1588 song collection *Psalms, Sonnets and Songs* (and, to some extent, the more varied 1589 sequel *Songs of Sundry Natures*) as a calculated effort to regain favor—in everything from its dedicatee (a royal favorite) to its choice of poets (fashionable, refined) to its preface, which included a fanciful list of "reasons for singing," seemingly assembled to appeal to upwardly mobile Elizabethans. The music of the 1588 volume especially shows Byrd's devotion to English poetic ideals of persuasion and rhetoric. It also reflects the sobriety of his age in its more serious approach to text, especially as compared to the lighter, Italian-influenced madrigals that would soon take England by storm.

Byrd immediately followed these with two more collections in 1589 and 1591, this time of Latin motets (the *Liber primus sacrarum cantionum* and *Liber secundus sacrarum cantionum*). On the surface it was a curious choice, as motets had fallen out of favor in Elizabethan England. Yet Byrd was deeply invested in this genre; he knew well the still-thriving motets being composed by Continental counterparts, and his own works were the result of painstaking effort. Unlike with his songs, this was music for private contexts—a “grave chamber music” in the words of composer Martin Peerson, sung by skilled amateurs with a taste for fine art. And grave they are, with texts reiterating themes of anguish and lament, in some ways an extended metaphor on the state of Catholicism in England.

Through these years, Byrd did not neglect the keyboard. Besides serving as organist at the Chapel Royal, Byrd composed numerous secular keyboard pieces, which he assembled in the artfully arranged 1591 volume *My Lady Nevell's Book*. Central to this book is an ordered series of pavan-galliard pairs; McCarthy views these highly structured dance forms as an opportunity for music of “elegantly varied symmetry,” a discourse more analogous to poetry than prose. Variation sets (often on popular tunes) and freely composed works, meanwhile, enabled more wide-ranging novelties. Throughout the collection, McCarthy emphasizes Byrd’s sense of coherence and underscores his transformational effect on keyboard music more generally, from its more free-flowing forebears to a more serious approach that nevertheless retains its joyfulness.

Byrd wrote masses of great economy and exquisite beauty.

Byrd’s three masses, published in the early 1590s, are among his best-known works, yet this modern appeal contrasts with their initially clandestine publication and performance. Catholic liturgies were strictly forbidden in Reformation England, under threat of severe punishment. English cultivation

of masses also differed considerably from Continental trends, emphasizing different constructive techniques and having lower profiles in both popularity and prestige. What stands out in Byrd’s music, as McCarthy astutely describes, is a rather startling originality. Composing at some distance from both European fashion and prior English practice, Byrd wrote masses of great economy and exquisite beauty to serve the more limited resources of his time. McCarthy deems the works “a deliberate exercise in musical asceticism,” presaging his imminent departure from the Chapel Royal’s abundances in favor of a less public profile in the countryside.

His move to the rural Essex community of Stondon Massey, in late 1594 or early 1595, did not translate to a quieter life; Byrd pursued endless legal challenges relating to his property and suffered keen pressure to curb his militant recusancy. Even so, this country life had its advantages: Byrd could retain valuable connections to the royal court while also embracing important local Catholic families, themselves almost court-like in cultivating Latin liturgies and music. McCarthy identifies a fluidity between “court and country” in several later consort songs, some of which relate to local circumstances while others take more public subjects. Byrd

also continued writing pieces for the Chapel Royal; here, McCarthy highlights select examples of textural and rhythmic variety as a sampling of this work's musical and rhetorical power.

Byrd continued to compose instrumental music vigorously, and indeed his reputation abroad (such as it was) rested on this repertory rather than vocal works. His later pieces embrace great variety, from lighthearted styles to heightened complexity, often revisiting existing works (by himself or his contemporaries) as well as popular tunes and dance patterns.

