SACRED MUSIC

Volume 142, Number 2
Summer 2015

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

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Editor-at-Large: Kurt Poterack
Typesetting: Judy Thommesen
Membership & Circulation: CMAA, P.O. Box 4344, Roswell, NM 88202

Membership in the Church Music Association of America includes a subscription to the quarterly journal *Sacred Music*. Membership is $48.00 annually (U.S.), $54 (Canada), and $65 (other countries). Parish membership is $200 for six copies of each issue. Single copies are $10.00. Send requests and changes of address to *Sacred Music*, P.O. Box 4344, Roswell, NM 88202. Make checks payable to the Church Music Association of America. Online membership: www.musicasacra.com. Sacred Music archives for the years 1974 to the present are available online at www.musicasacra.com/archives.

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

ISSN: 0036-2255

Sacred Music is published quarterly for $48.00 per year by the Church Music Association of America.
P.O. Box 4344, Roswell, NM 88202.
Periodicals postage paid at Richmond, VA and at additional mailing officies. USPS number 474-960.
Postmaster: Send address changes to SACRED MUSIC, P.O. Box 4344, Roswell, NM 88202.

EDITORIAL

Unintended Consequences

by William Mahrt

Innovations in public life are often made with the hope of substantial improvements. These improvements are often accomplished, but sometimes they also have negative consequences which could not have been anticipated, or perhaps should have been.

In the case of the sacred liturgy, several instances come to mind. There is the question of genuflection. In revising the rubric for the Mass celebrated facing the people, the question came up, what acknowledgement of the Blessed Sacrament in the tabernacle should be made during the Mass. It has always been said that during the Mass, in which the Blessed Sacrament itself is consecrated, the presence of the Blessed Sacrament in the tabernacle should be prescinded from and the focus be given to the consecration at hand. When the Mass is celebrated facing the people, there is sometimes a dichotomy for the priest between the altar and the sacrament in the tabernacle just behind him. In order not to place more emphasis upon the Sacrament in the tabernacle than upon the altar, the General Instruction on the Roman Missal, 2011 (GIRM), instructs the priest to genuflect only a few times during the Mass (¶274), at the beginning and end of Mass (to the tabernacle), and at the consecration and communion (to the altar); at other times, priests generally bow, though this is not specified by the rubric. The intended consequence has been to give the focus upon the action of the Mass and the presence of the Sacrament upon the altar. Outside of the Mass the priest is always to genuflect before the tabernacle.

There is, however, an unintended consequence. The people who see the priest bow to the tabernacle do not grasp the precise reason for it but infer that the proper reverence to the sacrament can now be the bow. In some congregations, the people now only bow before the tabernacle, no more genuflections. I propose that this is an unintended, and undesirable, consequence.

The genuflection expresses fealty, obedience, an acknowledgment of someone greater than oneself, the Lord. In a Medieval context, it expressed fealty to the lord of a manor, to a king. This was easily transferred to Christ, who is above all others Lord, King. The problem with the bow is that it already has an established significance, the mutual acknowledgement among participants in the liturgy. When the congregation is incensed at the offertory of the Mass, the acolyte bows to the congregation, and they bow back, both before the incensation and after. This is a very significant gesture. After the altar, celebrant, and ministers, the incensation of the congregation incorporates it into this preparation for the most sacred part of the action. Just as incensation marks the sacredness of the altar and what will occur upon it, so it also acknowledges the analogous

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sacredness of the entire people of God in attendance at and participating in this sacred action. In the broadest context it expresses a hierarchy of elements, the altar (which represents Christ), the celebrant, the ministers, the congregation. But the individual gesture is accomplished with an equal gesture: they bow to each other.

Another instance of the bow between equals is something that is developing at the greeting of peace. The rubrics do not specify how the members of the congregation are to "offer each other a sign of peace." At first, and still most frequently, this has been a handshake. But this is such a secular gesture that some are beginning to find it inadequate to represent the sacred gesture of the greeting of peace. Moreover, a further unintended consequence has been that at this secular gesture, many exchange other secular greetings, including conversation around secular topics, "How's your new car?" "Are the Giants going to win today?" In one Mass in our parish, the greeting of peace used to take on an even more secular character; it went on for up to ten minutes—a great hubbub broke out, and the atmosphere was more like a cocktail hour than a Mass. Moreover, the members of the congregation thought that this is was great thing; it seems not to have occurred to them that they were turning their backs upon and their attention away from the awesome presence which had just appeared upon the altar.

Are these two unintended consequences, the bow and the sight of the consecration, factors in the documented loss of faith in the real presence?

When the flu epidemic threatened a damaging spread of the disease, the bishop of our diocese decreed that there should be no communion on the tongue and no shaking of hands, to avoid sharing the virus. For the peace, it was a simple step to move to exchanging a bow between members of the congregation. When the danger of the epidemic abated, the prohibition was lifted; those who were accustomed to communion on the tongue quickly went back to it, but many in the congregation sensed the greater significance of the bow at the peace, and it has survived. What a mix of unintended consequences, some negative and some positive!

There is another unintended consequence concerning the Sacrament. When the Mass is celebrated facing the altar (facing God and not just turning his back on the people), the sacrament is consecrated in an aura of mystery and wonder, and when it is elevated for the people's adoration, they see it as something to be worshipped. When the Mass is celebrated at the altar facing the people, they see every action of the priest, after which the elevation is not as great a climax. It was argued that facing the people would allow them to "see what is going on," but what is really going on is not visible to our physical eyes, but only to the eyes of faith. The response of a believer seeing the Mass facing the people for the first time has sometimes been, "is that all there is?" Are these two unintended consequences, the bow and the sight of the consecration, factors in the documented loss of faith in the real presence?

The traditional color for Masses for the Dead has been black, a color of mourning. White has been reserved for the Easter season, the principal feasts of the Lord and the Blessed Virgin,

and for saints who are not martyrs, as well as a few extraordinary celebrations of martyrs, such as the Nativity of St. John the Baptist and the Conversion of St. Paul. Violet has been used for the penitential seasons, Advent and Lent, and some vigils.

The rubrics for the ordinary form, represented by the GIRM, ¶346, give the use of violet for Advent and Lent and also for Masses for the Dead. This retains a penitential character for the funeral Mass, focusing upon prayers for the dead. The Latin GIRM (for the universal church, 2002) does not include white for Masses for the Dead, giving a preference for violet and allowing black where it is the custom; but it also allows conferences of bishops, with approval of the Apostolic See, to specify other colors which pertain the particular character of the people. Thus, now the GIRM for the dioceses of the United States, while giving violet first place, also allows white and black.

The original notion of allowing white for Masses for the Dead was to allow such countries as Japan, where white is the color of mourning, to adapt the color to the character of the people. In the United States, however, black is the color of a particularly serious and important occasion. Men wear black suits for weddings and funerals and a tuxedo with black tie for the most formal occasion. I recall recently, when my choir was invited to sing for the funeral of a distinguished scientist of our area, that the entire congregation, many distinguished people, nearly all wore black, men and women alike. It set a particular character to the Mass. But in the United States, the Funeral Mass has been adapted to the character of the secular society, which, by Protestant tradition, does not believe in prayers for the dead but rather uses the funeral as the occasion to "celebrate the life" of the departed. As a celebration, white seems the most appropriate color. But this has been a slippery slope. As a celebration of the life, the homily often takes the form of a eulogy, in spite of the prescription of the GIRM: "There should usually be a short homily, but to the exclusion of a funeral eulogy of any kind" (¶382). The lectionary provides three lessons with the usual responsorial psalm and alleluia, as if this were a normal Sunday. In my opinion, the presence of the white vestments and of alleluias strongly militates against the character of the traditional Requiem Mass.

The special character of the Requiem Mass of tradition is no longer there; the Mass is like another Sunday.

Thus the penitential aspect of the funeral Mass is usually lost. In addition, the priest often assures the family that the departed is now in heaven, and so those who do not know better, are reassured and so see no need to pray for the departed further. The unintended consequence is that the departed is cheated of prayers, even those of the close family. The special character of the Requiem Mass of tradition is no longer there; the Mass is like another Sunday. I observed the funeral Mass of Cardinal George on television. In spite of the inclusion of a couple of Gregorian chants and a movement each from the Fauré and Duruflé Requiems

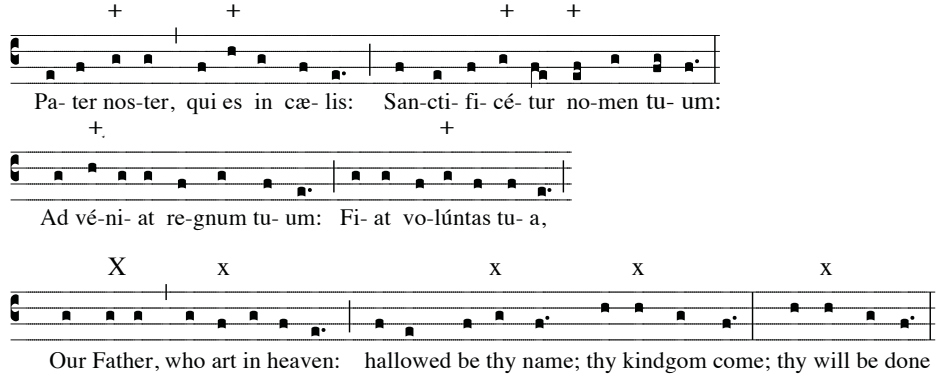
and the ceremonies around the coffin, the liturgy was, in my view, indistinguishable from that of a cathedral church for any major observance.

The very special character of the Requiem Mass of tradition has for the most part been lost. The occasion of a funeral, in spite of the hope of the resurrection, must allow for the mourning of family and friends. Black vestments silently communicated that, and the Gregorian chants and prayers of the Requiem Mass expressed the very distinct character of that liturgy, both the sorrow at the passing of loved ones and the hope of their salvation, not the least in the possibility and efficacy of our prayers for them. This can, of course, still be observed. The rubrics allow violet or black vestments, and the gradual gives the chants of the traditional Requiem Mass. I advise my friends who want such a funeral to specify just what they want before their death, to communicate this to the musicians and the priest, and to leave a written copy of it alongside their wills.

This raises a more general issue. What are the unintended consequences of the choice of music in the last fifty years? Pastors sometimes (mistakenly) thought that their sermon was the centerpiece of the morning's liturgy and saw music as a means of attracting the people to the church for the sermon. In this context, it made sense to use the most attractive secular styles of music. But the liturgy is much more than the sermon: music is more integral to the purposes of the liturgy and must be in sacred styles. There were two unintended consequences of the use of secular styles: since the secular styles being imitated were produced with expensive and sophisticated electronics beyond the means of most churches, the music came across as second best. Moreover, since it was just like the music of the day-to-day world, some thought, why go to church? The sacredness of the liturgy is a compelling reason to go to church; there you have something unlike the world or even home.

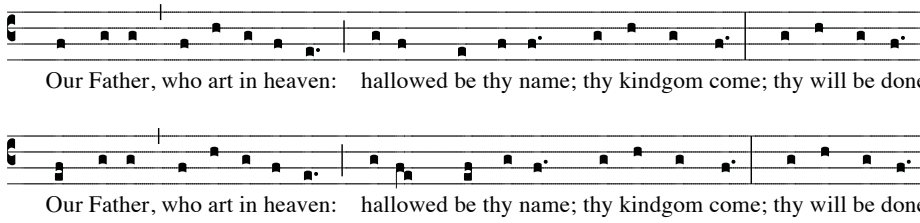
There are musical unintended consequences: I think of the conventional setting of the Lord's Prayer in English. The tune for the Latin Pater Noster is a classic, incorporating gestures found in other prayers, but setting them in a discrete melody. When it came to setting the Lord's Prayer for the 1969 translation, it was thought to try to retain as much of that melody as possible and so a setting was based upon the Latin melody. Some phrases in English have fewer syllables, and in those phrases, the ascending notes were eliminated, leaving a prevalence of descending motion.

Example 1: Accentuation in the Latin and English settings of the Pater Noster



The Latin melody places a rising melodic motion on important syllables, marked by a + on the example. The English adaptation has the opposite result: the first phrase seems to eschew explicitly a rise in pitch upon accented syllables: "Father" is upon the same pitch as the preceding and following words, when it could easily have been a-b-b or ga-b-b; "who art in heaven" has the same number of syllables and the accents fall in the same place; it could have received the same melody, yet the strong syllable "art" gets a lower pitch. A very syllabic setting of it could still have been achieved retaining the rising motion on accented syllables, as here or even a version keeping some of the syllables on a two-note neume:

Example 2: English setting of the Lord's Prayer observing accents, simple or with a few neumes.



An English setting of the Lord's Prayer was proposed at the time of the new translation that was much closer to the Latin melody (quite analogously to the translations, which retained more of the style and content of the Latin originals), but it was not included in the new missal. The Lord's Prayer in English has been said privately since time immemorial, and its translation has not been changed in the two new translations. It was probably thought that the old version has been so intimately retained by people that a change would be a disruption, more of a disruption than the other translations of the rest of the Mass. The same may have recently been thought about the 1969 melody: it has become so customary for people that it was better not to change it.

For the sake of the continued improvement of the liturgy, it is good to reflect upon the consequences that might need to be remedied.

I have addressed some unintended consequences that were negative, but this is not to say that there have been no positive ones, even though unintended. But for the sake of the continued improvement of the liturgy, it is good to reflect upon the consequences that might need to be remedied.

ARTICLE

Address to Musicians

by Fr. Jonathan Robinson

I want to begin by saying something about what I am going to talk about—and not talk about!

First of all about the nature of my talk: You are not about to hear a manifesto as to how we might reform the liturgy of the church, as well as my ideas for a happier and more productive relationship between musicians and clergy, topped off with encouraging noises about the future. Altogether apart from the evidence of your own experience, one has only to read the Chant Cafe, of your organization, in preparation for these two weeks of meetings in Pittsburgh, to realize that no sensible man would undertake such a task.

In 1977 Msgr. Schuler wrote that "in every area a regression has occurred: performance, composition, education. Deep theological controversies surfaced early after the council and soon became apparent in liturgical music, a fact that brought conflicts growing out of the council into the focus of most of the faithful producing many doubts and worries."[1] Well, one cannot think he would have written very differently today—although as the Chant Cafe suggests, perhaps the CMAA has gotten a little louder and more well known; but, as the Chant Cafe goes on to add, in what must be the understatement of the year, "the task is far from over."

So, what am I going to do? Fundamentally, I want to draw back from the world of horror stories. I want to try and forget, for a few minutes, the world of indifferent clergy, difficult liturgical committees, and depressing budgetary constraints. Furthermore, as I have already suggested, I am not going to lay down some utopian solution as to what must be done.

My intention then, in this talk, is to outline some of the factors which have led to the present messy situation. I have little to say for your immediate comfort. On the other hand, seeing the present situation as it really is, and how it developed, may help us to discern how we can prevent it from getting worse. Maybe, even, our quick look at the past may lead to some small amelioration of our present plight.

Maybe.

In this task of seeing where we are now and how we got there, I am going to begin with a very broad description of some of Plato's views about the importance of art in general, and music in particular. In doing this, I will really be doing little more than to restate the Catholic

[1]Msgr. Richard Schuler, "Church Music Association of America," *Sacred Music*, 104, no. 1 (Spring, 1977), 5, cited by Fr. Robert C. Pasley, "The CMAA Comes to Pittsburgh," web site New Liturgical Movement, June 19, 2015.

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view that art and music matter. They matter because—although this truth can be expressed in many different modalities—music and art are not only an indispensible avenue to the God who took upon himself the form of a servant, and was found in the likeness of men; but also, and equally importantly, the way that same God approaches us.

Having laid this foundation, I will then talk about three things—first of all what we may call the classical view of the liturgy, and the place of music in such an act of worship. Secondly, I will deal with the breakdown of the philosophical under-pinning of this view; this breakdown can be said to have been firmly in place, at least in philosophical and literary circles, by the beginning of the nineteenth century. Finally, I will describe what is often called the post-modern situation which we all inhabit, that is the *de facto* abandonment of the traditional view of art and liturgy.

1. A Brief Look at Plato

To her Romanes lectures of 1976 entitled "The Fire and the Sun," Iris Murdoch gave the sub-title, "Why Plato Banished the Artists." In an engaging way open only to those of great eminence and imperturbable self-confidence, she opens her lectures by contradicting herself: "To begin with, of course, Plato did not banish all the artists or always suggest banishing any."[2] Iris Murdoch was an outstanding artist in addition to being a brilliant philosopher, and with this apparent self-contradiction she skillfully draws our attention to the important and puzzling fact that those people who understand best the impact of art are often those most ambivalent about its place in society.

Plato talks about banishing the artist from his ideal commonwealth—at least he sometimes talks this way, not because he was aesthetically blind, but because he understood, probably first-hand, the dreadful havoc caused by art gone wrong. Rather than condemning out of hand those who worry about the influence of art, we might well ask with Iris Murdoch "the not uninteresting question whether Plato may not have been in some ways right to be so suspicious of art."[3] In the end, Plato wanted art to be carefully controlled because he thought that it distracted man from the pursuit of what was good and true. Furthermore, not only did it distract, but it also, all too often, led towards irrationality and to the establishment of habits that prevent the development of a life based on the cultivation of the best elements in human nature. Plato thought the poets mislead us by portraying the gods as undignified and immoral . . . they also lead us to picture the gods

The post-modern situation which we all inhabit . . . is the de facto *abandonment of the traditional view of art and liturgy.*

[2]Iris Murdoch, "The Fire and the Sun: Why Plato Banished the Artists," in Murdoch, *Existentialists and Mystics: Writings on Philosophy and Literature* (London: Chatto & Windus, 1997), p. 385.

[3]Ibid., 387.

as laughing. Poets, and also writers of children's stories, he thought, should help us to respect religion, to admire good people, and to see that crime does not pay. Music and the theatre should encourage stoical calmness, not boisterous, uncontrolled emotion. We are infected by playing or enjoying a bad role. Art can do cumulative psychological harm in this way.[4]

Plato's own life-time engagement with the place of art in society, with its role in education, with its connection to half-hidden and mysterious archetypes (archetypes which massively qualify the consciousness of us all) goes a long way to justifying the remark of the Anglo-American philosopher, A.N. Whitehead, that the history of philosophy is little more than footnotes to Plato.

However, we are not here today to probe, even superficially, into the history of philosophy for its own sake. On the other hand, ideas that endure seem to begin their lives as elements in the work of philosophers. Gradually these ideas become absorbed into the broader culture of an age, and often end up having very practical and easily observable consequences. This is the case with the work of Plato. Plato first articulated (and so drew attention to) a series of questions, or subject matters, or topics, which still face us today when we think about the place of art in society. This is not to maintain that everything he said was true in every respect for all time. It is, however, to make the claim that his articulation of these questions still matters, and what he taught in answer to these questions is so important that it cannot be ignored. Furthermore, this is so even when we are pretty sure that he didn't get everything quite right. The effort to find out how and why he went wrong will itself bring us close to a deeper understanding of the role of the artist in society, and, what is more to the point for us, to a more-assured grasp of the part music should play in the liturgy.

Plato was one of those who believed, quite rightly I think, that we cannot discuss the good life for man in isolation from other human beings. In other words, to try to understand ethics, or the best way of living, in isolation from the life of some sort of community or society is a dead end. In his great work *The Republic*, Plato investigates such a community or society by setting himself two different, if closely related, tasks. First of all, he looks for a description of what a just society, in the abstract, would be like. Then, secondly, he searches out a way of portraying this just society, a way of portrayal which will reveal the abstract description, not as a baseless dream, but as a possible framework within which man's actual, real nature, with its unalterable claims, might find well-being and happiness.[5]

One of the functions of the ideal state is the education of individuals to play different roles when they become adults—some will be rulers, some will be warriors, and others will be craftsmen. Education in a broad sense (of the whole man) thus assumes a central role for Plato. And, education in this broad sense is much more than book learning. It is concerned with the development of character. The ultimate end or purpose of education is insight—insight into the harmonious order of the whole world, and the formation in each individual of a similar balance between the different aspects of his nature into a harmonious whole. Central to this perception of order and the reproduction of this order in the individual is training in music.

[4]Ibid., 390.

[5]Plato, *Republic*, tr. Francis M. Cornford (Oxford, Clarendon Press, 1941), p.1.

> The decisive importance of education in poetry and music [is that] rhythm and music sink deep into the recesses of the soul and take the strongest hold there, bringing that grace of body and mind which is only to be found in one who is brought up in the right way.[6]

The young person who has been educated (in part anyway) through good music will (Plato goes on to say) approve all that is lovely, and "will welcome it home with joy into his soul and nourished thereby, grow into a man of noble spirit."[7] Surely, we have here a foreshadowing of St. Paul's exhortation that "whatever is honorable, whatever is just, whatever is lovely, whatever is gracious . . . think about these things."[8] But, St. Paul continues, in just the way Plato intends: don't just think about them, but "what you have learned and received and heard and seen in me, do."[9] That is, reproduce that loveliness in your own development, and in what you yourselves do.