His *Gradualia*, an enormous project to compose music for Mass Proper texts throughout the year, was published in two volumes of 1605 and 1607. Its publication was allowed in part because of the hope that it might foment dissent within the Catholic community, though the 1605 Gunpowder Plot forced Byrd to tread cautiously in releasing the second volume. Even in the final prints, certain texts were censored as being too inflammatory. The music itself is carefully organized, by number of voice parts and liturgical day, with pieces for each day often sharing common musical structures and expressive moods. McCarthy's insights on certain unexpected moments (the relatively unstable mood of the pieces for Easter; smaller-scale works for Christmas; modular pieces for Marian feasts that allowed for mixing and matching of musical sections), and her interpretation of the "meditative" qualities of this music as reflecting a larger English Catholic emphasis on private meditation, are especially revealing.

Older and newer elements converge in Byrd's last songbook, the 1611 *Psalms, Songs and Sonnets*, as well as his final songs and keyboard pieces. McCarthy beautifully illustrates Byrd's compositional maturity using a phrase from the 1611 preface, "framed to the life of the words"—a deep relationship between music and text in which music elicits the more meaningful aspects of human experience implied by the words. Though never fully acceding to the latest fashions, Byrd was nonetheless revered as an elder master. He continued his connections to the royal family as well, as evidenced by his 1614 *Parthenia*, dedicated to King James' daughter, the Princess Elizabeth. In this, the first ever printed collection of keyboard music in England, some of Byrd's pavans and galliards revisit older works or styles, while others show completely original thinking.

Byrd's influence on the world of English music was profound, at least for a time, and McCarthy offers valuable insights on how Byrd affected the practices of composers like Morley, Tomkins, Weelkes, and Gibbons. She also carefully outlines the limits of Byrd's reach; outside of England it was far less dramatic, and even within the country Byrd's music went out of fashion by the later seventeenth century.

In her concluding afterthoughts, McCarthy gently chides those who would view the composer simply as a beacon of light. The evidence shows a more nuanced view: Byrd was temperamental and obstinate, quick to challenge those whom he perceived had wronged him; yet he was also honest, loyal, and widely admired for his skill. Much of his best music was meant for the shadowy realm of recusant Catholic worship, and McCarthy compellingly describes a darker streak in these pieces. But even in its darker moments, Byrd's compositions retain an integrity and craftsmanship that are still admired to the present day. ♪

A Charter for the New Liturgical Movement

By Peter Kwasniewski

Sacred Liturgy: The Source and Summit of the Life and Mission of the Church. Ed. Alcuin Reid. San Francisco: Ignatius Press, 2014. 446pp. ISBN: 978-1-58617-786-7. \$18.95.

Have you ever wished you could bring together a dream team of scholars, pastors, monks, liturgists, musicologists, all of them completely orthodox and totally committed to the sacred liturgy, and then have them commit to writing their finest insights, born of careful study, deep reflection, and pastoral experience? When I attended the *Sacra Liturgia* conference in Rome (June 25–28, 2013), I found to my immense joy and profit that this was exactly what had been done by the conference’s organizers. The results are now in print for all the world to see, in the form of the complete proceedings of the conference, just published by Ignatius Press.

Publishers are aware that conference proceedings, like the genre of collected essays, are usually hard sells because readers tend to think: “Oh, this is just a random collection, and who can say whether the quality will be high across the board.” Fortunately, in this instance, we have a winner from cover to cover. I recently told a friend in charge of a library that this book is the most comprehensive, eloquent, insightful, hard-hitting, and refreshing volume on the liturgy that I have seen in the past ten years. It is a sheer pleasure to read most of the contents, and profitable to read all of it. The contributors are both clerical and lay, hailing from several continents, bringing their different cultural backgrounds, experiences, and professional expertise to bear on the most pressing (one is sometimes tempted to say intractable) questions of the liturgy in the church today. These questions include sacred music, church architecture and furnishing, the *ars celebrandi*, the relationship of the old rite and the new evangelization, weaknesses or errors in the liturgical reform, liturgical formation and catechesis, the role and responsibility of the bishop, the meaning of “pastoral,” the Anglican contribution, the relationship between liturgy and social doctrine, and the canonical structure supporting liturgy.

It would be far too easy to turn this review into a lengthy summary of all the contents, which will be hardly necessary if, trusting my judgment, you get this book and read it yourself. But I cannot refrain from drawing attention to a few addresses that seemed to me particularly luminous and rousing when I heard them in Rome and that strike me as equally magnificent now that I am renewing my acquaintance with them in print.

This review first appeared on the website New Liturgical Movement.

Dr. Peter Kwasniewski is a professor of theology and philosophy at Wyoming Catholic College. He may be reached at pak@wyomingcatholiccollege.com.

Malcolm Cardinal Ranjith's magisterial opening address, "The Sacred Liturgy, Source and Summit of the Life and Mission of the Church" (pp. 19–39) has the virtue of covering just about everything in a cosmic sweep that ranges from creation through Israel and the covenants to the Paschal Mystery of Christ, touching along the way such hot topics as the style of celebration, the use of Latin, the betrayal of the Fathers of the Council, and active participation.

Gabriel Steinschulte's "Liturgical Music and the New Evangelization" (pp. 41–67) is an entertaining, perceptive, wide-ranging analysis of what has happened to church music and why, and the reasons behind the traditional stance of the church on chant and polyphony.

A theme by several contributors is how the new evangelization relies on a sound, beautiful celebration of the sacred mysteries.

He sounds a theme that is taken up by several contributors, namely, how the new evangelization relies entirely on a sound, beautiful celebration of the sacred mysteries.

Bishop Peter J. Elliott, famed author of *Ceremonies of the Modern Roman Rite*, offers a reflection (pp. 69–85) on the principles of the *ars celebrandi* as applied to both the old and new forms of

the Roman Rite, valuable reading for every celebrant and master of ceremonies. For those keen on liturgical arts, especially the design and arrangement of sacred buildings, the exquisite pieces by Fr. Stefan Heid and Fr. Uwe Michael Lang (pp. 87–114 and 187–211) provide ample nourishment. (My sole criticism of this book is the lack of the diagrams and photos that Fr. Heid and Fr. Lang shared with the conference in Rome to illustrate their arguments. But I do understand that adding a section of illustrations to this volume would have increased its bulk and price, and I also know that one can quickly find images on Google of most, if not all, of the things referred to by the authors; and fortunately, their arguments and descriptions are easy to follow.)

Tracey Rowland's *tour de force* of theological anthropology, "The *Usus Antiquior* and the New Evangelization" (pp. 115–37) is required reading both for those who already know that the traditional Latin Mass is crucial to the church's mission in the contemporary world (these will gobble it up) and for those who suspect and worry that it might be so (these will come to a sobering realization and then start making plans for learning how to celebrate the extraordinary form). Here is a sample of Rowland's vigorous style:

Joseph Ratzinger/Benedict XVI, Aidan Nichols and other lesser names have argued that the liturgy exists to worship God and that if we promote it for any other reason we are promoting sub-theological ideologies. The most common of these are liturgy as group therapy and liturgy as community building. Nonetheless, it is possible to hold that while the sole purpose of liturgy is worship, there are obvious spiritual and educational side effects and it is in this context that the *usus antiquior* can play an important role in the New Evangelisation. Specifically, the *usus antiquior* may be an antidote to the ruthless attacks on memory and tradition

and high culture, typical of the culture of modernity, and it may also satisfy the desire of the post-modern generations to be embedded within a coherent, non-fragmented tradition that is open to the transcendent. (p. 117)

Alcuin Reid's contribution, "*Sacrosanctum Concilium* and Liturgical Formation" (pp. 213–36) is, as we have all come to expect from him, brilliantly incisive and well-documented, as he demonstrates the central role given by the council fathers to a genuine immersion and formation in the "spirit and power of the liturgy" that would govern and control all reform and renewal. Sad to say, such a formation was utterly lacking, which is why the reform went sour and the renewal never happened. Reid urges us to take seriously the council's counsel by not neglecting ongoing liturgical formation in our own day, if we would ever surmount the difficulties in which we are mired.