Training in what is beautiful, then, influences us to become more like the God we are supposed to worship in the beauty of holiness. Moreover, a proper training of this kind makes a man quick to perceive any defect or ugliness in art or in nature. "All that is ugly and disgraceful he will rightly condemn and abhor while he is still too young to understand the reason; and when reason comes, he will greet her as a friend with whom his education has made him long familiar."[10] So, Plato's claim is that our exposure to what is good and lovely helps to form us into better human beings; while being drenched in ugliness develops and exacerbates all the forces in our nature which lead to disorder and immorality.

Why, then, did Plato ban the artists—at least sometimes? Well, because although Plato gives beauty a crucial role in his philosophy, he didn't have too much time for artists. He constantly accuses artists of moral weakness and even baseness. Iris Murdoch describes Plato's attitude like this:

> Artists are interested in what is base and complex, not in what is simple and good. They induce the better part of the soul to "relax its guard." Thus images of wickedness and excess may lead even good people to indulge secretly through art feelings which they would be ashamed to entertain in real life. We enjoy cruel jokes and bad taste in the theatre, and then behave boorishly at home. Art both expresses and gratifies the lowest part of the soul, and feeds and enlivens base emotions which ought to be left to wither.[11]

So art is important, and music has a vital role to play in a proper education. This role is to help build up a harmonious balance between the different elements of human nature. Plato calls this harmonious balance temperance. Temperance doesn't mean total abstinence, but points to the ideal of an integrated human nature. Such an integrated human nature will be a

[6]*Republic,* Book 3, 401.

[7]Ibid., 402.

[8]Philippians, 4:8.

[9]Ibid.

[10]*Republic*, Book 3, 401.

[11]Murdoch, "Fire and the Sun," 391.

fit instrument to pursue "whatever is honorable, whatever is just, whatever is lovely, whatever is gracious." On the other hand, music is dangerous because it can be, and often is, used to upset the harmonious balance of the different elements of our nature in a way that leads to ugliness, immorality, and a complete loss of any sense of direction towards the good.

Art is important, but art is dangerous. That would seem to be one way of summing up Plato's message. I think what he says is right. But if this is the case, then it is not surprising that Christianity found and still finds its relation to art and artistic production to be a complex one; furthermore, ideas about the nature of this relationship have undergone a good deal of development. In the first place, it is obvious that Christianity has been an integral and important aspect in the development of European culture. On the other hand, it is often said that it would not have been easy to predict such a development from either the Bible or the earliest days of Christianity.[12] Christianity grew out of Judaism, and Judaism had drastic prohibitions against the making of images.[13] Yet it does seem to be the case that, in spite of these prohibitions, Judaism itself, both before the destruction of the temple in 79 A.D. and for long afterwards, was very divided on the place of art not only in religion but in society in general. [14]

Music is dangerous because it can be, and often is, used to upset the harmonious balance of the different elements of our nature.

Yet it was not only the fact that art was engaged in making images that seemed to many a prohibited activity in itself; there was also the influence art had that strengthened the ambivalence of the early Christians towards it.

> The pagan background (not to speak of the related sexual overtones) of ancient art helps to explain a morally and religiously based ambivalence about beauty among the Fathers. Indeed from time to time throughout the history of Christianity preachers have sought to dismiss earthly beauty as at best irrelevant to religion, at worst a source of irreligion and immorality (which, as Plato already knew, it often is!).[15]

[12]"The most casual reflection on the history of European culture will indicate the enormous influence of Christianity—for at least sixteen centuries of our era primarily Catholic Christianity—in literature, music, architecture, painting and sculpture. That is not something one could easily deduce or expect from reading the Bible or the writing of the earliest Christians." John M. Rist, *What is Truth? From the Academy to the Vatican* (Cambridge: Cambridge University Press, 2008), p. 143.

[13]"You shall not make for yourself a graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth." Exodus 20:4.

[14]"Clearly the earliest Christians regarded images of pagan gods as objects of idolatrous worship and they probably evinced a more generalized concern that any physical beauty could lead to the worship of created objects, including the human form and the universe itself: a problem already foreshadowed in the Wisdom literature (Wisdom 13:3; 13:7)." Rist, *What is Truth?*, 146. The proper use of images, then, was a problem not only for Christians but for Jews as well.

[15]Rist, *What is Truth?,* 146

In spite of the doubts and hesitations about earthly beauty, the early church finally came down firmly on the side of the representation of holy things. The Incarnation had revealed God in human form and therefore, in spite of whatever dangers there might be, it must be not only lawful, but also helpful, to represent the divine in images. St. John Damascene argued that:

> Previously God, who has neither body nor a face, absolutely could not be represented by an image. But now that he has made himself visible in the flesh and lived with men, I can make an image of what I have seen of God . . . and contemplate the glory of the Lord, his face unveiled.[16]

This sort of argument and its conclusions were affirmed in 787 at the Second Council of Nicaea, and the rejection of iconoclasm has justifiably been called "a decision of incalculable significance." [17]

> The great history of Western art is a consequence of this decision which still largely determines our own cultural consciousness. A common language for the common content of our self-understanding has been developed through the Christian art of the Middle Ages and the humanistic revival of Greek and Roman art and literature, right up to the close of the eighteenth century and the great social transformations and political and religious changes with which the nineteenth century began.[18]

Art is important, but art is dangerous. Art is important because it is an integral part of the incarnational aspect of Catholic Christianity. To repeat what St. John Damascene said: "he has made himself visible in the flesh and dwelt with men—[and] I can make an image of what I have seen of God . . . and contemplate the glory of the Lord, his face unveiled." Art of any sort, and certainly this includes music, is an activity of our human nature, and it is one of the ways we are led to approach God, and to contemplate that God who, for our salvation, took upon himself that same human nature, that we might be saved. As musicians you must hold on to this truth. The role of music in the liturgy cannot be reduced to the essentially unimportant function of "filling in the gaps," or of providing free entertainment on a Sunday morning. You all know what I mean on this "filling in the gaps" view: music is a way of covering awkward moments of silence—say when the priest is moving from the altar to where he is going to preach, or to provide light relief while the offertory collection is being taken up, or to cover the racket the children make as they are being led away, at the middle of

The role of music in the liturgy cannot be reduced to the essentially unimportant function of "filling in the gaps."

[16]St. John Damascene; cited in the *Catechism of the Catholic Church*, ¶1159.

[17]Hans-Georg Gadamer, *The Relevance of the Beautiful and Other Essays* (Cambridge: Cambridge University Press, 1986), p. 3.

[18]Ibid., 4.

Mass, to the church hall to receive the instruction deemed fit for their tender years. The added bonus of free entertainment is sometimes provided because, if you happen to like music then you may, with good management, hear some music in church you would have to pay a good deal of money to hear in a concert hall.

But, if the role of music in the liturgy is something more than filling in the gaps, or of entertaining the semi-religious, then how are we to understand, at least ideally, its true function? Any answer to this question will have to make at least a passing reference not only to music, but to liturgical worship itself. That, of course, is a tall order. It is impossible to say anything today about liturgical worship that will be accepted by everyone. This is an important aspect of the situation we all—priest and musicians—face.

First of all, then, we have to deal with what I have called the classical view of liturgy, and the place of music in this liturgy. One way of approaching this enormous subject, would be to recall that one of the terms used to refer to the liturgy of the church was *ars celebrandi*—the art of celebration.

2. Ars Celebrandi

The beauty of the liturgy is an ordered beauty, and the phrase *ars celebrandi*, the art of celebrating, refers to how the Mass and the other sacraments are to be celebrated in an ordered fashion. The use of the word "art" in this connection is important and requires some comment. First of all, it has very little to do with what is usually discussed nowadays under the heading of *aesthetics*. *Ars* in ancient Latin, like τέχνη in Greek, meant a craft or a specialized skill that involved doing things, like building ships, or shoeing horses, or surgery. Art, Aristotle said, is the disposition by which we *make* things by the aid of a true rule.[19] It is a conception that is totally foreign to our way of thinking, and it was challenged even in the early Middle Ages. But by the Renaissance, first in Italy and then elsewhere, the old meaning was re-established, and Renaissance performers, like those of the ancient world, did actually think of themselves as craftsmen. This older view maintained that art is focused on the skillful accomplishment of what is to be done. Musical performance, in this view of things, is not concerned (in any primary sense, anyway) with theory, but with the *object,* a something to be done, or an object to be made, and "it is bound fast by rules."[20] You cannot build ships, or practice surgery, or shoe horses without rules. The Schoolmen, following Aristotle affirm this constantly, and they

It is impossible to say anything today about liturgical worship that will be accepted by everyone.

[19]Aristotle, *Nicomachean Ethics,* 1140 a 10. "Art is concerned with coming into being; with contriving and considering how things may come into being which is capable of either being or not being, and whose origin is in the maker and not in the thing made."

[20]The Schoolmen, following Aristotle, never tire of making the possession of ascertained rules, "an essential characteristic of Art as such," Jacques Maritain, *Art and Scholasticism*, tr. J.F. Scanlon (New York: Charles Scribners & Sons, 1947), pp. 14–15.

make this possession of fixed rules an essential property of τέχνη. Not that the object made, or the activity produced (such as liturgy) suddenly acquired an occult quality called beauty. But, to use Plato's words, it becomes admirable, excellent, or desirable—in, sum, as Plato held, it is felt to be attractive. The activity pulls us to itself, and in doing so points beyond itself to the mystery of the beauty of the holiness of God. All this is not to say that liturgy is only the production of something beautiful. It is, however, most definitely to maintain that if liturgy and the music which accompanies it, and strengthens it, are not beautiful, then the liturgy has ceased to be the *ars celebrandi.* Perhaps it has become the *ars soporifaciendi*—the art of boring other people out of church.

I am well aware, as I hinted above, that this view of the performance of music and of liturgy—as *things to be done,* with rules, rules which both help in their execution, and in judging the results—is out of favor. Still, could we not, and I address this to priests as well as musicians, take this, at least, from such a view—that hard work, expertise, skill, and professionalism are essential to both the liturgy itself, as well as to the performance of the music which is to support, and even enhance, the act of worship? No amount of sincerity, or openness to the concerns of the modern world, nor distress at the plight of refugee people in the Middle East, are going to make up for bad pedaling in the St. Anne Fugue.[21]

If the liturgy is not a "doing" of a particular kind, with fixed rules, it becomes the vehicle for the individual ideas of the celebrant, or the liturgical committee, of the moment.

In our school a little girl was asked how much time she spent practicing between her violin lessons. She said that she never practiced. When asked why, she said: "I'm just talented, I guess." Well, she was young, but that appalling attitude seems to be held by people a good deal older than she was. Church musicians expect, and quite properly expect, to be treated as professionals, and "I am just talented, I guess" is not sufficient ground for a church musician to earn the right to be treated as a professional.

3. The Breakdown of the Classical View

If the liturgy is not a "doing" of a particular kind, with fixed rules, it becomes the vehicle for the individual ideas of the celebrant, or the liturgical committee, of the moment. Liturgy is no longer something to be done, something to be done with clear rules of how to do it, something to be done as well as one can. Instead of this what we might call objective approach, liturgy has developed into a tool for getting across the personal slant on Christianity of those in charge of a particular celebration.

It is because so many Catholics have at least tacitly accepted the mistaken view that rule-prescribed externals in religion do not really matter, or are even harmful, that they feel that the beautiful is irrelevant to the practice of sincere religion. Hegel called religion "picture thinking"

[21]The same principle holds, as it were, in reverse. As Oscar Wilde wrote: "The fact of a man being a poisoner is nothing against his prose." Cited by Maritain, *Art and Scholasticism,* 117, n. 20.

and "being sunk in images,"[22] and this disdain for the external is closely related to the rejection of rule-based worship. This disdain for rule-based worship goes hand in hand with the view that what is required (for liturgy) is not action in accordance with rules, but that what is needed instead is sincere speech. For this reason Catholics are, all too often faced and, indeed, seem to have come to prefer a style of worship that is almost exclusively verbal. It is on account of this morass of mistaken attitudes that we have been delivered into the hands of the new iconoclasts.

There is a further contention, which also finds its source in Hegel, that anything sensuous and visual, such as the performance of liturgy, is inadequate for true worship, and is destined to be superseded. But why? For Hegel (as Charles Taylor put it), "in art we reach a vision of things which is maximally unreflective, unaware of what underlies the coherencies it embodies in its work."[23] The artist doesn't really understand what he is doing. Surely, this view destroys any conviction that beauty "really" matters.[24]

The sensual and the visual, that is, do not really matter, because what is important (for Hegel) in art, as in any human endeavor, is the reason which that activity more or less explicitly embodies. Art, and, *a fortiori,* music is an activity which is "maximally unreflective," as far removed as one can get from the pure exercise of reason acting *in and for itself.* The fruitful search for the truth of reality has become, after Hegel's major surgery, the increasingly articulate and explicit reflection on the nature and movement of reason itself. It follows from this, in Hegel's view, that reason has no need of, nor indeed a place for, any avenue or approach to the mystery of our existence; no need, and no place, that is, other than reason itself and reason's own resources.

It is surely a testimony to Hegel's malign genius that today his reduction of every sort of experience to a kind of Gnostic rationality hardly seems to need articulating, much less the furnishing of new arguments. We ourselves are not immune from this feeling and must struggle against it.

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[22]Hegel held that "religious thought is a representative mode of the consciousness. It uses sensuous images, but not just to contemplate their sensuous referents, rather as symbols which strain to render a higher content. This description of a higher domain in images drawn from a lower one is typical of religious thought . . . But what religion lacks even in its purer formulations is the grasp of the inner necessity which unites the articulations of the idea and brings them back to unity." Charles Taylor, *Hegel* (Cambridge: Cambridge University Press, 1975), p. 480.

[23]Taylor, *Hegel*, 47.

[24]"[Hegel's] core idea is that initially indeterminate aspects of the world progressively become determinate via the creation of links between differing forms of interaction between subject and the world, self and the other. This process begins with the most primitive forms of "desire" that impel the subject towards the other, and ascends to philosophical reflection on the nature of truth and knowledge. The aim is for philosophy to achieve the highest level of determinancy, which comes about by more and more thorough conceptual differentiation. Hegel sees this in terms of the development of *Geist,* by which he means thinking as socially mediated interaction with the world, away from the particularity of the sensuous world towards the non-sensuous universals which constitute the truth of that world." Andres Bowie, *Music, Philosophy, and Modernity* (Cambridge: Cambridge University Press, 2007), p. 105.

Let me try to simplify this. You have all heard, by way of criticism, from your pastor, or from a member of the liturgical committee, that the music you choose is not accessible to ordinary people. Now, there are two principles—at least—implied in this criticism.

First of all, there is an implicit denial that music has its own standards which are closely connected, as I have been arguing, with doing, performance, and execution. But in fact, if music is to be part of the liturgy at all, then it ought to be music which demands of the musicians who perform it the highest expression of their art. This in turn requires church music which is the most perfect expression of the composer's abilities. So, when Mr. *I Know What I Like,* of the liturgical committee, says that your music is inaccessible, and that we must have folk music at every sung Mass, I think you have to hold on to your well-grounded conviction that liturgical music has standards that are not based on accessibility. Some music is better than other music, and only the best you can provide is good enough for the worship of God. There is also the truth, with very real consequences, that people can be educated musically—with time, patience, and a certain amount of luck.

The second principle lying behind the criticism that your music is inaccessible, is closely allied to the first. It has to do with the view that we have to be able to express verbally everything that is involved in liturgical worship. This criticism is sometimes expressed by saying that until Vatican II no one understood what was going on at Mass. I think this is absurd, if not wicked. The church of the saints and martyrs has been, throughout most of its history, peopled by those who could neither read nor write, and would certainly have been incapable of explaining verbally what their worship meant. They didn't understand what their worship meant? Well, all too often, they were prepared to die for what they are said not to have understood. To say this is not to attack either reason or theology. It is, though, to cry with a loud voice, perhaps even in the wilderness, that there are other avenues to the Triune God, who is hidden in light inaccessible. Pre-eminent amongst these ways is the liturgy of the church, with music appropriate to that liturgy.

Postmodernism practically amounts to the attitude that one set of opinions is as good as any other set.

4. Beauty Matters for the Preservation of the Faith in the Modern World

The ideology that has created the modern world has ended with an approach to things that is often called post-modernism. Postmodernism practically amounts to the attitude that one set of opinions is as good as any other set, and this is so because there is no objectivity, nor any subjectivity either, to be found in human experience. The very possibility of looking for a description of "the way things really are" is looked on as foolish. There are no "grands-discours"

or totalizing descriptions of reality, because, to put it bluntly, there is no one, stable reality to be described.

But whatever the truth of this position might be, I want to maintain that beauty matters in any context, and, because it matters, then a liturgy that is beautiful also matters. The question is not peripheral or "merely aesthetic." The crucial point is that the aesthetic is an essential dimension of reality. What makes it essential is that the aesthetic has the capacity to point beyond itself, in a way that cannot be reduced to questions of either truth or morality.

Beauty matters, and cannot be reduced to a more or less desirable extra. It is this vital importance of beauty, because beauty is holy, that the great modern Catholic theologian Hans Urs von Balthasar sets out to explain, to vindicate, and to hymn in his great work *The Glory of the Lord*. It would be a good thing, I think, if we could talk a bit less about what he wrote and spent more time trying to put it into practice. I mean we should try to contemplate the beautiful in nature, art, and music, because if we do not return to some sense of the importance of beauty we are not going to achieve any real contact with what is good, and we will probably end up not being able to love anything other than our own pleasure and particular power-trips.

I want to maintain that beauty matters in any context, and, because it matters, then a liturgy that is beautiful also matters.

The following well-known words, of von Balthasar's are true, even if their truth has become obscured by endless repetition:

> Beauty is the disinterested one, without which the ancient world refused to understand itself, a word which both imperceptibly and yet unmistakably has bid farewell to our new world, a world of interests, leaving it to its own avarice and sadness.[25]

This effective banishment of the importance of beauty from the modern consciousness has the result that morality, in whatever form it is presented to us, appears as something imposed and alien to our real needs and desires when we honestly consider them. One way or another, in spite of what the professional philosophers may say, morality comes across as duty for duty's sake, and it is not surprising that wrongdoing seems a perfectly rational and indeed acceptable option.

> In a world without beauty—even if people cannot dispense with the word and constantly have it on the tip of their tongues in order to abuse it—in a world which is perhaps not wholly without beauty, but which can no longer see it or reckon with it; in such a world the good also loses its attractiveness, the self-evidence of why it must

[25]Hans Urs von Balthasar, *The Glory of the Lord: A Theological Aesthetics*, vol. I: *Seeing the Form*, tr. Erasmo Leiva Merikakis, ed. Joseph Fessio, S.J. and John Riches (San Francisco: Ignatius Press, 1982), p. 18.

> be carried out. Man stands before the good and asks himself why it must be done and not rather its alternative evil.[26]

Nor does the church take beauty very seriously any more,[27] and because of this, what the church says both about truth and goodness becomes more and more meaningless and irrelevant to the modern world.

> No longer loved or fostered by religion, beauty is lifted from its face as a mask, and its absence exposes features which threaten to become incomprehensible to man.[28]

Von Balthasar is not arguing that a concern for the beautiful ought to take the place of the true and the good; to be concerned with the aesthetic dimension in religion is not a substitute for either holiness or right belief. He is, though, arguing that we will not be able either to hold onto the truth and goodness of our faith, much less interest others in it, if we go on treating beauty as an irrelevant and basically frivolous concern, a concern of those who are unable to cope with the real world without the rose-tinted spectacles of the aesthetic. The *de facto* contempt for beauty in the church, as shown especially in the liturgy, has serious consequences in the very real world that we are constantly being admonished to take more seriously.[29] This is so because beauty "will not allow herself to be separated and banned from her two sisters without taking them along with herself in an act of mysterious vengeance."[30]

> We can be sure that whoever sneers at her name as if she were the ornament of a bourgeois past—whether he admits it or not—can no longer pray and soon will no longer be able to love.[31]

Truth and goodness must be seen to be attractive, and the way things attract us is because they are beautiful. That is the truth of the matter, and it is your glorious privilege, and great responsibility, to do your best to vindicate this truth. ℭ

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[26]Ibid., 19.

[27]The Oratorian Cardinal Alfonso Capecelatro, writing at the end of the nineteenth century, in a rather sad little comment, says: ". . . in these our days we greatly need some master mind, to revive the knowledge and love of good religious music, and give it back all its power to elevate and purify and refine the soul of man. Of the yearnings I have felt all along my life this has been the deepest . . ." Capecelatro, *The Life of Saint Philip Neri, Apostle of Rome* (London: Burns, Oates & Washbourne, 1926), p. 372.

[28]Von Balthasar, *Glory of the Lord*, I, 18.