Archbishop Alexander Sample's "The Bishop: Governor, Promoter, and Guardian of the Liturgical Life of the Diocese" (pp. 255–71) created a stir at the conference for its comprehensiveness and clarity, bringing into one place all the most important conciliar and post-conciliar magisterial teachings on the precise role and responsibility of the bishop over the liturgy in his diocese—what he is obliged to do and what he should not do. His Excellency then makes a point of addressing *Summorum Pontificum* and its implications for the ministry of the bishop:

I would urge bishops to familiarize themselves with the *usus antiquior* as a means of achieving their own deeper formation in the liturgy and as a reliable reference point in bringing about renewal and reform of the liturgy in the local Church. Speaking from personal experience, my own study and celebration of the older liturgical rites has had a tremendous effect on my own appreciation of our liturgical tradition and has enhanced my own understanding and celebration of the new rites.

I would further encourage bishops to be as generous as possible with the faithful who desire and ask for the opportunity to worship in the *usus antiquior* in their dioceses. Allowing for its natural flourishing will have its own effect on the liturgical life of the whole diocesan Church. It must never be seen as something out of the mainstream of ecclesial life, that is, as something on the fringes. The bishop's own public celebration of it can prevent this from happening. (p. 270)

Complementary to this talk is Raymond Leo Cardinal Burke's far-reaching, authoritative, and typically thorough "Liturgical Law in the Mission of the Church" (pp. 389–415), which refutes postconciliar antinomianism, establishes the right of God to receive due worship, and demonstrates how canon law supports this right and duty. It is worth mentioning, as a heartening "sign of the times," that among the twenty-three contributors to this volume are four cardinals, four bishops, two ordinaries, and two abbots. We are, thanks be to God, well past those dark days when the liturgical movement had nearly no hierarchical support or public profile.

For me personally, the talk that hit me in the gut and left me speechless was Msgr. Ignacio Barreiro Carámbula's "Sacred Liturgy and the Defense of Human Life" (pp. 371–88). With incomparable candor, detail, and theological acumen, Msgr. Barreiro exposes the relationship between the ravaging of liturgical tradition and the destruction of the family, and how the lack


of reverence towards God, especially as present in the mystery of the Mass and the Most Holy Eucharist, has trickled down into contempt for the unborn. His address held no less power for me when I re-read it in the book. An excerpt:

Recently Bishop Athanasius Schneider reminded us that the worst sin that humanity can commit is to refuse to adore God, to refuse to give Him the first place, the place of honor. A man that does not adore God in the liturgy will not value the main gift of God, which is life. A secularized man that considers himself autonomous will be uncomfortable that the tabernacle would be at the center of the Church or that the cross should be at the center of the altar.

This book can serve as a kind of charter for the new liturgical movement.

Secularization rejects the right relation of man with God. Secularization denies our dependence from God, so it refutes Him as giver of life and that man by his nature is a being that adores, giving due worship to God. We are all sensitive to the justice that is due to our neighbor, but the precedence should be given to the justice that is due to God. Catholicism has to be understood as a society of men who give to God the right worship and as a consequence they provide service to their fellow men. Service [to the neighbor] should not have priority, instead service should be the consequence of worship. In some ways we can say that service is a continuation that flows from worship. (p. 372)

The contributions from Fr. Nicola Bux, Fr. Andrew Burnham, Fr. Guido Rodheudt, and Fr. Paul Gunter are also noteworthy, but having said that, I want to reiterate that, surprisingly, there is no weak link in this lengthy chain: all twenty-one papers in this book are worth reading and re-reading carefully. Indeed, I predict that whoever gets this book and dips into it will either start photocopying pages from it for his friends (and perhaps also his enemies), or will buy more copies and give them away as gifts. Our profound gratitude is owed to all the conference speakers who, by means of this superb collection, now share their work with a worldwide audience.

In conclusion, I am willing to say, without the slightest hyperbole, that this book can serve as a kind of charter for the new liturgical movement—and I hope it shall do so. 



Introducing the CMAA Annual Fund

The CMAA board of directors has established the CMAA Annual Fund—a campaign to generate contributions beyond dues from members and others. Monies raised through the annual fund support the organization's general operating expenses as well as specific programs.

The annual fund will allow CMAA to meet the organization's day-to-day challenges and strengthen its financial foundation. Gifts to the fund will be used to support the following.

Annual Fund Projects and Programs

- **Online publication of a comprehensive free library** of educational materials for choir directors and others. Materials include numerous books on chant as well as the many CMAA publications.
- **Publication, distribution, and sponsorship of a wide array of books** useful in promoting sacred music. CMAA is also active in sponsoring new publications such as the *Parish Book of Chant*, the *Simple Choral Gradual*, the *Simple English Propers*, the *Parish Book of Psalms*, and our newest publication, *Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire*.
- **Continuing-education programs**, including Chant Intensive workshops, the annual Colloquium, seminars, and master classes. CMAA continues to develop new educational programs and training, including the recent "Sing the Mass" course. CMAA also supports regional workshops sponsored by local groups.
- **Commissions of new music.** Although promoting the use of the vast repertory of existing music in the public domain is a key part of our annual programs, it is also crucial to encourage the composition of new music.
- **Scholarships for students and seminarians** to attend our programs. Every year we receive many requests for funding, and providing scholarships to support these requests is crucial for the future of the Church in promoting sacred music to seminarians and students.
- **Colloquia** on the national level for all members.

Please send your tax-deductible gift to the CMAA Annual Fund today. With your help we will be able to strengthen our services and enhance our support of the profession in the new millennium.

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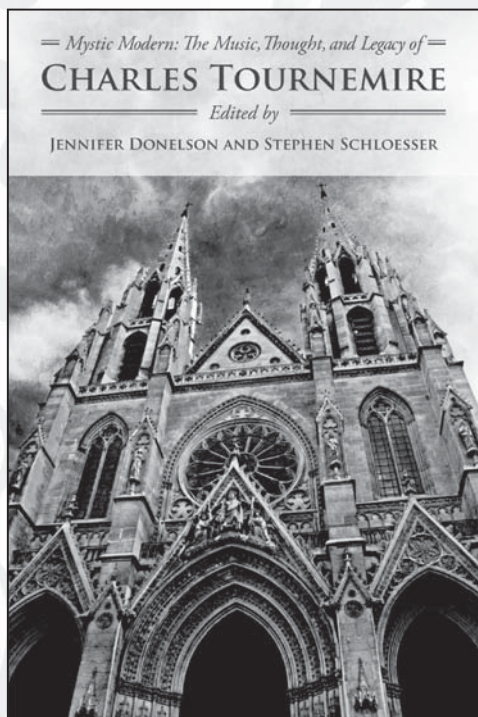
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edited by Jennifer Donelson and Stephen Schloesser



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The portrait of Tournemire drawn in this collection is that of an unexpectedly complex and prolific thinker, teacher, and composer. 456 pages, softcover, \$40

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Mary Pappert School of Music, Duquesne University

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ATTENTION COLLOQUIUM PARTICIPANTS:

Submit your New Music for this Year's

New Music Reading Session

The CMAA has long encouraged new music compositions from among its ranks. This year, that tradition continues...

Once again, the Colloquium schedule will include a **New Music Reading Session** where composers will have the opportunity to hear their compositions sung by participants, under the skillful direction of David Hughes. This year's session will be Thursday, July 2, 2015 at 4:30 pm at Synod Hall at St. Paul Cathedral in Pittsburgh.

In addition, the Colloquium will have on its schedule three days (Tuesday, Wednesday and Thursday) of **New Music Breakouts** with David Hughes, where composers can collaborate with David and the other participants to fine-tune their compositions.