[29]"It is the enthusiastic imposition on us by the Roman Emperors and their successive governments of one form or another of an intolerant Abrahamic exclusive monotheism which has at last brought largely justified revolt and led most people to see 'religion' as a dull, ugly, quarrelsome sub-department of life rather than the waking to the love of Beauty and its source, which can demand greater sacrifices than the fashionable cult of money and success." A.H. Armstrong, cited in Rist, *What is Truth?*, 143.

[30]Von Balthasar, *Glory of the Lord*, I, 18.

[31]Ibid.

Footnotes for a Hermeneutic of Continuity: *Sacrosanctum Concilium*'s Vanishing Citations

by Susan Benofy

On October 22, 1962, during the first session of the Second Vatican Council, the presentation of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* began. First the document was read and explained paragraph by paragraph, then the full document was discussed. According to historian John W. O'Malley, S.J.:

> Cardinal Frings of Cologne led off from the presidents' table. His opening words: "The schema before us is like the last will and testament of Pius XII, who, following in the footsteps of Saint Pius X, boldly began a renewal of the sacred liturgy." Frings thus sounded what would be a leitmotif of the majority: the council was carrying forward work that had already begun.[1]

In the fifty years since the promulgation of *Sacrosanctum Concilium* (SC), however, the idea that the council was a continuation of work already begun was obscured by numerous commentaries that treated SC as a departure from the past, the beginning of a "new" liturgy for the "new" post-Vatican II church. O'Malley's account indicates that the council fathers interpreted SC according to what pope Benedict XVI called the "hermeneutic of reform in continuity." If today's readers are to interpret it in the same way we must rediscover SC's connection to the reform of the earlier twentieth century popes. And to do this it would help to understand a little-known editorial decision that may have contributed to the loss of this connection.

According to Fr. O'Malley the text of SC that was presented to the council in October 1962

> had 105 sections, running without the notes to about 25 pages of ordinary print. The notes to the text covered a wide variety of sources but with a generous sprinkling from the encyclical *Mediator Dei*.[2]

Yet when the definitive text of SC, was promulgated on December 4, 1963, there were only 42 footnotes citing just four categories of sources: 23 cite Scripture, 6 the fathers of the church, 9 liturgical books and 4 the Council of Trent. The "generous sprinkling" of citations of *Mediator Dei* had vanished.

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[1]John W. O'Malley, S.J., *What Happened at Vatican II?* (Cambridge, Mass.: The Belknap Press of Harvard University, 2008), p. 133.

[2]O'Malley, *Vatican II,* 131.

Susan Benofy is a liturgical researcher for *Adoremus Bulletin.* This article is reprinted with permission from *Adoremus Bulletin,* 21, no, 1 (Spring 2015), 8–9. The most valuable part of the article is the online collation of the entire text of *Sacrosanctum Concilium* with the full texts of all the notes described here.

To see when and why they were removed we need to look in more detail at the procedure followed by the council in approving SC.[3] The bishops submitted hundreds of amendments during the discussion of the draft of SC presented at the first session of the council. Chapter I was revised to accommodate the amendments and a definitive vote was taken on this chapter during this session.

Between sessions the council's liturgical commission incorporated the rest of the bishops' suggestions into the document, and the new draft was discussed during the council's second session. One chapter at a time was considered. First each paragraph was voted on, and then the chapter as a whole was put to a vote. Bishops could vote to approve the text, to reject it, or to approve on condition that it was amended in a specific way. These final amendments were incorporated into yet another draft, which was presented for the definitive vote on the document as a whole on November 22, 1963. Finally this vote was ratified December 4, 1963 in a public session. This last version thus became the official Constitution on the Sacred Liturgy promulgated by Pope Paul VI.

All the footnotes that cited sources other than scripture, fathers of the church, liturgical books or the Council of Trent were removed . . . in the transiton to the final version. . . . Why?

The successive Latin drafts of SC, including the footnotes, are collected and printed side by side in *Concilii Vaticani II Synopsis*.[4] It is clear that footnotes (numbering about 115) from a wide variety of sources are still present in the draft presented at the beginning of the second session of the council, and approved in the detailed section-by-section vote. But all the footnotes that cited sources other than scripture, fathers of the church, liturgical books or the Council of Trent were removed in the transition from this to the final version, reducing the number of footnotes to only 42. Why?

Pierre Marie Gy, O.P., who was a member of the conciliar liturgical commission, explains the commission's concern about developing the proper style for SC:

> According to the tradition of the Council of Trent and even of Vatican I, it should be biblical and patristic, and should maintain a certain distance from theological disputes. But should one not, at the same time, take account of the doctrinal style of encyclicals, which are more concerned with theological precisions and are somewhat removed from biblical theology? The question was all the more relevant since Pius XII had devoted considerable attention to the liturgy, in the encyclical, *Mediator Dei*,

[3]Cf. Francisco Gil Hellín, ed., *Concilii Vaticani II Synopsis in Ordinem Redigens Schemata cum Relationibus necnon Patrum Orationes atque Animadversiones-Constitutio de Sacra Liturgia: Sacrosanctum Concilium* (Citta del Vaticano: Libreria Editrice Vatican, 2003) and Cassian Folsom, O.S.B., "The Hermeneutics of *Sacrosanctum concilium:* Development of a Method and its Application," *Antiphon,* 8:1 (2003), 2–9.

[4]See note 3, above.

> and elsewhere. Should the conciliar constitution be a solemn prolongation of the pope's teaching? Could it conceivably abstract from it?
>
> Little by little a delicate solution emerged, a solution which seems to have pleased the council fathers and to have inspired even the theological commission in its revision of schemas. The style of the constitution, it was decided, would be that traditionally adopted in councils; it would be wholly biblical, except where canonical precision was necessary. Thus it is that the opening pages, on the history of salvation, are closer to biblical theology than to the style of *Mediator Dei*. However, at the same time, the constitution relies considerably on the great encyclical of Pius XII and time and again it uses its very terminology, without quotation marks or reference. Only in the case of biblical, liturgical and patristic quotations are references given.[5]

Note that Gy does not say that the council fathers requested the footnotes be dropped, or that the content changed in a way to make them irrelevant. It was, he says, simply a matter of the proper style.

In fact, it was not only *Mediator Dei* (MD) that was cited in earlier drafts of SC. There are also numerous citations of Pope Pius X's Motu Proprio *Tra le Sollecitudini* (TLS) of 1903, Pope Pius XI's Apostolic Constitution *Divini Cultus* (DC) of 1928, Pope Pius XII's Encyclical *Musicæ Sacræ Disciplina* (MSD) of 1955 and the 1958 Instruction from the Congregation of Rites, *De Musica Sacra et Sacra Liturgia* (1958I), which gathered together provisions on liturgy and music from these earlier documents. However, none of these documents is cited in the definitive text.

As the short history above shows, during their debate and the detailed section-by-section votes on SC the council fathers were working from a text whose large number of citations to earlier documents made clear the continuity of SC's provisions with the early twentieth-century liturgical reform. Only on November 22 and December 4, 1963 were they considering a text without these citations.

The decision to drop citations to earlier documents that Gy described, however justified it may have been, removed these indicators of continuity from the definitive version of SC. The passages cited in the deleted footnotes, for example, often show that an emphasis in the earlier documents was lost in the much briefer treatment of a subject in SC. This is particularly evident in Chapter VI on Sacred Music. Twenty-three citations of earlier documents were deleted from the ten paragraphs of this chapter in the final revision. The cited passages repeatedly emphasize that music in the liturgy must be truly sacred and explain in some detail why this must be so. Moreover, specific sections of earlier documents were cited repeatedly in SC, suggesting that certain ideas of the earlier reform are particularly important for a reform in continuity, even though they may be treated only briefly in the text of SC.

Readers of SC who are not familiar with the liturgical teachings of earlier twentieth-century popes and are not led by footnotes to the documents that explain them will almost certainly see

[5]Pierre Marie Gy, O.P., "The Constitution in the Making," *Doctrine and Life*, 14, no. 1 (January 1964), 65–74, here 70.

SC as a document with no connection to the recent past. They are thus unable to see SC as the council fathers did—as the continuation of reform begun by Saint Pius X.

As an aid to such readers, citations that were deleted from the draft of SC in the final revision are listed in the chart below. The list is organized by paragraph numbers of SC (which were not altered in the final revision). Citations for DC, MD, and MSD appeared in the earlier draft of SC as page references to the *Acta Apostolicae Sedes*, in which the official Latin versions of these documents are published. Sections in the Latin versions are not numbered, so the list gives paragraph numbers from the English translations as well. TLS and 1958I do have section numbers in the Latin and this is the form of the original citations, but the list also includes the page references for the Latin (Italian for TLS) versions.

An annotated version of SC with full text of any cited passages inserted after each paragraph makes the task of consulting these passages more convenient, but is too long to print here.

However, an annotated version is available as part of the online edition of *Adoremus Bulletin,* 21, no. 1 (Spring 2015), 10–34 on the Adoremus website <adoremus.org>

Citations of Earlier Documents on Liturgy Removed in the Final Version of *Sacrosanctum Concilium*

The list includes citations to the following documents:

Tra le Sollecitudini (TLS) published in *Acta Sanctae Sedis* 36 (1903–4)

Italian http://www.vatican.va/archive/ass/documents/ASS-36-1903-4-ocr.pdf

English http://www.adoremus.org/TraLeSollecitudini.html

Divini Cultus (DC) published in *Acta Apostolicae Sedis* 21 (1929)

Latin http://www.vatican.va/archive/aas/documents/AAS-21-1929-ocr.pdf

English http://www.adoremus.org/DiviniCultus.html

Mediator Dei (MD) published in *Acta Apostolicae Sedis* 39 (1947)

Latin http://www.vatican.va/archive/aas/documents/AAS-39-1947-ocr.pdf

English http://www.adoremus.org/MediatorDei.html

Musicæ Sacræ Disciplina (MSD) published in *Acta Apostolicae Sedis* AAS 48 (1956)

Latin http://www.vatican.va/archive/aas/documents/AAS-48-1956-ocr.pdf

English http://www.adoremus.org/MusicaeSacrae1955.html

De Musica Sacra et Sacra Liturgia (1958I) published in *Acta Apostolicae Sedis* 50 (1958)

Latin http://www.vatican.va/archive/aas/documents/AAS-50-1958-ocr.pdf

English http://www.adoremus.org/1958Intro-sac-mus.html

SSC	Note #		AAS pg	English Translation §
Chapter VI				
§7	(10)	DC	p. 33	1st 2 paragraphs
	(16)	MD	pp. 522, 528, 573	§§ 2–3; 19–20; 141–144
	(17)	MD	p. 529	§ 21–22
	(18)	MD	pp. 528–529	§§ 19–22
§13	(32)	MD	pp. 583–587	§§ 170–183
§14	(34)	DC	pp. 39–40	§§ VII-XI
		MD	pp. 552, 555, 559, 560	§§ 80-81; 88–92; 102–104; 105–106
	(35)	TLS	p. 330	3rd paragraph of Intro
§19	(40)	1958I	pp. 659–660	§§ 104–108
§20	(41)	1958I	pp. 652–653	§§ 74-79
§21	(42)	MD	pp. 541–542	§§ 49–51
§22	(43)	MD	p. 544	§§ 58–59
	(44)	MD	p. 594	§§ 205–208
§23	(45)	MD	pp. 541–542	§§ 49–51
§27	(48)	MD	p. 557	§§ 96–98
		1958I	p. 633	§ 2
§29	(49)	1958I	p. 656	§ 93
§35	(51)	MD	p. 580	§§ 164–165
§45	(58)	MD	p. 562	§§ 110–113
		1958I	p. 663	§ 118
§46	(59)	TLS	p. 338	§ 24
		MD	pp. 561–562	§§ 107–113
	(60)	1958I	p. 663	§ 118
Chapter II				
§48	(3)	DC	p. 40	§§ X–XI
		MD	p. 555	§§ 88–92
§52	(11)	MD	p. 529	§§ 21–22
§55	(15)	1958I	p. 638	§ 22c
Chapter III				
No citations of these documents				
Chapter IV				
§83	(1)	MD	p. 573	§§ 141–144
§84	(2)	MD	p. 573	§§ 141–144
§100	(9)	MD	p. 575	§§ 148–150
		1958I	p. 645	§ 45

SSC	Note #	AAS pg		English Translation §
Chapter V				
No citations of these documents				
Chapter VI				
§112	(2)	TLS	none	none
	(3)	MSD	p.12	§§ 29–32
§114	(4)	MD	p. 589	§§ 191–192
		MSD	pp. 18–19	§§ 53–60
		1958I	p. 646	§§ 48–49
§115	(6)	TLS	p. 338	§ 25
		DC	pp. 36–37, 40	Last 3 par of Intro and §§ I–IV; §§ X–XI
		MD	p. 589	§§ 191–192
		MSD	p. 23	§§ 72–76
		1958I	p. 662	§§ 115–117
	(7)	TLS	p. 338	§ 27
		DC	p. 38	§§ V–VI
		1958I	pp. 658, 662	§§ 98, 114
§116	(8)	TLS	p. 332	§ 3
		1958I	p. 636	§ 16
	(9)	MSD	p. 8	§§ 14–17
§118	(10)	MD	p. 590	§§ 193–195
		MSD	pp. 20-21	§§ 61–68
		1958I	pp. 636, 647	§§ 15, 54 15 is what is printed, but possibly 51 (p. 647) is meant since it deals with hymns.
§119	(11)	MSD	p. 22	§§ 69–70
§120	(12)	MSD	p. 19	§§ 57–59
§121	(13)	MSD	pp. 11-14	§§ 25–40
	(14)	MSD	p. 20	§§ 61–63
Chapter VII				
§122	(1)	MD	p. 591	§§ 196–198
		MSD	p. 11	§§ 25–28
§123	(2)	MD	p. 590–591	§§ 193–196
§124	(4)	MD	p. 591	§§ 196–198
§126	(5)	1958I	p. 663	§ 118
§127	(6)	MD	p. 591	§§ 196–198

COLLOQUY

The Case Against the Choral Ordinary in the Ordinary Form

by Jared Ostermann

In the most recent edition of *Sacred Music,* Dr. William Mahrt and I published a companion set of articles: mine discussing the effect on choral repertoire of the shift from "parallel" to "sequential" liturgy after Vatican II, and his making the case for the continued use of the choral ordinary in the ordinary form.[1] Readers may wish to refer to these two articles before continuing. Immediately after publication I contacted Dr. Mahrt to ask if I might continue this discussion through another article, and he graciously agreed. In crafting a response, I particularly wanted to engage with Mahrt's eloquent defense of the choral ordinary as not only viable but valuable and commendable in the reformed Mass. While my previous article highlighted some difficulties caused by structural change in the liturgy, it was not meant to be a comprehensive study of the challenges facing the choral ordinary after the council. In fact, the structure of the reformed Mass is only one consideration facing those currently preparing choral repertoire for the liturgy. In this second article I will explore the question of the choral ordinary from two other perspectives, in an effort to build a more complete case against the use of this repertoire in the ordinary form.

Before doing so, I would like to establish my good faith regarding the genre of music in question. I have encountered choral ordinaries in the ordinary form on numerous occasions: as a member of the congregation, as a singer, and as a conductor. I have also been privileged to live and study in Vienna, where the orchestral ordinary is still a regular part of liturgical life at several major churches. Having experienced the spiritual and aesthetic value of the repertoire firsthand, I do not approach the question of the choral ordinary with any negative preconceptions of the "performing choir," the "concert liturgy," or the "operatic Mass." In fact, some of the most profound and moving liturgies I can remember have featured a choral ordinary. Mahrt's remarks on the transcendent potential of this music certainly ring true for me, as does his reminder that the length of a choral ordinary does not overburden or—worse—"delay" the Mass. At least on the subjective level, I can honestly say that I have great affection for this compositional genre both as music, and as liturgical music.

[1]*Sacred Music*, 142, no. 1 (Spring 2015), Jared Ostermann, "Twentieth-Century Reform and the Transition from a 'Parallel' to a 'Sequential' Liturgical Model: Implications for the Inherited Choral Repertoire and Future Liturgical Compositions," pp. 8–21; and William Mahrt, "The Choral Ordinary in the Ordinary Form," pp. 22–29.

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Given my personal background, it is reasonable to ask why I would write this present article in the first place. In response, and while I am to some degree playing Devil's Advocate here, I would give this answer: Ultimately, my own personal experiences, my spiritual highs and lows, are not a reasonable standard by which to judge the praxis of liturgical music. Rather, goals and ideals of liturgical music must be formulated based on what is received from the church: the structure of the liturgy, the rubrics, and any relevant official documents. This methodology is perhaps most important in cases like the present one, where a monumental and beloved repertoire is at stake. Emotions always seem to run high on either side of the choral ordinary debate, with some holding up the genre as the pinnacle—or at the least, a high point—of liturgical music and others decrying it as an impossible anachronism in the modern Mass. What I rarely encounter in print is a perspective similar to my own—a critical view from someone who admittedly loves the choral ordinary. My hope is that this article will contribute to the ongoing discussion by acknowledging real, objective challenges, while avoiding the tired tropes of the anti-choral and anti-art music factions. Here, I will attempt to build a case against the choral ordinary from three perspectives: from the structure of the ordinary, the specific wording of the General Instruction of the Roman Missal, and the liturgical documents of the twentieth century.

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The Case from Structure

The structural reforms following Vatican II can be described, in one sense, as a transition from a medieval "parallel" model of liturgy to a "sequential" model meant to restore the presumed unity of early Christian worship. I sketched this extremely broad overview of liturgical history in the previous issue of *Sacred Music.* Naturally, this simplified large-scale perspective overlooks many liturgical variants, from different times and places. Such a general historical outline also necessarily touches on many controversies, chief among them the role and involvement of the laity. In response to Mahrt's companion piece in the same edition, which mentioned some of these variants and controversies, I would like to address certain points relevant to the question of the choral ordinary.

To begin with, it is important to separate historiography and interpretation from the bare facts of the historical outline. Were rood screens an expression of the separation of the laity, or a non-exclusive architectural accent? Was Latin far enough from the early Romance languages to constitute a barrier for lay people? Did allegorical interpretations bring people closer to the liturgical action, or obscure what was actually happening? Was the Roman *schola cantorum* unique and unprecedented, or merely an expansion on the centuries-old tradition of specialist cantatorial music? These, and many more, are fascinating questions. Depending on one's answer to these inquiries, it is possible to cast the historical narrative in markedly different ways.

This is precisely why I find the terms "parallel" and "sequential" helpful: They do not carry a value-judgment; nor do they result from one particular interpretation of history. "Parallel" in itself does not imply disconnect, substantial difference, exclusion, or disunity (or, for that matter, harmony) between elements, any more than "polyphony" implies consonance or dissonance between voices.[2] To say that liturgy is predominantly parallel is simply to say that it is characterized by multiple simultaneous streams of activity, chiefly those of the priest, the choir, and the laity. Although the concept of distinct lay and clerical activity is often bound up with a narrative of liturgical decay and lay exclusion in the scholarly literature, it is possible to discuss liturgical development without invoking such value judgments. Certainly, the degree of harmony between lay, choral, and clerical activity in various times and places is interesting to investigate through architectural, literary, rubrical, musical, and linguistic analysis. However, the key point in connection with the choral ordinary is simply that the musical genre developed in the context of a liturgical structure distinct from that of the modern ordinary form; a structure characterized by parallel rather than sequential activity.

What is the practical effect of fitting a choral ordinary into the post-conciliar "sequential" liturgy?

What is the practical effect of fitting a choral ordinary into the post-conciliar "sequential" liturgy, a ritual framework characterized by all present focusing on one event at a time? At the very least, we can say that a choral ordinary is much more prominent in a sequential liturgy than in a parallel liturgy. Rather than proceeding alongside clerical actions and the interior devotions and participation of the laity, four of the five ordinary movements (Kyrie, Gloria, Credo, Sanctus) stand alone in the sequential ordinary form, the single common focus of priest, choir, and congregation. Interestingly, Mahrt contends that this very fact is a point in favor of the choral ordinary in the reformed liturgy: "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."[3] In other words, since the singing of each ordinary movement *is* the rite, it is actually beneficial to remove other simultaneous actions and recitations. Here Mahrt has, to my mind, outlined the key argument for continued use of choral ordinaries. If we understand that the choir's singing of each movement is the enactment of the rite itself, and that interior participation by the congregation is possible and valuable, then we will not be convinced by the most common objections leveled

[2]Thus, I would argue that when the choir sings the Gloria, the priest speaks it, and the congregant participates interiorly, this is in fact parallel activity. Three different activities proceed simultaneously: speaking, singing, interior participation. This is different from, say, all present singing the Gloria together. Granted, due to physical limitations some of the faithful may end up speaking or silently praying a congregational Gloria. However, when the priest's recitation of the text is removed from the rubrics and the Gloria selected is congregational in nature, these other modalities of participation become the practical exception to the intended structure of that part of the liturgy.

[3]Mahrt, "Choral Ordinary," 24.

at the choral ordinary. Properly understood and implemented, the choral ordinary can elevate ritual rather than distorting it, reducing the laity to passivity, or making the Mass a concert.

While this positive perspective certainly has its merits, the dangers and challenges of increased musical prominence must also be considered. Although William Mahrt or I, or for instance the attendees of a CMAA colloquium, might fruitfully participate in a Mass featuring a choral ordinary, what is the reality for a lay congregant without comparable formation and understanding? This is the question that concerns me as a liturgical musician. For the typical person in the pew, conditioned by a sequential liturgy comprised of short participatory ritual texts and actions, the choral ordinary can very easily take on a worrisome appearance. The sheer amount and intensity of the music can give the impression that the choir is the center of attention, even performing.[4] The common misunderstanding that lack of physical activity equals liturgical passivity can become especially damaging when applied to long ritual moments featuring outward actions only from the choir. Even the added length to the liturgy should not be dismissed lightly as a concern: a liturgy seen as overstuffed with music can certainly worry, annoy, and inconvenience congregants. It is true that these and other dangers of the choral ordinary exist primarily at the level of perception and interpretation. However, the perspective of the congregation—even if flawed—must be seriously considered, especially in an era when the laity quite often lack a strong liturgical formation. It is easy to say that a choral movement "can" or "should" be understood in a certain healthy way, but this does not mean that it *is* understood this way by a particular community. Thus, while we can say that a choral Gloria or Sanctus does not, technically, delay the Mass, we should also acknowledge that for many people it appears to. The perception that the liturgy is secondary to the music can still be damaging to a person's formation, even if it is only a misunderstanding.

The challenge lies in the fact that the music is being employed in a ritual context different from that for which it was composed.

When I say that the choral ordinary is more difficult to incorporate into the post- than the pre-conciliar Mass, I am primarily referring to this pastoral consideration. Certainly, the music is no more technically difficult to execute in either liturgical form. The challenge lies in the fact that the music is being employed in a ritual context different from that for which it was composed. The resulting dissonance, or simply—to avoid a negative term—difference from prevailing liturgical experience, means that a good deal needs to be explained and clarified for the congregation. The parish that plans to make use of choral ordinaries must also, in good conscience, plan for the liturgical formation of those in attendance. This challenge is compounded by the rarity of the choral ordinary. Even considering the small number of parishes that currently use choral ordinaries, there is an even tinier subset with the resources to

[4]As an aside, how many liturgies are advertised via colorful posters and other materials proclaiming the choral Mass to be used, even complete with performer information and composer dates? Presenting liturgies through materials strikingly similar to concert ads can give the wrong impression before Mass even begins.

feature such music regularly. Thus, the structural difficulty with the choral ordinary generally boils down to this: the pastor of a parish must decide whether it is worthwhile to plan a few liturgies per year which are so musically different from the norm that they require their own special set of pastoral explanations and even slight rubrical changes. In other words, he must consider whether exceptional liturgies with choral ordinaries strengthen or detract from the overall liturgical formation of his flock.

The structural argument, then, is not necessarily conclusive on its own. It will be more or less compelling, depending on the formation, history, and culture of a particular congregation, and the liturgical and musical priorities of the pastor.

The Case from the General Instruction of the Roman Missal

Assuming we have decided to make use of a choral ordinary in spite of the structural challenge, we immediately encounter certain other obstacles in the GIRM. Here it will be helpful to consider the five movements of a choral ordinary in turn, each with its corresponding articles from the GIRM.

Kyrie

> GIRM: 52. After the Penitential Act, the Kyrie, eleison (Lord, have mercy), is always begun, unless it has already been part of the Penitential Act. Since it is a chant by which the faithful acclaim the Lord and implore his mercy, it is usually executed by everyone, that is to say, with the people and the choir or cantor taking part in it.[5]

Notice the reasoning in article 52: because of what the text *is* (a chant by which the faithful acclaim the Lord and implore his mercy), it is normally sung by all. However, we can also note that the Kyrie is only *usually* sung by all. Thus, the choral Kyrie is at least an implicit possibility.

Gloria

> GIRM: 53. The Gloria in excelsis (Glory to God in the highest) is a most ancient and venerable hymn by which the Church, gathered in the Holy Spirit glorifies and entreats God the Father and the Lamb. The text of this hymn may not be replaced by any other. It is intoned by the Priest or, if appropriate, by a cantor or by the choir; but it is sung either by enveryone together, or by the people alternately with the choir, or by the choir alone.

Interestingly, of the five ordinary texts, only the Gloria explicitly mentions the possibility of the choir singing alone. Clearly, a choral ordinary movement fulfills the letter of the law in this case.

[5]This article references the United States version of the GIRM (2011). All GIRM articles are available at http://www.usccb.org/prayer-and-worship/the-mass/general-instruction-of-the-roman-missal/

Credo

GIRM 67: The purpose of the Creed or Profession of Faith is that the whole gathered people may respond to the Word of God proclaimed in the readings taken from Sacred Scripture and explained in the Homily and that they may also honor and confess the great mysteries of the faith by pronouncing the rule of faith in a formula approved for liturgical use and before the celebration of these mysteries in the Eucharist begins.

68. The Creed is to be sung or said by the Priest together with the people on Sundays and Solemnities. It may be said also at particular celebrations of a more solemn character.

If it is sung, it is intoned by the Priest or, if appropriate, by a cantor or by the choir. It is then sung either by everybody together or by the people alternating with the choir**.**

As with the Kyrie, notice that form follows function. The purpose of the Creed is that the entire congregation responds to scripture and confesses the faith. Thus, we could connect article 67 and 68 with the word "therefore." In other words, *because* the Creed is the profession of the whole people, it is sung or said by the priest and the people together. In the musical directions at the end of article 68 we see that the Creed is sung either by all together, or by the congregation in alternation with the choir. Unlike the article pertaining to the Kyrie, there is no qualifier here ("normally" or "usually"). There does not seem to be room in these articles for a purely choral Creed.

Sanctus

GIRM: 79. The main elements of which the Eucharistic Prayer consists may be distinguished from one another in this way: . . .

b) The acclamation, by which the whole congregation, joining with the heavenly powers, sings the Sanctus (Holy, Holy, Holy). This acclamation, which constitutes part of the Eucharistic Prayer itself, is pronounced by all the people with the Priest.

147. Then the Priest begins the Eucharistic Prayer. . . . By its very nature, the Eucharistic Prayer requires that only the Priest say it, in virtue of his Ordination. The people, for their part, should associate themselves with the Priest in faith and in silence, as well as by means of their interventions as prescribed in the course of the Eucharistic Prayer: namely, the responses in the Preface dialogue, the Sanctus (Holy, Holy, Holy), the acclamation after the Consecration, the acclamation Amen after the concluding doxology, as well as other acclamations approved by the Conference of Bishops with the recognitio of the Holy See.

There is no ambiguity here, or even mention of *alternatim* practice. We see that the Sanctus is an acclamation sung by the whole congregation together with the priest.

Agnus Dei

GIRM: 83. The Priest breaks the Eucharistic Bread, with the assistance, if the case requires, of the Deacon or a concelebrant. . . . The supplication Agnus Dei (Lamb of God) is usually sung by the choir or cantor with the congregation replying; or at least recited aloud. This invocation accompanies the fraction of the bread and, for this reason, may be repeated as many times as necessary until the rite has been completed. The final time it concludes with the words grant us peace.

155. After this, the Priest takes the host, breaks it over the paten, and places a small piece in the chalice, saying quietly, Haec commixtio (May this mingling). Meanwhile the Agnus Dei (Lamb of God) is sung or said by the choir and by the people (cf. no. 83).

The Agnus Dei is a special case. Unlike the other four movements of the ordinary, it does not stand alone as an independent rite.[6] Rather, it accompanies the fraction rite. We see in article 83 that the Agnus Dei can be prolonged if needed, to stretch to the completion of the fraction rite. Given that the length of the music should match the length of the rite, and that the rite "should not be unnecessarily prolonged,"[7] it is difficult to see the place of a lengthy choral setting at this moment of the Mass. Further, articles 83 and 155 both mention that the Agnus Dei usually involves congregational singing.

What can we conclude from the treatment of the Mass ordinary in the GIRM? The articles pertaining to the Sanctus and Creed do not contain any qualifiers which would implicitly allow for the choir to sing alone. The Agnus Dei is meant to accompany a relatively short rite, which is not to be unnecessarily prolonged. The Kyrie, by its nature, is normally sung by all (although, again, we do see the qualifying word "usually"). Only the Gloria carries with it an explicit mention of fully choral singing. On the surface, then, there is a clear dissonance between the directives in the GIRM and the full five-movement choral ordinary. Some would argue that the GIRM, as a general instruction, is not meant to explain every possibility. However, the counter-argument is that qualifying words such as "normally" and "usually" are included for this very reason. Why would the document use such words in some places and more definite words in others, if everything in the GIRM is mere general guidance? Why the unique wording in the document's description of the different parts of the ordinary, if they may all be treated the same way by a musician? Perhaps most importantly, how do we decide which clear statements in the GIRM are "general" and thus not applicable to our case, and which must be followed? These are difficult questions, and I must say that in my liturgical study I have still not come across entirely convincing answers from proponents of the choral ordinary. Perhaps the most grounded explanation is that the provision in article 34 of *Musicam Sacram* for continued use of the choral ordinary is not superseded by the later legislation of the GIRM.[8] Still, the argument

[6] See GIRM, ¶37 for a clarification of independent and accompanying parts of the Mass.

[7] GIRM, ¶83.

[8] The article in question reads: "When there is to be part singing for the chants of the ordinary of the Mass, they may be sung by the choir alone in the customary way, that is, either a cappella or with instrumental accompaniment.

from *Musicam Sacram* does not explain why the GIRM mentions the choral ordinary explicitly in one place (the Gloria), implicitly in two others, and not at all in the case of the Sanctus and Creed. Surely there is some significance to the fact that the ordinary is treated in this way, while the entire proper is accompanied by explicit permissions for choral singing. At the very least, it appears that the conception of a full five-part choral ordinary is foreign to the church's official presentation and description of the post-conciliar Mass.

The above articles are not the only troublesome ones, where the choral ordinary is concerned. Article 42 reads as follows:

> The gestures and bodily posture of both the priest, the deacon, and the ministers, and also of the people, must be conducive to making the entire celebration resplendent with beauty and noble simplicity, to making clear the true and full meaning of its different parts, and to fostering the participation of all. Attention must therefore be paid to what is determined by this General Instruction and by the traditional practice of the Roman Rite and to what serves the common spiritual good of the People of God, rather than private inclination or arbitrary choice.

A common bodily posture, to be observed by all those taking part, is a sign of the unity of the members of the Christian community gathered together for the Sacred Liturgy, for it expresses the intentions and spiritual attitude of the participants and also fosters them.

Article 43 then follows with a detailed description of when the people should sit, stand, and kneel during the Mass. For example, "The faithful should stand from the beginning of the Entrance Chant, or while the Priest approaches the altar, until the end of the Collect."[9] Given these clear directives concerning communal liturgical posture, what are we to make of the common practice of congregational sitting during a choral Kyrie and Gloria? This liturgical posture is often endorsed on pastoral grounds, due to the length of the choral movements in question (the same reasoning is used for the Creed, again in conflict with the GIRM directive). However, all of this added sitting seems to contradict the spirit, as well as the letter of the law. After all, the best justification for a choral Kyrie is that the choir and congregation are joined in a common prayer for mercy—vocal on one hand and internal on the other. Similarly, the Creed is a common profession of faith by the entire congregation, even if it is understood in the context of a choral ordinary to be proclaimed aloud by the choir and silently by the congregation. Yet this essential unity is obscured by a dissimilar posture on the part of the choir and congregation (not to mention that standing or kneeling would be preferable to sitting as a posture of prayer). In addition, the posture of the congregation at such moments only reinforces the common misperception that the congregation "sits and listens" while the choir sings. In short, the addition of incongruent congregational postures to the directives of the GIRM is a worrisome liturgical development. The entire line of thinking involved in such decisions is backward: first,

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The Congregation, however, must not be altogether left out of the singing for the Mass"; *Musicam sacram,* ¶34, in Thomas C. O'Brien, ed., *Documents on the Liturgy, 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minn.: The Liturgical Press, 1982), p. 1300. For a good summary of the argument from Musicam sacram, see Duane L.C.M. Galles, "The Question of a Choral Sanctus: A Canon Lawyer's Opinion," in *Sacred Music*, 127, no. 3 (Fall 2000), 24–26 <http://media.musicasacra.com/pdf/choralsanctus.pdf>

[9]GIRM, ¶43.

we posit that we should use a choral ordinary; then we encounter a pastoral issue (long periods of standing) caused by the musical choice; finally, we add a liturgical posture not found in the GIRM's clear instructions, thus creating other difficulties of formation, participation, and perception. To be blunt, this process is exactly the opposite of what the musician's interaction with the liturgy should be. The church musician, ideally, conforms his or her artistic inspiration to the received reality of the church's liturgical structure and legislation.

In order to conclude this examination of the GIRM, I will avoid the further controversy of whether to recite the canon of the Mass silently, so as better to accommodate a choral Sanctus.[10] Suffice it to say that in examining the GIRM, we have moved beyond questions of subjective perception or individual lay formation, and encountered objective discrepancies between current liturgical legislation and certain musical practices. While we cannot say with certainty that the church has banned the choral ordinary, we can at least acknowledge that there are incongruities between the five-movement choral ordinary tradition and the church's presentation of the ordinary form in the GIRM. Such discrepancies may help us distinguish between the ideal and the merely licit.

The Case from the Documents

My last line of argumentation comes from the one of the basic tenets of twentieth-century musical reform: that the congregation should sing the Mass. This concept can be traced at least as far back as the third article of *Tra le Sollecitudini,* which states that Gregorian chant should "be restored to the use of the people, so that they may take a more active part in the offices, as they did in former times."[11] In examining the major liturgical documents of the twentieth-century we see this idea expanded on again and again. Pope Pius XI reiterated the concept more forcefully in the 1928 document *Divini Cultus Sanctitatem:*

> It is very necessary that the faithful taking part in sacred ceremonies should not do so as mere outsiders or mute spectators, but as worshippers thoroughly imbued with the beauty of the liturgy . . . so that that they may sing alternately with the priest and the scholæ, according to the prescribed rule: in this event we should not find the people making only a murmur or even no response at all to the public prayers of the liturgy, either in Latin or in the vernacular.[12]

Pope Pius XII reaffirms the importance of congregational singing in the 1947 document *Mediator Dei:*

> They also are to be commended who strive to make the liturgy even in an external way a sacred act in which all who are present may share. This can be done in more than one way, when, for instance, the whole congregation, in accordance with the rules of the liturgy, either answer the priest in an orderly and fitting manner, or sing hymns suitable to the different parts of the Mass, or do both, or finally in High

[10]This, in spite of the GIRM's language in ¶78: "The Eucharistic Prayer requires that everybody listens to it with reverence and in silence."
[11]Pius X, Motu Proprio, *Tra le Sollecitudini*, in Hayburn, *Papal Legislation*, 222.
[12]Pius XI, Apostolic Constitution, *Divini Cultus Sanctitatem*, Hayburn, *Papal Legislation*, 331.

> Masses when they answer the prayers of the minister of Jesus Christ and also sing the liturgical chant.[13]

The same pope later described the purpose of sacred music as follows in the 1955 document *Musicæ sacræ disciplina:*

> The dignity and lofty purpose of sacred music consists in the fact that its lovely melodies and splendor beautify and embellish the voices of the priest who offers Mass and of the Christian people who praise the Sovereign God.[14]

In the last major pre-conciliar liturgical text, *De musica sacra* of 1958, a practical outline for congregational singing at High Mass is suggested: The first degree, or level of participation, includes the simple dialogues and responses of the Mass. The second includes the chants of the Mass ordinary. The final level (recommended for institutional congregations in seminaries and religious orders) incorporates congregational singing of the proper texts.[15]

I mention these documents for two reasons. First, it is important to note that physical congregational singing (and not only interior participation) has been central to twentieth-century liturgical reform—it is not a new idea found at Vatican II or in some mistaken "spirit of the council." Thus, mentions of choral music, as glowing as they may be, are always balanced in the documents by the ideal of congregational singing. We see this balance in article 114 of *Sacrosanctum Concilium:*

> The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently developed, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that whenever a liturgical service is to be celebrated with song, the whole assembly of the faithful is enabled, in keeping with art. 28 and 30, to contribute the active participation that rightly belongs to it.[16]

The second insight found in the documents is that there is a hierarchy of music—a set of priorities, where congregational singing is concerned. The fact that the congregation should sing the Mass itself was a given before the council—at least at the High Mass—and is mentioned after the council in the famous 1969 statement from the Congregation for Divine Worship.[17] The prioritization of integral Mass texts is essentially the same before the council (in *De musica sacra* article 25) and after the council in the degrees of singing found in *Musicam sacram* articles 28 to 31. In both documents, after simple responses, dialogues and acclamations, the first major set of Mass texts designated for congregational singing is the Mass Ordinary. Thus,

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[13]Pius XII, Encyclical Letter, *Mediator Dei,* ¶105; Hayburn, *Papal Legislation,* 338.
[14]Pope Pius XII, Encyclical Letter, *Musicæ Sacræ Disciplina,* ¶31; Hayburn, *Papal Legislation*, 349.
[15]See *De Musica Sacra et Sacra Liturgia,* ¶25; Hayburn, *Papal Legislation,* 362.
[16]Constitution on the Sacred Liturgy, ¶114; O'Brien, *Documents*, 24.
[17]"To continue to replace the texts of the Mass being celebrated with motets that are reverent and devout, yet out of keeping with the Mass of the day (for example, the *Lauda Sion* on a saint's feast) amounts to continuing an unacceptable ambiguity: it is to cheat the people. Liturgical song involves not mere melody, but words, text, thought, and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing during Mass." *Notitiae* 5 (1969), 406, in O'Brien, *Documents*, 1299nR4.

in the twentieth century we have a common teaching, uninterrupted by Vatican II: The congregation should sing something, ideally the integral texts of the Mass, and proceeding from simple responses to the ordinary to the proper. It is also worth noting that the GIRM's treatment of the ordinary and proper harmonizes with this set of ecclesial priorities—a further reason not to dismiss the instruction out of hand as overly-general or as a non-organic development.

Here we come to what is perhaps the greatest difficulty of continued choral ordinary use. When the choir sings the entire ordinary, the ideal of congregational participation balanced with choral singing must be fulfilled elsewhere in the Mass.[18] The most obvious way to achieve this goal is to encourage congregational singing during the entrance, offertory, and communion processions, as well as at the responsorial psalm. Yet, the music chosen for these processions is almost invariably hymnody, due to the lack of a repertoire of practical congregational propers.[19] Thus, selection of a choral ordinary in most cases and in most communities carries the danger of excluding the Mass Propers from the liturgy. Often, those parishes traditional enough to aspire to a choral ordinary will also desire to retain all integral Mass texts. In these cases, one solution is to combine a choral ordinary with choral propers. Unfortunately, this practice is explicitly prohibited in article 16c of *Musicam sacram:*

> The practice of assigning the singing of the entire Proper and Ordinary of the Mass to the choir alone without the rest of the congregation is not to be permitted.[20]

Thus, the same document we appeal to for the liceity of the choral ordinary, also forbids the most effective way to achieve the ideal of singing only integral Mass texts. The pastor or music director willing to implement a choral ordinary in spite of structural and rubrical challenges must still grapple with the models and limitations given in the liturgical documents. In short, the choral ordinary disrupts both pre- and post-conciliar hierarchies of congregational singing, while simultaneously rendering the singing of integral Mass texts difficult—if not impossible.

Conclusion

Often the debate surrounding the choral ordinary hinges on the question of legality. However, the question is not merely whether we *can* use this music in the ordinary form, but rather whether we *should*. Even granted that *Musicam Sacram* allows for the continued use of choral ordinaries, the structure, rubrics, and legislation of the ordinary form must still be weighed in the balance. Individual pastors and music directors may take all of these things into consideration and come to different conclusions and prioritizations, as they set musical goals for their parishes.

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[18]As even *Musicam Sacram,* ¶34, reminds us, see footnote 8 above.

[19]Ideas for congregational propers do, of course, exist, however the basic concept of teaching a congregation three new pieces of music every single week is prohibitively difficult to execute in the majority of cases. Congregational resources tend to either draw from sources beyond the Graduale Romanum—e.g., the Roman Missal or the Graduale Simplex—or of necessity greatly simplify or reduce the text of the graduale to create shorter antiphons. In either case, the preeminent corpus of propers, the graduale, is left behind due to practical realities.