Details:

If you have a piece of music you would like to submit for inclusion in the 2015 New Music volume, please send it to the CMAA office at programs@musicasacra.com in PDF format by **June 15, 2015**. Each composer may submit up to two pieces, for a total limit of 15 pages. A piece can be a motet or Mass movement, Latin- or English-texted, or other choral music suitable for the Roman rite.

Along with your submission, please include your **contact information** for inclusion in the book. There is a **\$30 submission fee**, payable through paypal or by check to our programs office (address: CMAA, PO Box 4344, Roswell, NM 88202). The fee contributes toward the cost of printing the volume, and saves you from having to make 200+ copies of each of your submitted compositions.

If you wish to participate in the New Music Breakout sessions, please plan to **attend all three days** and bring along at least **15 copies** of the work you plan to use during the breakouts for use by the participants.

Because this is a composers' forum as much as a reading session, in order to participate in the New Music programs, you must be a **registered Colloquium participant**.

If you have questions, please contact us at programs@musicasacra.com or by phone at: (505) 263-6298.

Church Music

Association of America

You're invited to CMAA Colloquium XXV

June 29—July 5, 2015, in Pittsburgh

Experience the majesty of the Roman liturgy at two great venues: the Cathedral of St. Paul and Duquesne University. Sing with top conductors of chant and polyphony; attend breakout sessions on organ, clergy preparation, children's programs, semiology, and more; and be part of the event attendees call "musical heaven."



Learn more:
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summer-2015/](http://shop.musicasacra.com/summer-2015/)

Members get \$50 off with coupon code PITT2015

Register by March 1 to take advantage of early-bird pricing

Colloquium XXV Registration Details

Check or credit card payment must accompany registration. Registration must be postmarked on or before March 1st (Early Bird) or May 15th (Regular). Registrations postmarked after May 15th will be charged a \$50 late fee. You may register online at www.musicasacra.com. Registrations must be received at the CMAA Office (by mail or online) by the close of business, June 15th. After June 15th, registration is only available by telephone by calling our office at (505) 263-6298 on a space available basis.

Cancellation: Requests received in writing at the CMAA Office postmarked on or before June 15th will receive a refund less the non-refundable \$75 deposit. After that date, refunds are given only in the form of a credit toward registration for the 2016 Colloquium. Refunds will be processed after the Colloquium. All requests for credit must be received in the CMAA office or by email (programs@musicasacra.com) by June 29th in order to be considered for credit. Late requests may only receive a partial credit, depending on charges to the CMAA for meals or dorm rooms.

Member Discounts

With a current CMAA membership, the members' rate is available to you; it is not transferable to another person. If your parish has a CMAA parish membership, please note the name of your parish on your registration form.

Not yet a member? Join now and receive the benefits of membership for a full year for the same price as a non-member registration. Additional postage charges for members outside the U.S. will be billed later.

Youth Participants

A parent or chaperone must accompany youth attendees under eighteen. The chaperone must be at least twenty-one years old and registered for the full Colloquium or

as a Companion. A parental or guardian permission form and release must be on file with the CMAA before anyone under the age of eighteen may be admitted to the Colloquium.

Daily Registration

Be sure to indicate the day(s) for which you are registering and note that the fee for full convention registration is usually less than the fee for multiple days.

Additional Information

Companion (Adult): Those registering as companions are welcome to accompany a full Colloquium registrant to all activities *except* breakouts and choir rehearsals. A separate registration form must be filled out for **each** companion including payment for any additional activities and must include the name of the Full Convention Registrant.

Scholarship Assistance is available for partial tuition for persons or parishes of limited means. For information about the scholarship, visit the CMAA site at: <http://musicasacra.com/> Or request a packet from the CMAA office by calling (505) 263-6298. *Application deadline is April 15.*

Photographs and Recordings: You are welcome to take photos and videos, but please do not use flash, especially during sacred liturgies.

We welcome private recordings during the Colloquium. In fact, amateur recordings are kept in a collection online by one of our members, Carl Dierschow, and are available for free access. If you do record a session or liturgy, please consider sharing your files with him so that others may hear them.

Contact us at programs@musicasacra.com for more information about sharing your recordings.