[20]O'Brien, *Documents*, 1296. [Editor's note: In other translations of this passage the phrase "is to be deprecated" is used instead of "is not to be permitted." The original Latin is: "Probandus [. . .] non est" which might also be rendered as "is not to be approved."]

For my own part, I will say that the costs of the choral ordinary seem to outweigh the benefits. However, I want to make clear that I have no intention of denigrating anyone who considers the facts and reaches a different decision. Nor do I see any reason to attempt to end the practice of the choral ordinary in those places where it is an established tradition—whether in the old Hapsburg lands of Europe or at the parish of St. Agnes in St. Paul, Minnesota. Rather, I make the case against the choral ordinary in order to clarify the best path forward for the parish only beginning to build a musical tradition. As increasing numbers of energetic, tradition-minded pastors and music directors succeed in establishing a basic foundation of sound liturgical and musical praxis, identification of the ideal, the pinnacle, the end goal, will become increasingly important. At my own cathedral position, with an extensive (and good quality) repertoire of motets and anthems already established for the main choir, the question of what to do next looms large. From an artistic standpoint, the idea of beginning to incorporate major choral ordinaries as the apex of our choir program is very alluring. At the same time, the difficulties outlined above give me pause. However much I appreciate the spiritual and aesthetic value of the repertoire in question, I cannot in all honesty claim that it is the preeminent goal my parish should invest great resources in pursuing. Particularly worrisome in the case of the choral ordinary is the difficulty of preserving integral liturgical texts while also balancing choral and congregational song. The ideal of singing the Mass itself and not some other text is so central to musical reform that I find it difficult to justify exceptions (at least when defining an ideal end goal for parish music). I am uneasy with the idea that our most solemn cathedral liturgy, meant to be an inspiration and model for the diocese, would be structurally unique, filled with rubrical exceptions, and uneasy in its relationship with the ideals of liturgical reform. Thus, in my own work I choose not to pursue the goal of the choral ordinary.

In liturgical music, as in life generally, it can be easy to criticize what should not be done, and much more difficult to describe what should be done. To conclude this article on a more constructive note, I will just offer a brief suggestion for the future. There is still a musical construct that allows us to fill the liturgy with grand, transcendent choral music, while at the same time respecting the structure of the ordinary form, the detailed directives of the GIRM, and the ideal of balanced choral and congregational singing. This musical model can be referred to as the choral proper group, or cycle, depending on whether the choral pieces are from various sources or conceived and composed as a unified whole. The ambitious ordinary form music director or pastor looking for the next logical step may find more fruitful inspiration in the *Gradualia* of Byrd, the *Choralis Constantinus* of Isaac, or the Lassus and Palestrina offertories, than in the great Renaissance and Classical Mass Ordinaries.[21] The proper repertoire, while in no way comparable to the ordinary repertoire in terms of scale, is significant enough to occupy us until the time when new compositions spring organically from the received reality of the ordinary form. ℭ

[21]The issue of text recurrence is something of a red herring in this regard, since a choral ordinary setting will typically be used only on special occasions rather than every week. It is not necessarily any more efficient to spend weeks or months preparing an ordinary setting for a major feast, than it is to invest that time preparing the Propers. The choral ordinary needs to be fairly regular, with some settings re-used throughout the year, for the efficiency argument to carry weight.

Singing the Ordinary of the Mass: A Response to Jared Ostermann

by William Mahrt

I thank Jared Ostermann for setting out his objections to the choral singing of the Ordinary of the Mass in the ordinary form. His distinction between "parallel" and "sequential" order of the Mass is a fundamental insight; his objections to the choral ordinary are serious and substantive and deserve a detailed response. Since I have already given a justification for my view,[1] my response will be principally to points he raises.

He aims to establish his good faith by recounting occasions when he happily participated in a choral ordinary, attesting to its beauty; though he argues against it. I hope I do not have to establish my good faith concerning the congregation's singing of the Ordinary of the Mass in Gregorian chant. I have advocated and practiced this for over fifty years. There is no question, Gregorian chant is the *sine qua non* of the Roman Liturgy, and its congregational singing is foundational. But I do not see the conflict that he does between the singing of the ordinary in chant by the congregation and its singing by the choir. These are complementary means of the most beautiful praise of God—the Catholic Thing, "both/and."[2] This is the view that I shall substantiate here. In this, I presume a "hermeneutic of continuity,"[3] reading the documents of the council and subsequent ones in the light of tradition.

Ostermann speaks as if the use of a choral ordinary is a matter of judging the practice of the liturgy subjectively, by personal preference, and contrasts it with basing the practice upon what is received from the church; he expands upon this in three areas: the structure of the liturgy, the rubrics, and the liturgical documents. But the choral ordinary is itself received from the church, a major inheritance.[4] I will address its role as a significant part of the church's heritage, far from being mere personal preference, treating his three areas in reverse order.

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[1]William Mahrt, "The Choral Ordinary in the Ordinary Form," *Sacred Music*, 142, no. 1 (Spring 2015), 22–29.

[2]"'Both/and,' as has often been said, is one of the marks of Catholicity, not 'either/or.'" See Robert Royal, "Synod, Day 4—Do We Have Anything Urgent to Say?" Website, The Catholic Thing, October 9, 2014 <http://www.thecatholicthing.org/?s=both%2Fand&submit=Search>

[3]Pope Benedict XVI, "Address of His Holiness Benedict XVI to the Roman Curia Offering Them His Christmas Greetings," December 22, 2005. <http://w2.vatican.va/content/benedict-xvi/en/speeches/2005/december/documents/hf_ben_xvi_spe_20051222_roman-curia.html>

[4]I am reminded of a time when I first directed the choir I still direct; it was reported to me that someone in the parish office had said, "He is just doing that so he can do the music he wants to do"; I had come to Stanford to study Mozart, so I responded: "You tell them, if I were to do the music I liked, I would play Mozart sonatas in the choir loft; we are doing the music the church wants."

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The Tradition of Liturgical Documents

The Constitution on the Sacred Liturgy[5] speaks in glowing terms about what is received from the church:

> The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. (¶112)

> The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches, but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs, as laid down in Art. 28 and 30. (¶114)

"What is rightly theirs" of Article 28 is spelled out in article 30:

> To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes. And at the proper times all should observe a reverent silence.

The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art.

This does not require but rather encourages congregational participation, not exclusively in the ordinary, but first of all by responses, as well as other rather general genres; it does not specifically mention the ordinary nor does it prohibit it. In fact, the history of the constitution shows an interesting point about the ordinary: In the second of three preliminary schemata for the Constitution on the Sacred Liturgy, to what is ¶114 in the final version, there is an explanatory footnote: "E.g., even in Pontifical Masses, at least the Credo and the Sanctus must be sung by the people." This note was eliminated in the subsequent draft and in its place was the reference to ¶28 and 30 cited above,[6] provisions which are of a much more general nature. The elimination of the prevention of the choral Credo and Sanctus by the requirement that the people sing them is a strong indication that these should still be permitted.

Ostermann proceeds from "one of the basic tenets of twentieth-century musical reform: that the congregation should sing the Mass." But this is not the only tenet of this reform; chant and polyphony are to be cultivated. The motu proprio of Pope St. Pius X is concerned

[5]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (December 4, 1963) <http://www.adoremus.org/SacrosanctumConcilium.html>

[6]Francisco Gil Hellín, ed., *Concilii Vaticani II synopsis in ordinem redigens schemata cum relationibus necnon patrum orationes atque animadversiones: Constitutio de sacra liturgia Sacrosanctum concilium* (Vatican City: Libreria Editrice Vaticana, 2003), pp. 354–5.

principally with the restoration of Gregorian chant and classical polyphony to the liturgy. "The ancient traditional Gregorian Chant must, therefore, in a large measure be restored to the functions of public worship" (¶3). This is in the face of brass bands playing in church and sacred texts sung to familiar operatic melodies; the task is to restore the sacredness to the liturgy through legitimate sacred music. It is true that a short paragraph says that the "chant should be restored to the use of the people, so that they may take a more active part in the liturgy." But there is also an extended paragraph about polyphony, that it is compatible with Gregorian chant and that it should be restored to major churches and seminaries (¶4). The major import of the document is the recovery of sacred and beautiful music in all its aspects for the liturgy.

Likewise the Encyclical of Pope Pius XI, *Divini Cultus Sanctitatem,*[7] gives strong endorsement to choirs singing polyphony and choir schools, but also proposes that the congregation may sing in alternation with the priest and the schola. The purpose of this is that they should be "filled with a deep sense of the beauty of the Liturgy," This is in contrast with a practice in which the people make "only a murmur, or even no response at all to the public prayers of the liturgy." Since it recommends that the congregation alternate with the priest and the schola, they might make all the responses, without specifying anything about the ordinary. In the context of the strong support of polyphony, it would seem that it allows the possibility of a choral ordinary.

For Pope Pius XII in *Mediator Dei,*[8] participation means being united with the priest in offering the Mass, by following a missal, by responding to the priest, as well as singing the chant (¶106). The purpose is union with Christ and the priest "as an act of the whole Mystical Body of Christ." But the pope concedes that the participation of individuals differs considerably: "So varied and diverse are men's talents and characters that it is impossible for all to be moved and attracted to the same extent by community prayers, hymns, and liturgical services," granting that "they can lovingly meditate on the mysteries of Jesus Christ or perform other exercises of piety or recite prayers which, though they differ from the sacred rites, are still essentially in harmony with them (¶108).

Concerning sacred music, in his Encyclical Letter *Musicæ Sacræ Disciplina,*[9] Pius XII addresses specifically musical matters. Gregorian chant is to be cultivated as the principal music of the church (¶44); he speaks of the value for the people of hearing the chant (¶45); and the people should learn to sing the simpler chants (¶46); but this should not lead to the exclusion of the great polyphonic works, especially those of the sixteenth century (¶53). Cathedrals, basilicas, and religious houses should maintain these masterpieces of polyphonic liturgical music; even smaller parishes can cultivate simpler polyphonic music (¶55). The majority of these masterpieces are settings of the Ordinary of the Mass.

[7]Pope Pius XI, Apostolic Constitution, *Divini Cultus Sanctitatem* (December 20, 1928), ¶9 <http://www.adoremus.org/DiviniCultus.html>

[8]Pius XII, Encyclical Letter, *Mediator Dei* (November 30, 1947) <http://www.adoremus.org/MediatorDei.html>

[9]Pope Pius XII, Encyclical Letter, *Musicæ Sacræ Disciplina* (December 25, 1955) <http://www.adoremus.org/MusicaeSacrae1955.html>

Under Pius XII, the Instruction of the Sacred Congregation of Rites, *De Musica Sacra et Sacra Liturgia,*[10] is more practical, describing degrees of participation of the congregation, first, the responses, second, the ordinary, and third, especially in seminaries, the proper, all these sung in Gregorian chant (¶25). But it also presumes the possibility of a polyphonic Mass, since it prescribes: "If the Sanctus-Benedictus are sung in Gregorian chant, they should be put together without interruption; otherwise, the Benedictus should be sung after the Consecration (¶27d)."

Perhaps the most substantive document on sacred music after the council is *Musicam Sacram,*[11] setting out the implementation of principles established by the Constitution on the Sacred Liturgy. Three articles are of relevance to our topic; they set up the poles of the discussion, providing for the people's singing and for the preservation of classical polyphony.

> Some of the people's song, however, especially if the faithful have not yet been sufficiently instructed, or if musical settings for several voices are used, can be handed over to the choir alone, provided that the people are not excluded from those parts that concern them. But the usage of entrusting to the choir alone the entire singing of the whole proper and of the whole ordinary, to the complete exclusion of the people's participation in the singing, is to be deprecated (¶16c).

This acknowledges the traditional conception of the choir's role in singing the ordinary as standing in for the people. The polyphonic music of classical polyphony is difficult and elevated, something a congregation cannot accomplish by itself. Under the right circumstances, when the congregation is receptive to it, their worship is enhanced by the polyphonic singing, not obstructed.

Ostermann poses the problem: if we are concerned about singing the authentic Gregorian propers as well as a polyphonic ordinary, this seems to prohibit it. I think that there are two answers to that. First, there is the principle by which my own choir sings a complete polyphonic ordinary on most solemnities and a few feast days. On normal Sundays the congregation sings the entire ordinary, using about six different cycles in the course of the year. This is a good deal more chant than most congregations sing. I contend that they are not at all deprived from singing the ordinary. In fact, their experience of singing the Latin ordinary themselves week-in and week-out provides them with a familiarity with the texts so that when the choir sings the ordinary, the congregation participate very well in the worship the music provides.

Second, since the priest's singing of the Lord's prayer has been given to the people, this has made it a part of the congregation's ordinary. I do not mean this as sophistical or devious reasoning, I observe it; when a polyphonic Mass is sung, the congregation sings the Lord's Prayer beautifully. And so this means that they are not completely excluded from the ordinary.

> The songs which are called the "Ordinary of the Mass," if they are sung by musical settings written for several voices may be performed by the choir according to the

[10]Instruction of the Sacred Congregation of Rites, *De Musica Sacra et Sacra Liturgia* (September 3, 1958) <http://www.adoremus.org/1958Intro-sac-mus.html>

[11]Instruction of the Sacred Congregation of Rites, *Musicam Sacram* (March 5, 1967) <http://www.adoremus.org/MusicamSacram.html>

> customary norms, either *a capella*, or with instrumental accompaniment, as long as the people are not completely excluded from taking part in the singing (¶ 34).

This provision allows all the movements of the ordinary to be sung by the choir; the people's part in the singing is not only the Lord's Prayer but fourteen responses during the course of the Mass—they are not excluded from the singing. In fact, I observe that by their singing they demonstrate the quality of their participation.

> Large choirs (*Capellæ musicæ*) existing in basilicas, cathedrals, monasteries and other major churches, which have in the course of centuries earned for themselves high renown by preserving and developing a musical heritage of inestimable value, should be retained for sacred celebrations of a more elaborate kind, according to their own traditional norms, recognized and approved by the Ordinary.
>
> However, the directors of these choirs and the rectors of the churches should take care that the people always associate themselves with the singing by performing at least the easier sections of those parts which belong to them (¶20).

What is added by this provision is that the traditional norms of performance may be retained; to my mind, there is no question that the musical heritage spoken of is mainly the Mass Ordinary.

Thus the documents, while giving a clear first place to Gregorian chant, strongly encourage the cultivation of polyphony, particularly by choirs with special repertories. It is a fact that the majority of music in the repertory of polyphony is Mass Ordinaries. Moreover, there is absolutely nothing in the documents that directly prohibits the singing of Mass Ordinaries. In the context of the hermeneutic of continuity, how could it be prohibited; the choral singing of the Ordinary of the Mass was such a common practice before the council.

The Rubrics

The case for the Ordinary of the Mass vis-à-vis the GIRM is simple. It is made by Duane Galles in an article on the Sanctus:[12] as an instruction, the GIRM is not law but only explains the law; but *Musicam Sacram*, even though it is an instruction, has the authority of law. There is thus a conflict between the law of *Musicam Sacram* and the instruction of the GIRM, in which *Musicam Sacram* takes precedence. This is in continuity with the whole tradition concerning the role of the polyphonic Mass.

I am far from advocating that the GIRM is "mere general guidance"; it is only those cases where it is in conflict with a higher law that one must use some prudential judgment. I have often insisted upon the observance of its rubrics; but in this case, it is a question of higher rubrics.

Concerning the application of the provisions of the GIRM for standing or sitting during longer movements of the ordinary, the previous tradition offers some wisdom: the traditional repertory is to be performed according to traditional norms.[13] Pius XII argues that the diversity

[12]"The Question of a Choral Sanctus: A Canon Lawyer's Opinion," *Sacred Music*, 127, no. 3 (Fall 2000), 24–26.

[13]*Musicam Sacram,* 20.

of peoples should allow a diversity of approach to the liturgy;[14] does this not apply as well to the postures of the congregation?

I think that it is remarkable that the principal documents mention singing for the congregation, without specifying exactly what it is that they should sing. No rubric specifically forbids the singing of any part of the ordinary. Even the strictest statement of *Musicam Sacram* does not specify proper or ordinary. I believe this is simply because we as priests, musicians, and congregations need the latitude to adapt the tradition to our needs as it best fits.

Finally, I must disagree that "the entire line of thinking involved in such decisions is backward." It is not backward to recognize the limitations of the GIRM, an instruction, not a legislation, in conflict with a higher document, adapted to a notion of the Ordinary of the Mass that ignores the great tradition of sacred polyphony and the latitudes given by the previous, more authoritative documents. We do not just "posit that we should use a choral ordinary"; rather, we receive a treasure of inestimable value. It is not backward when we allow the posture of the congregation to be most conducive to their participation in that particular liturgical form. I agree that the church musician must serve the received reality of the church's liturgy, but this reality is much greater that just structure and rubrics.

The Structure

Ostermann graciously concedes my position: "If we understand that the choir's singing of each movement is the enactment of the rite itself, and that interior participation by the congregation is possible and valuable, then we will not be convinced by the most common objections leveled at the choral ordinary. Properly understood and implemented, the choral ordinary can elevate ritual rather than distorting it, reducing the laity to passivity, or making the Mass a concert."

I also concur that the employment of a choral ordinary is a pastoral question, a question of proper preparation of a congregation. I have often contended that to take an unsuspecting congregation used to the four hymns and plop a sung mass on them full-blown is a recipe for emptying out the church. But this was true of the four hymns as well: I remember instances in the 1960s when the instructions came down from on high, "you will now sing four hymns" without any introduction or explanation. The organ played the hymn and the people sat on their hands. Twenty years later, I witnessed congregations still sitting on their hands. Congregations used to the tradition of the choral ordinary know how to participate with it. Otherwise, it would have to be introduced very gradually. When my choir began to sing, we sang a polyphonic Mass twice a year, with a chant Mass otherwise. Only after a decade did we add more, and then gradually. Following the lead of Pope Pius XII, every situation is different; depending on the culture of the people, the resources of the parish, and the inclination of both pastor and musicians, a choral ordinary may or may not be feasible, advisable, or desirable.

Ostermann proposes that one difficulty of singing a choral ordinary is the difference between the ordinary liturgy and that with the choral ordinary. I would say that this depends upon what is done in the ordinary liturgy. If what is done ordinarily is a sung Mass with

[14] *Mediator Dei,* 108.

chanted propers and the congregation singing the ordinary, regardless of the language, there need not be much change of rubrics, indeed the fewer the better.

I have already commented on just how much structural difference there is between the EF and the OF. In the old rite, the only places where there was truly parallel usage were the prayers at the foot of the altar while the choir sang the introit and Kyrie, and the Canon of the Mass while the choir sang the Sanctus. In both of these cases, I view the sequential usage, in one respect, as something of an improvement; the Sanctus can now be seen as the independent liturgical action that it is.

Conclusion

Is the singing of the Choral Ordinary only the singing of a complete, five-movement setting of the Ordinary of the Mass? This is an ideal I will defend; it has a unique papal example in the Mass celebrated by Pope John Paul II at St. Peter's with the Mozart *Coronation Mass* sung by the Vienna *Singverein* and the Vienna Philharmonic, directed by Herbert von Karajan.[15]

Often it is the Credo which is left out—a centerpiece of a polyphonic Mass. To experience the vivid settings of the varied words of the Credo is to be given a vision of that text that enriches in memory every singing of the Credo in chant.

But singing all five movements is by far not the only way in which the ordinary can be sung by the choir. For instance, the beautiful Mass celebrated by Pope Benedict at Westminster Cathedral included the Mass for Five Voices by William Byrd with Gregorian chant propers, but the congregation sang the Credo and the responsorial psalm.[16] Many choirs sing four movements of the ordinary, allowing the congregation to sing the Credo. As with most improvements of the musical situation in the parish, the process should be gradual. If a congregation sings a chant ordinary, a beginning can be made by singing polyphony in alternation with the chant.[17] There is nothing to prevent a single movement of a polyphonic Mass being sung in the midst of other types of music. I think of the Easter Vigil, for which a festive Gloria is appropriate, as long as it does not take very long, since the liturgy is one of the longest in the year. My choir sings the Gloria from the *Missa Caça* by Morales, with the Sanctus sung in chant and the Agnus in a very brief polyphonic setting, though on other occasions in the year we sing the whole Mass of Morales.

I would encourage the occasional incorporation of a polyphonic proper in the context of a sung Mass; while the repertory is small compared to that of the ordinary, there are excellent pieces, some of which I use. There is still an advantage to focusing upon the ordinary. I try to learn one new ordinary each year. Once it is learned, we sing it two or three times in the year,

[15]<https://www.youtube.com/watch?v=UeUjMagnJ_M>; the video seems to have been produced as if the performance were mainly a concert, but I doubt that the large crowd in attendance viewed it that way; the declamation of the penitential rite by His Holiness was inspiring, and the congregation responded by reciting the Confiteor well with him.

[16]I recommend viewing the recording of this Mass on Youtube: https://www.youtube.com/watch?v=TCtle4z0Azc. The video was made to feature views of the choir and a variety of views of the cathedral, but I would contend that for those in attendance, it was a profound act of worship, not a concert.

[17]I have given an example of one such piece in "Kyrie 'Cunctipotens Genitor Deus' *Alternatim*," *Sacred Music,* 138, no. 2 (Summer 2011), 29–33.

using as well masses we already know, after which it takes its place among those sung in the next years. A similar approach can be taken with the propers though it is a little more limited. The Cantores in Ecclesia in Portland, founded by Dean Applegate and now directed by Blake Applegate began singing the Byrd cycle of propers for just one feast. After a few years they added another; they now sing several each year. I still find that the Gregorian propers bear such an intimate relation to the liturgical actions they accompany that their replacement by polyphonic music is less satisfactory than for the ordinary.

The Constitution on the Sacred Liturgy has it right: "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art (¶112)." We have nearly forgotten this, except in the abstract. But the reason it is such a treasure is not just artistic; it bears centuries of experience of the sacred and the beautiful in the liturgy, and it is one means of spiritual continuity with the ages. There was a break after the council, the advocates of the hermeneutic of rupture prevailed, and we have been treated to a half-century of a drab and unmusical liturgy. When we sing Gregorian chants, we are singing pieces heard by St. Thomas Aquinas, by St. Teresa of Avila, by John Henry Newmann and a great cloud of witnesses. When we sing a Mass of Victoria, we have a link with the Council of Trent, with Palestrina, who was an associate of Victoria, with St. Philip Neri of whose oratory Victoria was a member. The chant is the foundation; it is essential to the liturgy. Polyphony is the amplification, a glorious complement to the chant which enriches the liturgy. Both must be cultivated, each for its unique contribution to the beauty of the liturgy.

It is a sign of great hope that younger musicians are seeking to make the liturgy more beautiful and devoting serious reflection upon its conduct.

We are just beginning to recover from the rupture. If we concede that the role of true beauty is essential to the liturgy, then we have a problem: only now are people taking seriously the task of providing truly beautiful music for the liturgy; it is a beginning stage. Only recently have people begun to take seriously the necessity of singing the proper texts which the liturgy provides. Initial efforts are promising, but are not yet at the level of the beauty and solemnity of Gregorian chant. The polyphonic ordinary is surely a significant element of beauty from the tradition that can bridge the gap between the sublime liturgies of the past and the nascent, but still hesitant liturgies of the immediate future. It is significant that Jared Ostermann has established a repertory of excellent motets and anthems—here is some secure and beautiful music for the liturgy, but it does not set the texts of the liturgy, it is not singing the Mass.

It is a sign of great hope that younger musicians are seeking to make the liturgy more beautiful and devoting serious reflection upon its conduct, as Jared Ostermann is doing, and as many who attend the colloquium of the CMAA also seek to do.

DOCUMENTS

Message of His Eminence, Robert Cardinal Sarah, Prefect of the Congregation for Divine Worship and Discipline of the Sacraments, to the Conference "Sacra Liturgia USA 2015," June 1, 2015

It is my pleasure to greet all of you, gathered in New York City, for the inaugural conference of SACRA LITURGIA in the United States of America. In particular, I greet His Eminence, Timothy Cardinal Dolan, the Archbishop of New York, and thank him for his interest in and support of this event underlining the essential role of liturgical formation and celebration in the life and mission of the Church.

1. I was very pleased to be present at the launch of the Italian and English editions of the proceedings of SACRA LITURGIA 2013 in Rome last November, and congratulate Bishop Dominique Rey and all who work with him on making this happy initiative a reality, now also in the United States of America.

I greet His Eminence, Raymond Leo Cardinal Burke, who will present the keynote address. And I greet all the bishops, priests, religious, and learned lay men and women who will make presentations as well as those who will celebrate the Sacred Liturgy and preach in the coming days. Your apostolate in promoting the Sacred Liturgy is a most important one in our time: I thank you for all that you do.

2. Because the Sacred Liturgy is truly the font from which all the Church's power flows, as the Second Vatican Council insists (cf. *Sacrosanctum Concilium*, ¶10), we must do everything we can to put the Sacred Liturgy back at the very heart of the relationship between God and man, recognizing the primacy of Almighty God in this privileged and unique forum in which we—individually and ecclesially—encounter God at work in our world. One cannot encounter God, my brothers and sisters, without trembling, without awe, without profound respect and holy fear. This is why we must rank what Cardinal Ratzinger called "the right way of celebrating the Liturgy, inwardly and outwardly" first amongst our concerns (Joseph Cardinal Ratzinger, *The Spirit of the Liturgy*, San Francisco: Ignatius Press, 2000, p. 9).

3. When the Holy Father, Pope Francis, asked me to accept the ministry of Prefect of the Congregation for Divine Worship and Discipline of the Sacraments, I asked: "Your Holiness, how do you want me to exercise this ministry? What do you want me to do as Prefect of this Congregation?" The Holy Father's reply was clear. "I want you to continue to implement the liturgical reform of the Second Vatican Council," he said, "and I want you to continue the good work in the liturgy begun by Pope Benedict XVI."

My friends, I want you to help me in this task. I ask you to continue to work towards achieving the liturgical aims of the Second Vatican Council (cf. *Sacrosanctum Concilium*, ¶1) and to work to continue the liturgical renewal promoted by Pope Benedict XVI, especially through

the Post-Synodal Apostolic Exhortation *Sacramentum Caritatis* of 22 February 2007 and the Motu Proprio *Summorum Pontificum* of 7 July 2007. I ask you to be wise, like the householder in St Matthew's Gospel, who knows when to bring out of his treasure things both new and old (cf. Matthew 13:52), so that the Sacred Liturgy as it is celebrated and lived today may lose nothing of the inestimable riches of the Church's liturgical tradition, whilst always being open to legitimate development (cf. *Sacrosanctum Concilium*, ¶23).

The Church's liturgy is given to us in tradition—it is not for us to make up the rites we celebrate or to change them to suit ourselves.

4. You have many days in which to consider these questions in depth. I would like to suggest two critical areas in which authentic liturgical renewal in the twenty-first century can be furthered. The first is by being utterly clear what Catholic liturgy is: it is the worship of Almighty God, the place where mankind encounters God alive and at work in His Church today. Please—never underestimate the importance of this. The liturgy is not some social occasion or meeting where we come first, where what is important is that we express our identity. No: God comes first. As Cardinal Ratzinger wrote in 2004:

> If the Liturgy appears first of all as the workshop for our activity, then what is essential is being forgotten: God. For the Liturgy is not about us, but about God. Forgetting about God is the most imminent danger of our age. As against this, the Liturgy should be setting up a sign of God's presence. (Joseph Cardinal Ratzinger, *Collected Works: The Theology of the Liturgy*, San Francisco: Ignatius Press, 2014, p. 593).

The Church's liturgy is given to us in tradition—it is not for us to make up the rites we celebrate or to change them to suit ourselves or our own ideas beyond the legitimate options permitted by the liturgical books. That is why we must celebrate the Sacred Liturgy faithfully, with that reverence and awe of which I spoke earlier.

5. The second area in which I ask you to give of your time and expertise is in the promotion of sound liturgical formation. The Council's Constitution on the Sacred Liturgy went so far as to say that "it would be futile to entertain any hopes of realizing" the liturgical renewal it desired "unless the pastors themselves, in the first place, become thoroughly imbued with the spirit and power of the liturgy, and undertake to give instruction about it" (¶14). We cannot truly participate in the Sacred Liturgy—we cannot drink deeply from the source of Christian life—if we have not been formed in the spirit and power of the liturgy. As our Holy Father, Pope Francis, said last year:

> Much remains to be done for a correct and complete assimilation of the *Constitution on the Sacred Liturgy* on the part of the baptized and by ecclesial communities. I refer in particular to the commitment to a strong and organic initiation and liturgical

> formation of the lay faithful as well as the clergy and consecrated persons. (Message to the participants of the *Roman Symposium on Sacrosanctum Concilium*, 18 February 2014)

I hope and I pray that the different initiatives of SACRA LITURGIA can do much to meet this urgent and crucial need.

6. Dear brothers in the episcopate, dear priests, deacons and religious, dear lay men and women, your participation in this conference is a sign that you are already aware of the importance of the Sacred Liturgy in the life of the Church. I thank you for your willingness to give of your time to study and consider this reality further. I pray that these days may increase your wisdom and knowledge, that they will help you to grow in holiness, and that they will make you ever more zealous in promoting authentic liturgical renewal in the Church.

I hope I will be able to join you for the next SACRA LITURGIA Meeting of July 2016 in London.

Please pray for me that I may faithfully exercise the service to which I have been called. May God bless you always!

+ Robert Cardinal Sarah
Prefect
Congregation for Divine Worship
and the Discipline of the Sacraments

The Silent Action of the Heart, by Cardinal Robert Sarah
L'Osservatore Romano, June 12, 2015
[Published on the website Rorate Cæli, translation by Francesca Romana]

Fifty years after its promulgation by Pope Paul VI will the Constitution on the Sacred Liturgy from the Second Vatican Council be read? *Sacrosanctum Concilium* is not *de facto* a simple catalogue of reform "recipes" but a real "magna carta" of every liturgical action.

With it, the ecumenical council gives us a magisterial lesson in method. Indeed, far from being content with a disciplinary and exterior approach, the council wants to make us reflect on what the liturgy is in its essence. The practice of the Church always comes from what She receives and contemplates in Revelation. Pastoral care cannot be disconnected from doctrine.

In the Church, "that which comes from action is ordered to contemplation" (cfr. ¶2). The Council's Constitution invites us to rediscover the Trinitarian origin of the liturgical action. Indeed, the Council establishes continuity between the mission of Christ the Redeemer and the liturgical mission of the Church. "Just as Christ was sent by His Father, so also He sent the

Apostles" so that "by means of sacrifice and sacraments, around which the entire liturgical life revolves" they accomplish "the work of salvation" (¶6).

Actuating the liturgy is therefore nothing other than actuating the work of Christ. The liturgy in its essence is "actio Christi". [It is] the "work of Christ the Lord in redeeming mankind and giving perfect glory to God" (¶5). It is He who is the great Priest, the true subject, the true actor in the liturgy (¶7). If this vital principle is not accepted in faith, there is the risk of making the liturgy into a human work, a self-celebration of the community.

By contrast, the real work of the Church consists in entering into the action of Christ, in uniting oneself to that work which He received as a mission from the Father. So, "the fullness of divine worship was given to us" since "His humanity, united with the person of the Word, was the instrument of our salvation" (¶5). The Church, the Body of Christ, must therefore become in Her turn an instrument in the hands of the Word.

This is the ultimate meaning of the key-concept of the Conciliar Constitution: "participatio actuosa." Such participation for the Church consists in becoming the instrument of Christ—The Priest, with the aim of sharing in His Trinitarian mission. The Church takes part actively in the liturgical action of Christ in the measure that She is His instrument. In this sense, to speak of "a celebrating community" is not devoid of ambiguity and requires prudence (Instruction *Redemptoris Sacramentum*, ¶42). "Participatio actuosa" should not then be intended as the need to do something. On this point the Council's teaching has frequently been deformed. Rather, it is about allowing Christ to take us and associate us with His Sacrifice.

Actuating the liturgy is nothing other than actuating the work of Christ.

Liturgical "participatio" must thus be intended as a grace from Christ who "always associates the Church with Himself" (SC ¶7). It is He that has the initiative and the primacy. The Church "calls to Her Lord, and through Him offers worship to the Eternal Father" (¶7).

The priest must thus become this instrument which allows Christ to shine through. Just as our Pope Francis reminded us recently, that the celebrant is not the presenter of a show; he must not look for popularity from the congregation by placing himself before them as their primary interlocutor. Entering into the spirit of the council means, on the contrary, making oneself disappear—relinquishing the centre-stage.

Contrary to what has at times been sustained, and in conformity with the Conciliar Constitution, it is absolutely fitting that during the Penitential Rite, the singing of the Gloria, the orations and Eucharistic Prayer, for everyone—the priest and the congregation alike—to face *ad orientem* together, expressing their will to participate in the work of worship and redemption accomplished by Christ. This way of doing things could be fittingly carried out in the cathedrals where the liturgical life must be exemplary (¶4).

To be very clear, there are other parts of the Mass where the priest, acting "in persona Christi Capitis" enters into nuptial dialogue with the congregation. But this face-to-face has no other end than to lead them to a tête-à-tête with God, who through the grace of the Holy Spirit, will make it "a heart to heart." The council offers other means to favor participation [through] "the acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes" (¶30).

An excessively quick reading and above all, a far too human one, inferred that the faithful had to be kept constantly busy. Contemporary Western mentality formed by technology and bewitched by the mass media, wanted to make the liturgy into a work of effective and profitable pedagogy. In this spirit, there was the attempt to render the celebrations convivial. The liturgical actors, animated by pastoral motives, try at times to make it into didactic work by introducing secular and spectacular elements. Don't we see perhaps testimonies, performances, and clapping in the increase? They believe that participation is favored in this manner, whereas in fact, the liturgy is being reduced to a human game.

"Silence is not a virtue, nor noise a sin, it is true," says Thomas Merton, "but the continuous turmoil, confusion, and noise in modern society or in certain African Eucharistic liturgies are an expression of the atmosphere of its most serious sins and its impiety and desperation. A world of propaganda and never-ending argumentations, of invectives, criticisms, or mere chattering, is a world in which life is not worth living. Mass becomes a confused din, the prayers an exterior or interior noise" (Thomas Merton, *The Sign of Jonah*, French edition, Paris; Albin Michel, 1955, p. 322).

We run the real risk of leaving no space for God in our celebrations. We risk the temptation of the Hebrews in the desert. They attempted to create worship according to their own stature and measure, [but] let us not forget they ended up prostrate before the idol of the Golden Calf.

It is time to start listening to the Council. The liturgy is "above all things the worship of the divine Majesty" (¶33). It has pedagogic worth in the measure wherein it is completely ordered to the glorification of God and Divine worship. The Liturgy truly places us in the presence of Divine transcendence. True participation means renewing in ourselves that "wonder" which St. John Paul II held in great consideration (*Ecclesia de Eucharistia*, ¶6). This holy wonder, this joyful awe, requires our silence before the Divine Majesty. We often forget that holy silence is one of the means indicated by the Council to favor participation.

If the liturgy is the work of Christ, is it necessary for the celebrant to introduce his own comments? We must remember that, when the Missal authorizes an intervention, this must not turn into a secular and human discourse, a comment more or less subtle on something of topical interest, nor a mundane greeting to the people present, but a very short exhortation so as to enter the Mystery (General Instruction of the Roman Missal, ¶50). Regarding the homily, it is in itself a liturgical act which has its own rules.

"Participatio actuosa" in the work of Christ, presupposes that we leave the secular world so as to enter the "sacred action surpassing all other" (*Sacrosanctum Concilium*, ¶7). *De facto,* "we claim, with a certain arrogance, to stay in the human—to enter the divine." (Robert Sarah, "Dieu ou rien," p. 178).

In such a sense, it is deplorable that the sanctuary (of the high altar) in our churches is not a place strictly reserved for Divine worship, that secular clothes are worn in it and that the sacred space is not clearly defined by the architecture. Since, as the Council teaches, Christ is present in His Word when this is proclaimed, it is similarly detrimental that the readers do not wear appropriate clothing, indicating that they are not pronouncing human words but the Divine Word.

The liturgy is fundamentally mystical and contemplative, and consequently beyond our human action; even the "participatio" is a grace from God. Therefore, it presupposes on our part an opening to the mystery being celebrated. Thus, the Constitution recommends full understanding of the rites (¶34) and at the same time prescribes that "the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them" (¶54).

In reality, the understanding of the rites is not is not an act of reason left to its own devices, which should accept everything, understand everything, master everything. The understanding of the sacred rites is that of "sensus fidei," which exercises the living faith through symbols and which knows through "harmony" more than concept. This understanding presupposes that one draws close to the Divine Mystery with humility.

But will we have the courage to follow the Council up to this point? Such a reading, illuminated by faith, is, however, fundamental for evangelization. In fact, "to those who are outside as a sign lifted up among the nations under which the scattered children of God may be gathered together" (¶2). It [the reading of SC] must stop being a place of disobedience to the prescriptions of the Church.

More specifically, it cannot be an occasion for laceration among Catholics. The dialectic readings of *Sacrosanctum Concilium*, i.e., the hermeneutics of rupture in one sense or another, are not the fruit of a spirit of faith. The Council did not want to break with the liturgical forms inherited from Tradition, rather it wanted to deepen them. The Constitution establishes that "any new forms adopted should in some way grow organically from forms already existing" (¶23).

In this sense, it is necessary that those celebrating according to the *usus antiquior* do so without any spirit of opposition, and hence in the spirit of *Sacrosanctum Concilium*. In the same way, it would be wrong to consider the Extraordinary Form of the Roman Rite as deriving from another theology that is not the reformed liturgy. It would also be desirable that the Penitential Rite and the Offertory of the "usus antiquior" be inserted as an enclosure in the next edition of the Missal with the aim of stressing that the two liturgical reforms illuminate one another, in continuity and with no opposition.

If we live in this spirit, then the liturgy will stop being a place of rivalry and criticisms, ultimately, to allow us to participate actively in that liturgy "which is celebrated in the holy city of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God, a minister of the holies and of the true tabernacle" (¶8). ☙

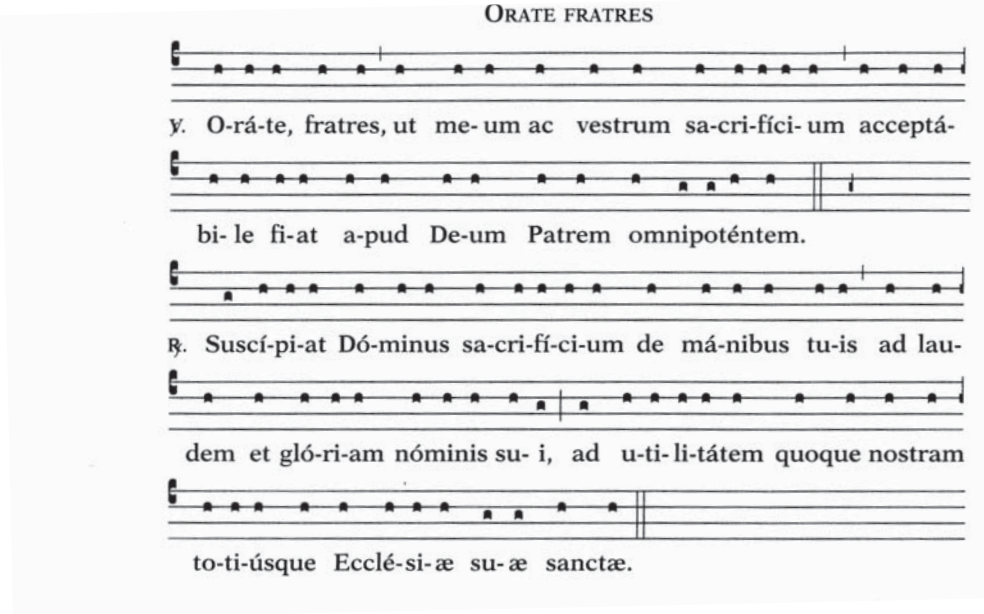
REPERTORY

Additional Chants for the Congregation

by William Mahrt

The new Latin *Missale Romanum* of 2002 gives an appendix of various chants occurring in the Order of the Mass; among them are chants which pertain to the congregation, providing melodies for texts that are conventionally spoken. Since traditionally everything to be said aloud should be sung, these melodies contribute to maintaining a completely sung Mass. They are for *Orate fratres* at the offertory and *Domine non sum dignus* at the communion. In addition, another text that can be sung is the *Confiteor*, part of the penitential rite, the first option.

The first is *Orate fratres*. In the EF, this is a prayer said between the priest and ministers, *sotto voce*, and is among several such prayers that have been assigned to the congregation in the OF. Many of us have observed in their spoken recitation that there seems always to be someone in the congregation whose purpose is to get to the end before everyone else, but there is also a small group who linger on the text, remaining a bit behind everyone else. When everyone is asked to sing the response, however, the singing brings a certain discipline that keeps the response together.



Example 1: "Orate fratres"[1]

[1]Appendix I, "Cantus Varii in Ordine Missae Occurrentes," *Missale Romanum, editio typica tertia* (Vatican City: Typis Vaticanis, 2002), p. 1242.