(Continued from previous page)

Name: _____

Double Rooms

Dorm Room, Double, 5 nights (check in: June 29 – check out: July 4)	\$200	\$ _____
Dorm Room, Double, 6 nights (check in: June 29 – check out: July 5)	\$240	\$ _____
Dorm Room, Double, 6 nights (check in: June 28 – check out: July 4)	\$240	\$ _____
Dorm Room, Double, 7 nights (check in: June 28 – check out: July 5)	\$280	\$ _____

Name of Requested Roommate (if you do not specify, we'll assign a roommate for you): _____

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Circle Day(s): Sat (6/27) Sun (7/5)

Daily rate (Double) \$40 x _____ #days = \$ _____

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Name: _____

Daily Reservations (for those not attending the full Colloquium)

Circle Day(s): Sat (6/27) Sun (6/28) Mon (6/29) Tues (6/30) Wed (7/1) Thurs (7/2) Fri (7/3) Sat (7/4) Sun (7/5)

Daily rate (Single) \$50 x _____ #days = \$ _____

Daily rate (Double) \$40 x _____ #days = \$ _____

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Name: _____

Linen Fee (required for all daily reservations unless this is to extend your stay) \$7.50 \$ _____

Housing Special needs (please specify if applicable): _____

TOTAL COLLOQUIUM FEES, including registration \$ _____

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Phone: (575) 208-0306 or (505) 263-6298

Online Registration available at: <http://musicasacra.com/colloquium>

HOTEL ACCOMMODATIONS are also available at the [Hilton Garden Inn, University Place](#), 3454 Forbes Avenue, Pittsburgh, PA 15213, telephone: 1-412-683-2040. Rooms are available at the special conference price of \$134 per room per night, plus tax, for single or double rooms, up to occupancy of four per room. Make your reservation before June 8th, 2015 to get the special group rate.

Amenities include free internet in all guest rooms and valet parking at \$7 per day (discounted from \$18/day). The property includes a business center with complimentary printing and printer, fitness center, full service restaurant, bar, complimentary beverage area and complimentary shuttle service within a 3-mile radius. This hotel is not within easy walking distance of Duquesne University, so guests staying at the Hilton should plan to use the hotel shuttle, public transportation or their own vehicle to attend the events on the Duquesne campus.

To register for hotel accommodations at this special rate, access our event [reservation page](#).



2015 SUMMER CHANT INTENSIVE
REGISTRATION DETAILS

JUNE 23 - 26, 2015
DUQUESNE UNIVERSITY
PITTSBURGH, PA

Payment

Check or credit card payment must accompany registration. Registration must be postmarked on or before March 31 (Early Bird) or May 31 (Regular). For any registrations after that date, add \$50 late fee. You may register online at <http://musicasacra.com/2015/01/22/2015-summer-chant-intensive/>.

Cancellation: Requests received in writing at the CMAA Office will receive a refund less the non-refundable \$75 deposit. All requests for refund must be received at the CMAA office by June 8th to receive a refund. Refunds will be processed after the Chant Intensive course completion. Requests after June 8th will not be processed unless someone from the waiting list is able to use the space. This class is expected to fill up early.

Member Discounts: With a current CMAA Parish Membership, the members' rate is offered to anyone in the parish community. If your name is not on the parish membership, include the parish name on your registration form. If you have a current CMAA individual membership, the members' rate is available to you and your immediate family; **it is not transferable to others**. For online registrations, you must use the member discount code **PITT2015** to receive the member rate. You must use the discount code when registering online or you will not receive the member rate.

Dormitory rooms will offer wi-fi. Login and password information to be provided.

Hotel Accommodations are also available at the Hilton Garden Inn, University Place, 3454 Forbes Avenue, Pittsburgh, PA 15213, telephone: 1-412-683-2040. Rooms are available at the special conference price of \$134 per room per night, plus tax, for single or double rooms, up to occupancy of four per room. Make your reservation before June 8th, 2015 to get the special group rate.