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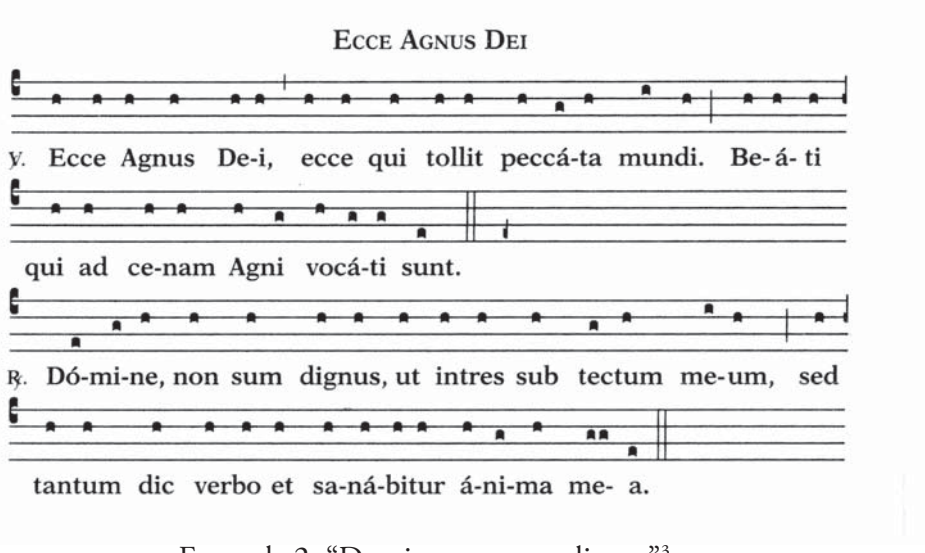
The melody is the solemn prayer tone, also used in the penitential rite and the orations (collect, prayer over the offerings, and postcommunion).[2] It is set in the same fashion as these orations. Before using it, I had anticipated that the amount of recitation on a single pitch would still have the problem of keeping people together, but this has not been the case. Whereas in spoken recitation not everyone stayed together, when they sang it, was perfectly together. There is a lesson here: music orders the performance of the liturgy and brings the congregation together in voice, and one hopes, together in intentions as well.



Example 2: "Domine non sum dignus"[3]

The words recited by the congregation before receiving communion have been restored to their scriptural wording with the new translation, "that you should come under my roof," giving them a more elevated tone than previously; this elevated tone can be enhanced by singing the words. When the Agnus Dei has been sung, it is a natural passage to singing "Behold the Lamb of God" by the priest and then to this prayer by the people.

The melody is psalm-tone-like, appearing something like a mode-four psalm tone, but it does not correspond to the form of an actual psalm tone. Rather it is a simple mode-four recitation identical to the first phrase of Gloria XV,[4] the simplest Gloria chant. It can also be seen as a simpler version of the melody to which the Eucharistic acclamation is sung. These two chants, *Mortem tuam* and *Domine non sum dignus*, stand in close proximity in a normal sung Mass. One need not notice the close resemblance to sense the familiarity and appropriateness of the latter melody, because it reflects the former. The priest introduces it with practically the same formula, making it very easy for the congregation to respond.

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[1]Appendix I, "Cantus Varii in Ordine Missae Occurrentes," *Missale Romanum, editio typica tertia* (Vatican City: Typis Vaticanis, 2002), p. 1242.

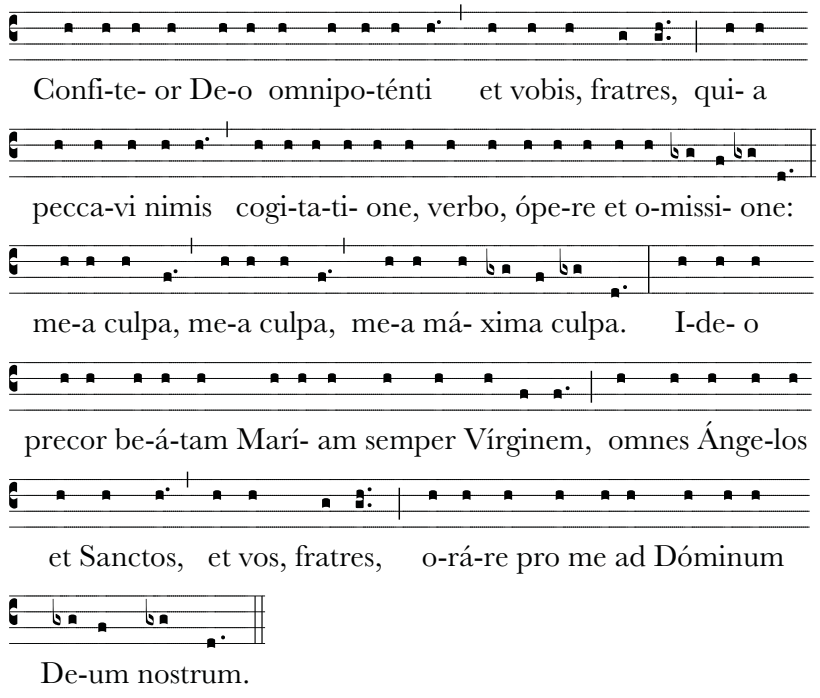
[2]*Missale Romanum* (2002), 1236; in the books of the EF, it is called the ancient solemn tone; see *Liber Usualis* (Tournai: Desclée, 1962), p. 100; for the OF, *Roman Missal (*Collegeville, Minn., 2011), Appendix I, "Various Chant for the Order of Mass," pp. 1421–23.

[3]*Missale Romanum,* 1244.

[4]*Gregorian Missal* (Solesmes: Abbaye Saint-Pierre, 1990), p. 125, (2012), pp. 139–40; *Liber,* 57.

A third chant can also be employed, though its melody is not provided by the current missal; it is the Confiteor, which is a part of the penitential rite in the first option. This option provides music for all but the Confiteor, which is left to be recited. There is a certain incongruity in a completely sung Mass and even within the penitential rite itself for this part not to be sung. In fact, there is a melody for it. In the EF, there is a tone for the Confiteor at Pontifical Masses, given in the liturgical books under the rubric of "The Common Tones of the Mass."[5] This is a formulaic tone, as regular as the formulae for lessons or the prefaces, and its adaptation to the shorter version of the Confiteor of the OF is quite simple:

CONFITEOR



Example 3: "Confiteor"

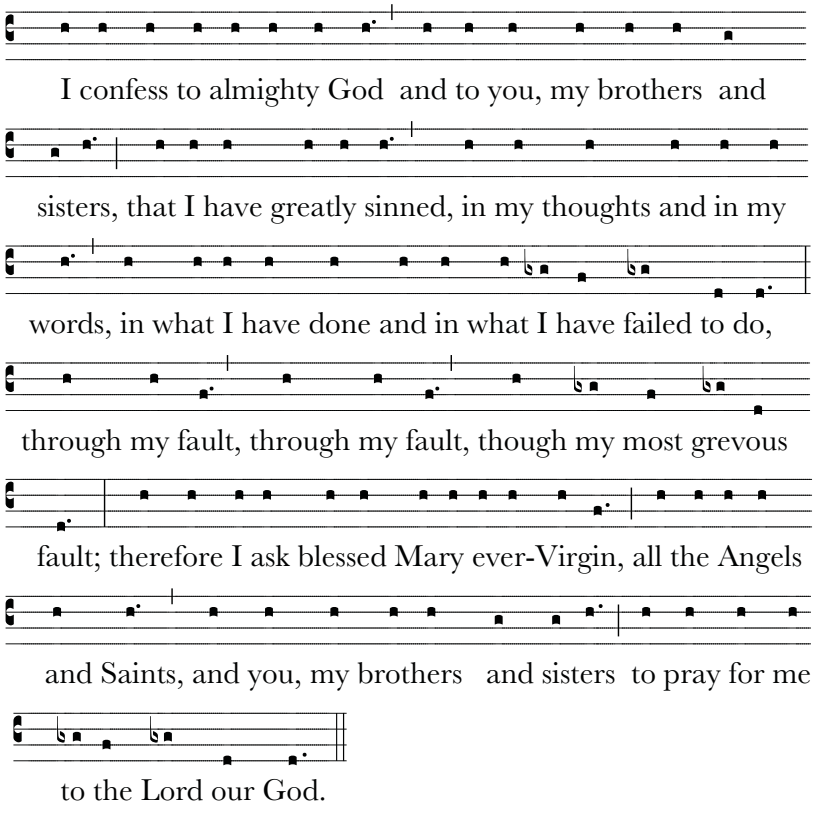
The final cadence of the melody resembles that of the ancient tone for the lessons of the Divine Office, used notably at Matins.[6] After making an internal cadence using a B-natural rising to C (on the two occurrences of "fratres"), it makes a descent through B-flat and then a fourth below that. This juxtaposition of both natural and flat versions of B gives it a slightly strange sound, a haunting quality, expressing a certain gravity in the act of confession.

The first two of these have been incorporated into the English of the OF in the Roman Missal, first published in 2011 with the new translation. They stand there directly in the Order of the Mass, rather than being in an appendix, and are thus presented as the normal way of

[5]*Liber,* 110–11.

[6]*Liber,* 121–22.

performing "Pray, brethren" and its response;[7] and "Domine non sum dignus."[8] The Confiteor can also be sung in English; the melody can be adapted as follows:



Example 4: "I confess"

The singing of these short pieces, whether in Latin or English, incorporates the congregation into the course of the sung liturgy, orders their singing together, and gives an elevated tone suitable to the sacred action. ℣

[7]*Roman Missal,* English translation according to the third typical edition (Collegeville: Liturgical Press, 2011), p. 530.

[8]Roman Missal, 669.

REVIEWS

The Life of Christ in Chant

by Mary Jane Ballou

The Coming of Christ (GDCD033), *The Beloved Son* (GDCD 032), and *I Am With You* (GDCD 034), Gloriæ Dei Cantores Schola, directed by Mary Berry. Paraclete Press, Orleans, Mass. $16.50 each.

The three recordings briefly reviewed here were the result of a fruitful collaboration between the late Dr. Mary Berry (1917–2008) and the Gloriæ Dei Cantores Schola. Dr. Berry (also known as Mother Thomas More) is justly famed as one of the champions of Gregorian chant at a time when liturgical reformers of the 1960s had abandoned traditional music for newly composed works in the vernacular. In fact, Mary Berry's own order, Canonesses of St. Augustine decided to cease full celebration of the Divine Office and teaching in order to focus on missionary work. Mother Thomas More requested exclaustration and returned to Cambridge to research, teach, and conduct the chant she loved. Her Schola Gregoriana of Cambridge, founded in 1975, concertized, conducted workshops, and recorded extensively to keep chant alive when so many were pronouncing it dead. The Fall 2008 issue of *Sacred Music* has a tribute to her by Jeffrey Morse and you can peruse obituaries and tributes online for more details of her amazing life. (However, you should include "chant" as a search term or you will have a raft of hits about a popular British cookbook author and television presenter, also named Mary Berry.)

The performers on the recordings are members of the Community of Jesus, an ecumenical community which draws upon the Benedictine tradition and which has always given Gregorian chant a privileged place in its worship since its inception in the 1970s, a time when the Roman Catholic Church was moving in a different direction. The voices, both male and female, on these three recordings are pure delights—unassuming yet accomplished. The women's voices are in the perfect place between too much vibrato and "imitation choir boy": rich and perfectly controlled. The men neither growl nor whine. Again, it's very grounded singing by people who do this music day after day and for whom the texts are vital. The recordings were done in the Community's Church of the Transfiguration in Orleans, Massachusetts, dedicated in 2000, the year the first of this "trio" was made. The other two were done in the following year. The organists are David Chalmers, James Jordan, and Sharon Rose Pfeiffer.

However, there are many fine recordings of chant. What sets these three apart, in my opinion, is the content. Each disc focuses on critical moments in salvation history. The first,

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The Coming of Christ, takes the listener from the longings of Isaiah through to the Finding in the Temple. The chants are framed at the beginning and end with an offertory on *Creator Alme Siderum* by Guilmant and the final movement of Widor's *Symphonie Gothique*. A unique feature of the series, subtitled "A Celebration of Faith in His Name," is the wide selection of office antiphons, hymns, and even better, responsories from Matins. Most of us outside of—and many within—monasteries never experience the riches of the Divine Office, except for the occasional hymn that has crossed over into general use, such as the *Ave maris stella*. Many chant recordings do little to remedy this, focusing on the propers for feasts and solemnities. Splendidly done, these often seem to be treading over the same ground. Listening to these recordings programmed by Dr. Berry feels like a peek inside the monastery church after the visitors have been sent away. The antiphons for feasts tell the story, as they surround the psalms of Vespers. There is also a fair dose of propers from the Masses of Christmas and Epiphany, including an excellent gradual, *Omnes de Saba venient*.

The second disc, *The Beloved Son*, covers the life of Christ through Maundy Thursday. Antiphons reference Jesus' parables and miracles, the calling of the apostles, the Transfiguration, and the raising of Lazarus. Palm Sunday moves through its joyous antiphons to the *Improperium* at the offertory. The two major hymns, *Ubi caritas* and *Pange Lingua* are also included. There are three organ works: the first is a Prelude on *Ave Colenda Trinitas* by Gerald Near. Midway through the chants there is Near's Prelude on *O Sacrum Convivium* and the recording closes with *Mors et resurrection* from *Trois Paraphases Grégoriennes* by Jean Langlais. Again there is music you may know balanced with chants you have probably never heard.

I Am With You plunges immediately into the passion with the cantillation of the Passion According to St. John. Twenty-three minutes later come two responsories from Tenebrae for Holy Saturday. Then it is Easter—that Sunday that continues for more than a day or a week. Antiphons and propers describe the women at the tomb, the longing Magdalen, doubting Thomas. A particular favorite of mine is the nine-fold Alleluia for Lauds. Too soon it is the Ascension and the men of Galilee are rebuked by the angel for gazing in the sky. The chants close with the Communion from Pentecost, *Factus est repente*. The recording concludes with another of Jean Langlais' *Trois Paraphrases Grégoriennes*, the stirring *Hymne d'action de grâce*, "Te Deum."

These are not scholarly recordings with notes detailing the arcane points of semiology or manuscripts. The fifteen-voice Schola is anonymous except for the cantors who are identified in small type and there is a brief biography of Dr. Berry. Her notes reflect a deep understanding of the way the liturgical year unfolds and make rewarding reading. Full Latin and English texts for the chants are included. A particular pleasure with these recordings is the opportunity to hear both male and female scholas. The phrasing is delicate and the repercussions divine. While they generally sing separately, the *Benedictus* and *Magnificat* are sung *alternatim* with both scholas singing on the repeat of the antiphons. I cannot recommend these three recordings too highly. The selections, the quality of the singing, and the direction by one of the twentieth century's greatest and most indefatigable musician-scholars should guarantee them a place in the sound archives of chant.

An Exemplary Seminary Recording

by Kurt Poterack

In Saecula Saeculorum: Selections of Perennial Chant. Priestly Fraternity of St. Peter. Our Lady of Gaudalupe Seminary. Denton, Nebraska. 2012. $15.00 (available through Amazon.com).

I was asked to review this CD by a former choir student of mine who is currently a seminarian and schola director at the Fraternity of St. Peter seminary in Nebraska. Thus, I was very curious to hear what sort of a sound he would get from the seminarians of this order devoted to the Extraordinary Form of the Roman Rite. I should add, that, although there are some tracks involving the entire community of seventy plus men (which are quite well sung), most tracks involve a smaller schola which, I guess, consists of at least ten men—although maybe more. The members of this smaller group are nowhere listed on the CD insert.

I should also add that the last five tracks are male-voice polyphony, and quite exquisitely done but, I believe, under the direction of another seminarian. The directors are nowhere listed on the CD insert, either, but I know of them mainly through what I have been told by knowledgeable people.

The main part of the CD, the smaller schola tracks, represent a "melodic tour winding through the liturgical year of the Latin Rite," beginning in Advent, progressing to Easter, and concluding with the "Green Sundays" or the "Sundays in Ordinary Time" as they are known in the ordinary form of the Roman Rite. There are introits, office hymns, antiphons, a gradual, a sequence; these pieces represent a pleasant way of marking sacred time, unknown to the majority of Catholics these days, although available, for the most part, in the ordinary form as well, in which I work as a music director.

The schola has a very nice blend and an agreeable head-tone sound. Their intonation is almost flawless; there were only two places where I heard the schola go slightly flat. Given that these are amateur musicians singing approximately an hour's worth of music, this is extremely good—which leads me to another topic: techniques that work for amateurs.

I do not know for sure if they are using the Solesmes Method, but this schola certainly is using an equalist rhythmic interpretation—something that I found refreshing. While I am not opposed in principle to scholas who want to use the newer, semiological interpretations—and I do find some of them interesting (others I just find bizarre)—I think that the level of scholarly research and musical synthesizing required is expecting too much in an ordinary pastoral situation.

Kurt Poterack is choirmaster at Christendom College and editor-at-large of *Sacred Music*..

In a typical parish you may have a schola consisting of anything from businessmen to box boys, or homeschooling moms to hairdressers, with whom you have one, maybe two rehearsals to prepare an entire Sunday's propers. To expect them to sing the five different interpretations of the podatus (among other things) as some ninth-century monks *may* have sung, is asking too much. And some of these priests-to-be may very well have to serve as schola directors, at least in the beginning, in one of their assignments. It certainly sounds like these men will be well-prepared for such an eventuality.

The question which immediately came to my mind upon hearing this wonderful CD was, "Why aren't more seminaries producing CD's like this?" Or, put another way, "Why isn't the preservation of these rich treasures of sacred music a priority in more seminaries?" I think that we are turning a corner and that this will increasingly become the case; partly, thanks to the inspiration of our Pontiff Emeritus, Benedict XVI; partly, due to younger generations of Catholics who see no reason to rebel against, let alone be ignorant of, their own rich liturgical heritage.

This CD is a testimony to us all of the marvelous work the Fraternity of St. Peter is doing for the cause of the Sacred Liturgy—and a shining example. Please, consider supporting the Fraternity's important work by purchasing this CD at www.fraternitypublications.com.

NEWS

Learning from Experts: Breakouts at Summer Colloquium XXIV, July 2014

Introduction by Mary Jane Ballou
Colloquium Planning Committee, 2014

Readers of *Sacred Music* know that the summer colloquia of the Church Music Association of America are a premier event for learning and singing beautiful chant and polyphony. An added feature of colloquia in recent years has been the "breakout session," presenting topics ranging from the very practical to the sublime. Often only one hour long, but sometimes longer, they are a chance to learn from an expert in a small group setting.

The summaries that accompany this brief introduction show the range of our presenters and their topics. Both are highly qualified, experienced, and generous in sharing their knowledge. Dr. Jennifer Donelson taught course on chironomy that included hands-on (pun intended) practice for participants. Her two other presentations ranged over a thousand years of music and mysticism: one on St. Hildegard of Bingen, a twelfth-century abbess, and the other on Charles Tournemire, a French composer who died in 1939. On the very practical level, Janet Gorbitz, the CMAA's General Manager, revealed the planning and process required for staging a chant workshop in one's own parish or region. Her detailed outlining of the steps involved could save a potential organizer much worry and many tears.

These summaries are published here for two reasons. The first is that there are so many wonderful breakout sessions from which to choose and Colloquium attendees cannot attend them all. Here we share some of what was going on down the hall from their chosen sessions. Our second goal is to encourage readers who might be thinking of attending a Summer Colloquium to "come and see." This year, the CMAA celebrated the 25th anniversary of its summer colloquia at Duquesne University in Pittsburgh, Pennsylvania from June 29th to July 4th, 2015. Our Colloquium XXVI is now set for St. Louis in 2016. We hope to publish more summaries of the topics covered at Summer Colloquium XXV in future issues and we hope these serve to whet your appetite.

Presentations by Dr. Jennifer Donelson
Gregorian Chironomy (2 sessions)

Dr. Jennifer Donelson presented two sessions on the basics of Gregorian chironomy (conducting) according to the "old Solesmes" method. The first session on Tuesday, July 1st, focused on the basic principles of Mocquereau's rhythmic approach, as outlined in *Le nombre musical grégorien*, and included a discussion of what the ictus actually is, defining it not as an accent

or emphasis, but something noted in the mind of the musician which marks the movement of the music through time, at the intersection of two motions. An ictus can either have forward-moving energy, or be a point of rest, and this is the basis of arsis and thesis, the two basic chironomic gestures. The class reviewed the basics of ictus placement and being able to count-sing and solfege a chant as the basis of more complex interpretive decisions (Mocquereau's notion of the "greater rhythm") which take into account the grammar (structure) of the text, as well as the tessitura and melodic gestures of the chant. Participants in the session concluded by marking the chironomy in and directing the Kyrie from Mass XI.

The second session on chironomy the following day focused on the application of principles outlined in the first session to more complex repertoire, paying special attention to directing breaths, and incorporating more complex gestures like undulation and the rising thesis.