Amenities include free internet in all guest rooms and valet parking at \$7 per day (discounted from \$18/day). The property includes a business center with complimentary printing and printer, fitness center, full service restaurant, bar, complimentary beverage area and complimentary shuttle service with a 3-mile radius. **This hotel is not within easy walking distance of Duquesne University**, so guests staying at the Hilton should plan to use the hotel shuttle, public transportation, or their own vehicle to attend the events on the Duquesne campus. To register for hotel accommodations at this special rate, access our event reservation page online.

MusicSacra.com

CHURCH MUSIC ASSOCIATION OF AMERICA

Summer Chant Intensive Registration form

June 23 – 26, 2015 ♦ Duquesne University ♦ Pittsburgh, PA

Please print. **Early bird** registrations forms must be postmarked by **March 31, 2015**. **Regular** registration forms must be postmarked by **May 31, 2015**. If registering more than one person, fill out another form - photocopy form as necessary. You may also register on the CMAA website at:

<http://musicasacra.com/2015/01/22/2015-summer-chant-intensive/>.

If you have not received confirmation by June 15, 2015, please contact the CMAA office (505) 263-6298 or programs@musicasacra.com.

Title (Mr., Ms., Rev., etc.) First Name Last Name Name for Badge (i.e. Tom for Thomas)

Address City State/Province Zip

Daytime Phone (include area code) E-Mail Address

Parish Name (if applicable)* Parish Zip (Arch) Diocese CMAA Member Discount Code

* Parish information is only needed in the case of a Parish membership discount.

Summer Chant Intensive Registration

	<u>Early Bird</u> (Through March 31)	<u>Regular</u> (April 1 – May 31)	<u>Late</u> (After May 31)	
CMAA Member Registration	\$300	\$350	\$400	\$ _____
(Includes \$75 nonrefundable deposit and Tuesday Dinner and snacks)				
Not yet member: Add \$48 (U.S.) or \$54 (Canada) or \$65 (All other non-U.S.)				\$ _____
*If adding membership, use member rates.				
Non-Member Registration	\$350	\$400	\$450	\$ _____
(Includes \$75 nonrefundable deposit and Tuesday Dinner and snacks)				
Meal Plan (includes Breakfast Wed-Fri, Lunch Wed – Thu, Dinner Thu)				
(Note: Wednesday Dinner is on your own)			\$85	\$ _____
Friday Lunch (after Mass)			\$25	\$ _____
Special Dietary Needs (Vegan, GF, etc.):			Add \$25	\$ _____

Please indicate what the special dietary requirements will be: _____

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Three Nights (Tues-Thurs) Single	\$150	\$ _____	
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Four Nights Single (Tues-Fri) or (Mon-Thu) <i>Circle one</i>	\$200	\$ _____	
Four Nights Double (Tues-Fri) or (Mon-Thu) <i>Circle one</i>	\$160	\$ _____	
Five Nights Single (Tues-Sat) or (Mon-Fri) <i>Circle one</i>	\$250	\$ _____	
Five Nights Double (Tues-Sat) or (Mon-Fri) <i>Circle one</i>	\$200	\$ _____	
Six Nights (M-Sa) (Single \$300) or (Double \$240) <i>Circle one</i>		\$ _____	
TOTAL COURSE FEES, including deposit			\$ _____

Name of Roommate (if applicable) _____

A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old.

Name of accompanying parent or chaperone**:

** Accompanying parent or chaperone must submit separate registration form if staying in dorms and/or participating in meal plan.

Payment

_____ Check # _____ Enclosed

_____ I authorize CMAA to charge my: _____ MasterCard _____ VISA _____ AMEX _____ Discover

Credit Card Number Expiration Date Security Code (3 digits located on back or 4 digits on front for AMEX)

Cardholder Signature Date of Signature

Name on Card (Please print) Billing Address (if different than above mailing address)

Submit form with payment to:

CMAA, P.O. Box 4344, Roswell, NM 88202

Online Registration available at <http://musicasacra.com>