Theology and Music of Charles Tournemire

On Thursday, July 3rd, Dr. Donelson presented a session on the "Theology and Music of Charles Tournemire." Her presentation wove together elements of the history of the chant revival at Solesmes, such as the production of the Vatican Editions, the evolution of *Tra le Sollecitudini* from its origins in Venice, and the founding of the Pius X School of Sacred Music and Gregorian Institute of Paris. Tournemire, having just experienced extreme hardships in his career and personal life, saw the vitality of the chant revival as an opportunity to write a work for organ supporting both the revival and his career. What he produced was the 51-volume cycle *L'Orgue mystique* which contained a Prelude to the Introit, Offertory, Communion, Elevation, and Final Piece for each of the Sundays of the year, as well as major feast days (Holy Saturday being the exception with only three pieces for the liturgy). Each of the pieces paraphrased the chants of the day, providing a sort of musical "commentary" on them. As an example of the cycle, Donelson examined the theological implications in the office for the Third Sunday of Advent of Tournemire's recurring use of the opening motive of the Christmas Day Introit (*Puer natus est*), as well as the deliberate omission of certain parts of the chant melodies. The liturgical placement of each of the pieces was discussed, as well as their ability to model excellence in organ improvisation at Mass.

The Theology of Hildegard of Bingen

On Friday of the colloquium, Donelson discussed the life, theology, and works of St. Hildegard of Bingen in a talk entitled "The Theology of Hildegard of Bingen—Proto-feminist or Doctor of the Church?" Donelson outlined St. Hildegard's long and tortuous path to canonization which concluded in 2012 with Benedict XVI, a long proponent of her cause, declaring her a Doctor of the Universal Church. Dr. Donelson gave a biographical sketch of the Abbess of Bingen, embedding discussion of her theological writings (focusing on the *Scivias*), as well as her medical and historical writings, drawing out common images in the works, such as God as the "Living Light," the Church as the Bride of Christ, the Holy Spirit as the animator and sustainer of the Faithful, and the life of virtue within the soul. She then contrasted some of the writings within recent decades about Hildegard which attempted to mold her into a revolutionary feminist with the orthodoxy of the Saint's writings and actions, while at the same time

mentioning those elements in Hildegard's life and works that were indeed novel, prophetic, and bold. Donelson pointed to several things in particular that were unique contributions of the Saint: her developed theology of the complementarity of the sexes, her strong sense of the goodness of the created order and use of these created things as representative of the soul and other spiritual realities, her morality play (*Ordo virtutum*), her permission from the pope to write theological books and to preach before mixed audiences, and her extensive scientific and medical writings. Donelson gave with her thoughts about why Pope Benedict XVI saw it fitting to name her a Doctor of the Church by mentioning three areas in which Hildegard's life and works speak to the heart of modern man: theology of sex and the body; the role of women within the Church; and a cosmic view of creation and the earth, as well as the place of man within creation. Hildegard also spoke to problems of her time which seem relevant to today's circumstances, namely priestly corruption, and power struggles between secular and religious authorities. The presentation concluded with an overview of St. Hildegard's musical works, including a musical analysis of the works in comparison with other contemporary compositions, as well as general characteristics of the Saint's compositions.

Presentation by Janet Gorbitz, General Manager of the Church Music Association of America

Plan a Local Sacred Music Workshop

At the heart of the effort to improve the state of Sacred Music in the liturgy are the local actions of individuals. While many of us toil away in our local parishes, directing or singing in choirs, playing the organ for Mass while directing, organizing groups for new chant or polyphony choirs, planning summer chant camps for children, etc., etc., there comes a time when it is appropriate and important to either bring in an expert or simply plan an event to continue to make progress. One way to do this is to organize a local Sacred Music Workshop.

If you think you might be ready for a workshop, first think about what you hope to achieve and the skill level of your likely attendees. If you already have a local choir with pretty good skills, your workshop will be quite different than one for those who have never before seen a neume. If you are simply trying to gain basic training for a group of people in your town or diocese, it may well be that a simple afternoon workshop (taught by you or someone local) may be just the ticket. If you really want your choir or musicians from your diocese to experience the beauty of a sung liturgy, including music you will all learn to sing during the workshop, a weekend workshop may be your goal.

For a simple workshop, less planning time is needed, as well as a smaller budget. In all cases, the workshop should appear to be completely smooth and effortless to the attendees. This is achieved by proper planning of all details and an appropriate planning timeline.

There are many excellent instructors among the ranks of the Church Music Association. You may have had the opportunity to learn from one of them at a CMAA function (Chant Intensive or Colloquium) or at another workshop sponsored in your region. The CMAA forum is an excellent place to ask for advice from other musicians. If you need contact information for a CMAA instructor, we may be able to assist you. Contact us at contact@musicasacra.com.

Financial plans for your workshop include not only the cost of the instructor (honorarium, travel/hotel expenses, but also the cost of any handouts or course materials (sometimes organizers plan to include a *Parish Book of Chant* or *Words with Wings* in the cost of the seminar), printing of any needed worship aids for the liturgy, catering expenses, and any printed advertisement flyers or registration forms. If you plan to use repertory that is in the public domain, you won't have royalty expenses; otherwise, make plans to get permission to use any copyrighted works. Sometimes you may be given funding to support such a workshop from your local diocese or parish if you request it. If you look over your desired plan and the expected income is less than you require, you can plan a fundraiser with the help of your local choir members and parish. Since you are never sure how many will actually register and attend when you are in the planning phase, be conservative. Make sure you have enough for the necessities before adding extras.

When planning your schedule, looking at the liturgical calendar as well as your local parish activities will allow you to choose the best dates. If you have a couple of good possibilities, you'll have a better chance of getting your schedule to work with your desired instructor's availability. If you want to add a concert or guest lecture to the mix, checking their availability in advance will make for fewer phone calls and tweaking of the schedule later.

If you think a number of your attendees will be traveling from out of town and will need hotel accommodations, it is very likely that a local hotel will give you a courtesy block of rooms for your event and may offer discounted pricing. They may upgrade the reservation for your instructor as a courtesy, which is an added bonus. Making these arrangements makes it easier on your attendees.

Advertising your workshop is easier now than ever. The CMAA will post information about your event on our website for free (we are very happy to do it). Just send us a ready-to-post article as a document, complete with photos, and we can get it up on the website very quickly. You can also offer online registration at your parish website, which is very helpful in giving you headcount information in advance. You'll still need to collect the registration fees when they get there (unless they send checks), but online registration is still a great tool.

In additional to online advertising and registration, you'll likely need to get the word out about your workshop in your local town and diocese. The more personal information you can get out to people, the better your attendance will be. Use all the tools you have, including: parish bulletins, announcements at Mass, articles in the diocesan newsletter or publication, posting information on the parish and/or diocesan website, emails from the diocesan music director (if possible) with information to all diocesan music directors, personal visits to local parishes, and phone calls to other music directors you think may be interested. Printing up a few flyers with registration information to take along with your personal visits may be helpful.

When you have established a date for your workshop and have scheduled the instructor, you can determine the desired repertory with input from the instructor. Once you have a final list of music, you can generally put together a simple document for use as a workshop music booklet. If your layout skills are limited, ask for help among your choir members, or parish office employees. You may also find someone on the CMAA forum who would be willing to assist with the preparation of the music booklet for your attendees, probably for a very reasonable fee.

Similarly, if you plan to have a liturgy at the close of your workshop, you may need to provide worship aids or programs to parishioners who attend. For all of your printed materials, make sure they look professional and are of good quality. It may be well worth paying to have them printed up at a local print shop. Sometimes, just using slightly heavier paper makes a big difference in the appearance of your printed materials.

Catering and coffee break supplies can often be provided very inexpensively when you host a workshop at your own parish. Sometimes the parish will even have an organization that plans for parish events that will assist. Your choir members may bring donated baked goods or other snacks for your coffee breaks.

For weekend workshops, you may find that you need to provide a lunch or a dinner. Ask your parish office personnel or diocesan personnel for tips on recommended caterers. You'll likely need to pay a deposit for a catered event and have the menu finalized well in advance. Ask about the cutoff for changes in the headcount number. Sometimes caterers expect a gratuity that isn't included in their quote. Just asking the question in advance will save you embarrassment and possible budget overrun later.

Volunteer personnel can be a huge help to you in your planning. There are many things that others can do that will make your load lighter. You can have help with registration, advertising, fundraising, hosting your instructor, setting up and tearing down, preparation of snacks and beverages. If you want to have a small book sale table at your event, volunteers can do a great job of handling book sales for you. However, too many people involved in the initial planning of dates, repertory, choice of instructor, etc. can lead to difficulty in making decisions in a timely manner. You probably don't want more than two to three people involved in the detailed planning.

If this is your first time to plan a workshop, you should be aware of a few things:

- Last-minute registrations are the norm… most registrations will come in the last two weeks before the event. Don't panic if you don't have large numbers of registrants early on.

- If you are having a parish liturgy a part of your workshop, take great care in ommunicating to your parishioners in advance and making every effort to make the liturgy enjoyable and understandable to them by preparing worship aids and programs as needed. You have the opportunity to make them want to hear more from you … make it count.

- There is no need to be critical about other types of music at this type of workshop. Simply offer training and the opportunity to learn about chant and polyphony to your attendees without attacking what may be dear to them. We do not need to tear down the work of others to lift up chant and polyphony. Its beauty can speak for itself.

- Do everything possible to make the entire event look smooth, effortless, and fun.

Finally, let us know if you have questions or need help from the CMAA. Local efforts like this are the way many people learn about chant, polyphony and the wonderful sacred music that is a part of our Catholic heritage.

To access the handout used at Colloquium XXIV in Indianapolis, IN, use this link:
https://drive.google.com/file/d/0B0uc25pMCzAfeXZDQlNoSEpxSVE/edit?usp=sharing

MusicaSacra.com

Church Music Association of America Annual Fund 2014

Funding of CMAA programs and operations comes primarily through membership fees, attendance at our programs, sales of our publications and through the Annual Fund. Your generous support of the Annual Fund allows us to offer worthy applicants reduced tuition to attend our training programs. With the extra financial support the CMAA receives from its contributors, we are also able to offer new types of training programs and underwrite the costs of bringing in world-class directors and teachers.

On behalf of the Board of Directors, and the volunteers who help make all our programs successful, I thank you for your financial assistance during calendar year 2014. If there are any errors or omissions in our recognition lists, please accept my apology and send a correction to us at gm@musicasacra.com or call us at (505) 263-6298.

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Give the Gift of Sacred Music
Church Music Association of America
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he Church Music Association of America (CMAA) is an association of Catholic musicians, and those 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. The CMAA's purpose is the advancement of *musica sacra* in keeping with the norms established by competent ecclesiastical authority.

The CMAA is a non-profit educational organization, 501(c)(3). Contributions, for which we are very grateful, are tax-deductible to the full extent of the law. Your financial assistance helps teach and promote the cause of authentic sacred music in Catholic liturgy through workshops, publications, and other forms of support.

The CMAA is also seeking members, who receive the acclaimed journal *Sacred Music* and become part of a national network that is making a difference on behalf of the beautiful and true in our times, in parish after parish.

Who would benefit from a gift membership in the Church Music Association of America? Consider giving a gift membership to your pastor or parish music director today.

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___ I've enclosed my check or credit card authorization for $48 for an annual membership that includes an annual subscription to *Sacred Music* ($54 for Canada, $65 for all other non-U.S. members)

___ I've enclosed my check or credit card authorization for $250 for a full parish annual membership that comes with six copies of each issue of *Sacred Music* ($275 for Canada, $325 for all other non-U.S. members)

___ I've enclosed or authorize a credit card charge for an additional donation of $_____

Church Music Association of America
PO Box 4344 | Roswell | NM 88202-4344
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Support the CMAA Annual Fund

In 2014, the CMAA board of directors established the CMAA Annual Fund – a campaign to generate contributions beyond dues from members and others. Monies raised through the annual fund are intended to support the organization's general operating expenses as well as specific programs.

The annual fund allows the CMAA to meet the organization's day-to-day challenges and strengthens its financial foundation. Gifts to the fund are used to support:

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. The 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, our new Winter Sacred Music courses, seminars, and master classes. The CMAA continues to develop new educational programs and training to support the needs of musicians and clergy. The 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. In addition, commissioned engravings of public domain music used in our programs are made available to the general public as a part of our work.
- ☐ **Scholarships for students and seminarians** to attend our programs. Every year we receive many requests for funding; providing scholarships to support these requests is crucial for the future of the Church in promoting sacred music to seminarians and students. Because of your generosity, many scholarships were awarded for attendance at the 2015 Colloquium. With your continued support, the CMAA may be able to expand our scholarship program to include our other workshops.
- ☐ **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.*

CMAA ♦ P.O. Box 4344 ♦ Roswell, NM 88202-4344 ♦ musicasacra.com

* The Church Music Association of America is a 501(c)(3) organization. Donations are deductible to the extent of the law.

Musica Sacra

CHURCH MUSIC ASSOCIATION OF AMERICA

□ Please accept my gift to the CMAA Annual Fund.

___ $50 ___ $75 ___$125 ___ $250 ___ $500 ___ $1,200 ___ Other: _____

□ Enroll me as a Sustaining Contributor to the CMAA. I authorize you to charge my credit card below on the 15th day each month in the following amount until I ask you to discontinue my donation.

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You may also make an online contribution at our website at http://musicasacra.com

Church Music
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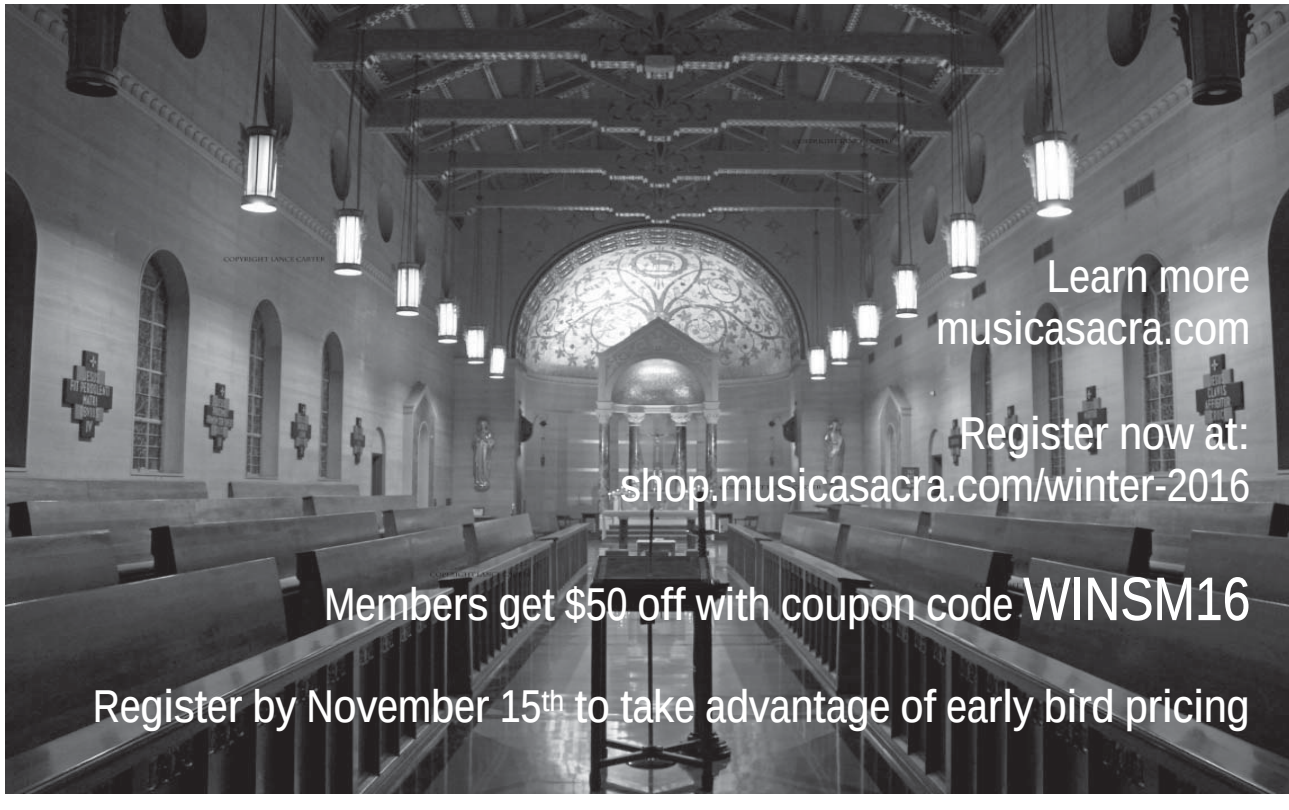
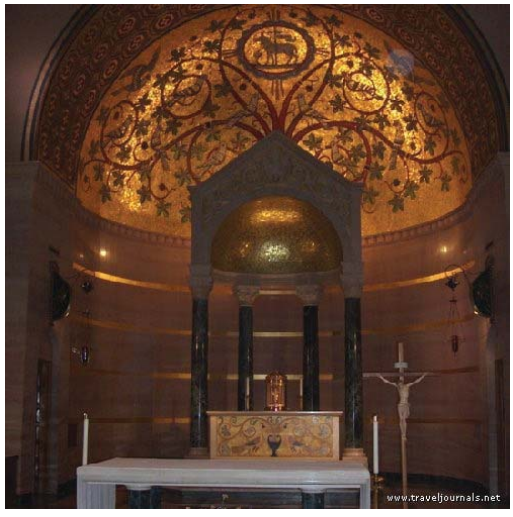
You're invited to Winter Sacred Music

January 4-8, 2016, in Houston, Texas
At St. Mary's Seminary

Join us for the first CMAA Winter Sacred Music Workshop!
Experience Chant and Polyphony taught by well-loved directors
Scott Turkington and Wilko Brouwers

Participate in the Chant and Polyphony courses of your choosing for the week and participate in Morning and Night Prayer, Mass on January 6th, Epiphany, and Mass on January 8th, Votive Mass for the Holy Name of Jesus.





WINTER SACRED MUSIC 2016
JANUARY 4-8, 2016
ST. MARY'S SEMINARY
HOUSTON, TX

REGISTRATION DETAILS

Chant and Polyphony
All participants will participate in the chant and polyphony choirs of their choosing. Please indicate your section (Soprano, Alto, Contratenor, Tenor or Bass) for the polyphony choir. It is not necessary to choose your choirs prior to the course.

Payment
Your Tuition includes: Nonrefundable $75 deposit, all tuition for course, course materials, and meals as listed on course schedule.

Check or credit card payment must accompany registration. Registration must be postmarked on or before November 14 (Early Bird) or December 15 (Regular). For any registrations after that date, add $50 late fee. You may register online at http://musicasacra.com/winter-sacred-music-2016/.

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 December 30th to receive a refund. Refunds will be processed after the Winter Sacred Music course completion unless other arrangements with the office are made.

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; it is not transferable to another person. For online registrations, you **must** use the member discount code **WINSM16** to receive the member rate.

Not yet a member? Join the CMAA using the mail-in registration form. If you prefer to register online, join the CMAA online. You'll receive an email with the member discount code to use when registering online.

Hotel Accommodations *(information forthcoming)* Please check the MusicaSacra.com site for updates.

CHURCH MUSIC ASSOCIATION OF AMERICA

WINTER SACRED MUSIC 2016 REGISTRATION FORM

JANUARY 4-8, 2016 * ST. MARY'S SEMINARY * HOUSTON, TX

Please print. **Early bird** registrations forms must be postmarked by November 14. **Regular** registration forms must be postmarked by December 15. 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/

If you have not received email confirmation by December 20, please contact the CMAA office (505) 263-6298 or programs@musicasacra.com.

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Title (Mr., Ms., Rev., etc.) First Name Last Name CMAA Forum User Name (optional)

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Address City State/Province Zip

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Daytime Phone (include area code) E-Mail Address

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

* Parish Name only needed in case of a Parish CMAA Membership

Winter Sacred Music 2016 Registration

	Early Bird (Through Nov. 14)	**Regular (Nov. 15-Dec. 15)**	**Late (After Dec. 15)**	
CMAA Member Registration	$325	$375	$425	$ _____
Not yet member: Add $48 (U.S.) or $54 (Canada) or $65 (All other non-U.S.)*				$ _____
*If adding membership, use Member Rates above.				
Non-Member Registration	$375	$425	$475	$ _____
Special Dietary Needs (Vegan, GF, etc.): Add $25				$ _____

TOTAL COURSE FEES, including deposit **$ _____**

Voice Section: Soprano _____ Alto _____ Countertenor _____ Tenor _____ Bass _____

- A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old. Name of accompanying parent or chaperone:
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Payment

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Submit form with payment to:

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Online Registration available at http://musicasacra.com

Sacred Music Colloquium
Church Music Association of America

You are invited to **Colloquium XXVI**
June 20-25, 2016,
Saint Louis, Missouri

Three Venues: St. Louis Cathedral Basilica, Shrine of St. Joseph, and St. John the Apostle and Evangelist Church

Join us in St. Louis and experience the majesty of the Roman liturgy with the CMAA. Sing chant and polyphony with top conductors; attend breakout sessions on organ, clergy preparation, children's programs, semiology, directing and more. Be a part of next year's "Musical Heaven".